



Donald E. McGinnis
(Photograph courtesy of Donald McGinnis)

THE PROFESSIONAL LIFE AND PEDAGOGY
OF
DONALD E. MCGINNIS, PhD

DOCUMENT

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By

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* * * * *

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ABSTRACT

Conductor, performer, and educator Dr. Donald E. McGinnis (b. 1917), directed The Ohio State University Concert Band from 1952 to 1979, played principal clarinet and flute in the Columbus Symphony Orchestra, and was recognized as a distinguished educator by numerous musical organizations. A native of Barberton, Ohio, McGinnis graduated from Oberlin Conservatory of Music where he studied clarinet with George Waln. He received a Masters of Arts and PhD from the University of Iowa, studying clarinet with Himie Voxman. Flute studies included lessons with Robert Cavally and Maurice Sharp.

McGinnis began his career at The Ohio State University in 1941 as Assistant Director of the Concert Band under Manley Whitcomb. He was appointed conductor of the Concert Band in 1952 and developed the program into one of the most recognized bands in the country. He gained prominence as a conductor and was elected to The American Bandmasters Association in 1956. McGinnis served as President in 1978, and was granted Honorary Life Membership in 1999. An accomplished clarinetist and flutist, McGinnis developed a reputation as a woodwind authority, and was a clinician and recording artist for the Selmer Company for thirty years.

Considerable research for this document was obtained through oral interviews with McGinnis. Thirty-five colleagues and students of McGinnis contributed to this document through personal interviews and questionnaires. Other research materials were available through McGinnis' personal collection of concert programs and artifacts, The Ohio State University Archives, The Oberlin Archives, The Columbus Symphony Orchestra, and The Ohio State University School of Music.

In addition to a complete chronological study of McGinnis' professional activities, pedagogy and philosophies, this document presents an extensive repertoire list from The Ohio State University Concert Band, recording lists, instrumentation information, and pedagogical materials used in clinics and in the classroom. This document also discusses McGinnis' role and influence in the cultural history of the concert band during the wind ensemble movement and radical changes in repertoire.

Dedicated to
Dr. and Mrs. Donald McGinnis
and to my family

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INTRODUCTION

The twentieth century marks an age of significant changes in the cultural and musical history of wind music and its repertoire in the United States. The current system of music education and performance at the university level is a result of determined musicians who exerted pressure and influence on composers, conductors, and educators to promote the concert band in its various stages to higher standards of excellence and prominence. The cultural impact of concert bands on the public and vice versa is substantial and strong.

The first few decades of the twentieth century were marked as the Golden Age of Bands, primarily by the popularity of professional groups such as the Goldman and Sousa Bands:¹ “The impact of the great Sousa and his band on America’s musical culture was unparalleled.”² Following the decline of professional bands in the 1920s, school music programs drastically increased answering the public demand, and were common features at picnics and celebrations, often attracting large audiences.³

¹ Richard K. Hansen, *The American Wind Band: A Cultural History* (Chicago: GIA Publications, 2005), 56.

² *Ibid.*, 65.

³ *Ibid.*

In his 1942 *Etude* magazine article titled “How Music Can Help Win the War,” Director of bands at the University of Michigan William D. Revelli called on musicians to win the war through emphasizing music of a patriotic nature in parades and performances, and developing a greater sense of nationalism.⁴ This powerful sense of nationalism swept the nation, and the military heavily recruited to form concert bands that would enhance the patriotism, morale, and stability of the armed forces during World War II. Significant patriotic music was written during and immediately following the war, and at the conclusion of the war, talented musicians from these military bands became music educators in the public schools, colleges, and universities, significantly developing music programs across the country.⁵ Concert bands remained extremely popular with the American public after the end of the war, and enjoyed huge audiences of sometimes thousands at each performance.⁶

To accompany this major increase in the popularity of the concert band, and in reaction to the insignificant amount of original or serious repertoire written for the band in comparison to the orchestra, organizations were formed to develop the concert band and its literature to achieve greater status as an important and noteworthy music medium. In 1929, reputable conductors and composers formed The American Bandmasters Association.⁷ With the intention of developing concert band repertoire through commissioning new works by notable composers, conductor William D. Revelli founded

⁴ Ibid., 73-74.

⁵ Ibid., 65-66.

⁶ Ibid., 80.

⁷ Ibid., 69.

The College Band Directors National Association in 1941.⁸ As a result of these efforts, in addition to major contributors such as Edwin Franko Goldman and Percy Grainger, composers began to seriously consider the concert band as a viable ensemble worthy of original music.

Significant works like Alfred Reed's *La Fiesta Mexicana* helped to showcase the possibilities inherent in the concert band. According to wind historian Richard Hansen, "The work established possibilities for future composers to explore the symphony as an expressive genre for the American wind band. As a result, several symphonies for band were ushered into the band's repertoire by major American composers in the 1950s. The 1950s could be accurately labeled as the decade of the American wind band symphony."⁹ The following list includes significant symphonies or large works written by notable composers during the late 1940s and 1950s for concert band:¹⁰

| | |
|---------------------|---|
| H.Owen Reed | <i>La Fiesta Mexicana</i> (1949) |
| Vincent Persichetti | <i>Divertimento for Band, op. 42</i> (1950) |
| Paul Hindemith | <i>Symphony for B-flat for concert band</i> (1950) |
| Morton Gould | <i>Symphony No. 4 "West Point"</i> (1952) |
| Vincent Persichetti | <i>Psalm for band</i> (1952) |
| Paul Creston | <i>Celebration Overture</i> (1953) |
| Vincent Persichetti | <i>Symphony No. 6 for band, op. 69</i> (1956) |
| Aaron Copland | <i>Variations on a Shaker Melody from Appalachian Spring</i> set for band (1956) |
| Clifton Williams | <i>Fanfare and Allegro</i> (1956) |
| William Schuman | <i>Chester (Overture for Band)</i> (1957) |
| Vittorio Giannini | <i>Symphony no. 3</i> (1958) |

⁸ Ibid., 81.

⁹ Ibid., 90.

¹⁰ Ibid., 269-275, passim.

While this list does not include all the significant works written during this period, it demonstrates the increased interest in writing for concert band and the resulting impact on the repertoire. Programs from the 1950s reveal a heavy reliance on orchestral transcriptions, but with more original music available, programming of transcriptions and original music slowly balanced. However, some conductors still preferred transcriptions and commissioned notable composers to transcribe orchestral music for concert band.¹¹

With the formation of Frederick Fennell's Eastman Wind Ensemble in 1952, another radical change occurred that altered the course of the concert band over the next half century. Believing in the importance of the orchestral model of one on a part and noting the number of excellent wind players at Eastman, Fennell drastically reduced the size of the concert band down to approximately fifty-two players. This became his core ensemble "from which to perform a 'fixed' symphonic wind ensemble repertoire. He then drew players from this ensemble in order to perform music of various wind and percussion media."¹² In a 1987 *Instrumentalist* article titled "Growing as a Conductor," Fennell stated the intent of his wind ensemble:

...each player would be the soloist his private teacher always taught him to be... I could hear how clean this sound was going to be... we would sit in the straight rows of orchestral seating.... I wanted a carefully-balanced instrumentation capable of performing styles from the 16th century and moderate-sized chamber music to Paul Hindemith's new *Symphony in B-flat*.¹³

In consideration of the reduced instrumentation, Fennell called on composers to write original music for this new medium.

¹¹ Ibid., 70.

¹² Ibid., 98.

¹³ Frederick Fennell, "Growing as a Conductor," *The Instrumentalist* 41 (April 1987): 51.

The fact that mid-twentieth century concert bands were typically based on Albert Austin Harding's University of Illinois Band, which totaled approximately one hundred musicians,¹⁴ reducing the size of the ensemble by half was significant and caused considerable debates.

For decades, bandleaders and organizations strove for larger bands and standard band instrumentation, while Fennell advocated for a smaller ensemble and flexible instrumentation. A large clarinet section, 'the violins of the band,' had become such an integral part of the standard band instrumentation that any effort to reduce the size and importance of this section was tantamount to heresy.¹⁵

Gradually the wind ensemble caught on in many university and college bands throughout the United States, and many changed their titles to "wind ensemble." Composers began to write for this particular instrumentation, and although it was intended for smaller ensembles, large concert bands still performed the new music as well.

The wind ensemble faced much opposition, not only because of the altered title, but also because some conductors still preferred the large sound of the concert band. In 1963, Director of Bands at the University of Illinois, Mark Hindsley wrote the following comments in an *Instrumentalist* article titled "The Concert Band-A Personal Concept:"

I use the term *concert* band to describe a concert-playing organization, to distinguish it from the marching band or other related groups constituted primarily for out-of-doors non-concert performances.... Most wind ensembles today are bands in tuxes or tails.... Some have found it to their liking to further describe the concert-playing band as a 'symphonic' band, a 'symphony of winds,' etc.... In the wind field, the term 'wind ensemble' has come into some recent popularity.... To be sure, all musical groups are ensembles, but, excluding bona-fide chamber music, most wind ensembles today are bands in tuxes or

¹⁴ Frank L. Battisti, *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor* (Galesville: Meredith Music Publications, 2002), 66.

¹⁵ Richard K. Hansen, *The American Wind Band: A Cultural History* (Chicago: GIA Publications, 2005), 98.

tails...cutting the size of such heroic musical instruments as the full symphony orchestra and concert band is a cheap way to secure clarity, and then only at the sacrifice of the noblest and grandest of musical sounds.¹⁶

Although the conception of the wind ensemble was controversial, and many conductors maintained the larger concert band or wind symphony, the different schools have learned to co-exist. In 1969, David Whitwell stated, “Now perhaps it can be seen that the two are brothers and not competitors.”¹⁷

The radical changes in the concert band and its repertoire that took place over the twentieth century is captured in the lives and careers of many prominent composers and conductors. The influence of wind conductors in college and university bands throughout the United States is evident. Biographical studies of conductors and music educators and the programs they helped shape can provide valuable insight into the cultural and historical context of bands and music education in the twentieth century. Below is a selective list of biographies of prominent conductors who greatly contributed to the concert band and music education in the last century.

Church, Charles F. “The Life and Influence of John Philip Sousa.” Ph.D. diss., The Ohio State University, 1943.

Weber, Calvin Earl. “The Contribution of Albert Austin Harding and His Influence on the Development of School and College Bands.” Ed.D. diss., University of Illinois, 1963.

Cavanagh, George Alfred. “William D. Revelli: The Hobart Years.” Ed.D. diss., The University of Michigan, 1971.

Jolly, Mary L. “Edwin Franko Goldman and the Goldman Band.” Ph.D. diss., New York University, 1971.

¹⁶ Frank L. Battisti, *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor* (Galesville: Meredith Music Publications, 2002), 66-67.

¹⁷ *Ibid.*, 69.

- Welch, Myron Delford. "The Life and Work of Leonard Falcone with Emphasis on His Years as Director of Bands at Michigan State University, 1927 to 1967." Ed.D. thesis, University of Illinois, 1973.
- Tipps, Alton W. "Harold B. Bachman, American Bandmaster – His Contributions and Influence." Ph.D. diss., University of Michigan, 1974.
- Gregory, Earle Suydam. "Mark H. Hindsley: The Illinois Years." Ed.D. thesis, University of Illinois, 1982.
- Lester, Noel. "Richard Franko Goldman: His Life and Works." DMA document, Peabody Conservatory of Music, 1984.
- Talford, Gregory L. "William D. Revelli: An Introspective Study." Master's thesis, Central Michigan University, 1985.
- Hile, James William. "Harry Begian: On Bands and Band Conducting." Ed.D. diss., University of Illinois, 1991.
- Wallace, Carrol Lewis. "The Life and Work of Harry Begian." DMA document, The Southern Baptist Theological Seminary, 1994.
- Piagentini, Richard Francis. "John P. Paynter: A Biography of Northwestern University's Second Director of Bands (1928-1996)." DMA document, Arizona State University, 1999.

This list includes several prominent conductors who significantly impacted professional and college bands. Dr. Donald E. McGinnis was an influential figure in the second half of the twentieth century, who directed The Ohio State University Concert Band to national prominence from 1952 to 1979. The great respect and admiration that colleagues and students have for McGinnis warrants an historical documentation and investigation into his influence and development throughout his career as a college band conductor.

The majority of McGinnis' conducting career occurred during these radical changes in music education, the concert band, and its repertoire. Programs from The Ohio State University Concert Band from the 1950s and 1960s show McGinnis' reliance on transcriptions in each concert but also indicate he was aware and supportive of new compositions, as he performed major works within one to five years of their compositional date. As an active participant in major organizations such as the College Band Directors National Association and The American Bandmasters Association, McGinnis was aware of new compositions and always felt a duty to perform them.

As The Ohio State University School of Music was committed primarily to music education over music performance, the budget allowed for the concert band to tour in Ohio and in parts of the United States, but left no allowance for the commissioning of new works. Although McGinnis did not actively pursue commissions, he did encourage and support faculty and students to compose works for concert band, which he performed whenever possible. When major American composers such as Persichetti and Hindemith enthusiastically wrote symphonies for the concert band in the 1950s, McGinnis wrote his *Symphony for Band* in 1953, which Percy Grainger labeled “the most expressive piece for band I have ever heard.”¹⁸

Under McGinnis' direction, The Ohio State University Concert Band never developed a wind ensemble. Because The School of Music focused on music education, McGinnis felt the concert band benefited the development of future music educators. Beginning in 1909, the School of Music was part of the College of Education until it was transferred to the College of the Arts in 1967. In 1945, The School of Music

¹⁸ Percy Grainger to Donald E. McGinnis, May 9, 1954.

encompassed twenty-six faculty members, and grew to seventy-nine by 1969, showing the rise of music education in the mid-twentieth century.¹⁹ Tasks such as recording the Ohio Music Education Association required contest list for band and performing concert tours in Ohio and the United States represent McGinnis' dedication to music education. Columbus Symphony flutist Randall Hester states, "The teaching became a religion for him, the communication between teacher and student, and also what a teacher can learn from the student."²⁰

McGinnis was also deeply committed to achieving excellence in performance. Music educator Himie Voxman stated that McGinnis' band "came to be one of the best bands in the country.... Composers that he played, like Persichetti, were quite taken with the band. Don's recordings were probably the best that they had occasion to hear."²¹ Like other Big Ten band conductors, McGinnis influenced numerous music educators and performers. Member of The American Bandmasters Association, Robert Fleming states, "He was a consummate mentor to thousands of future band directors and now has past students all over the world. His interest was always 'in the students welfare.'" ²² Former McGinnis student and Past-President of The American Bandmasters Association Edward Lisk comments:

¹⁹ Joan Lehr, "A Brief History of the School of Music" (computer printout, School of Music, The Ohio State University, 1987), 2.

²⁰ Randall Hester, interview with author, September 13, 2004.

²¹ Himie Voxman, interview with author, July 15, 2004.

²² Robert Fleming, questionnaire response to author, January 10, 2005.

I viewed Dr. McGinnis as a model and mentor who represented an accomplished, respected conductor/educator. He elevated my musical expectations and inspired me to study, listen, and practice expecting only the very best in musical performance and literature.... Donald McGinnis was, is and will always be the most honorable person, musician, conductor and educator in my life and career.²³

Many of McGinnis' colleagues assert that The Ohio State University Concert Band, under the direction of Donald E. McGinnis, equaled its long-time rival, The University of Michigan Symphony Band, under William D. Revelli. However, McGinnis' approach was quite different, and it influenced many of his colleagues. Former director of bands at the University of Illinois Harry Begian states:

I had the occasion to watch him [McGinnis] in rehearsal at the ASBDA in Cleveland with the OSU band...at that time, the people in Michigan had heard so many of the Michigan concerts under Revelli. The sound of the OSU band under Don McGinnis was as good as Revelli's band....I did not think anything could equal Revelli, but this did. When I heard this band under McGinnis in rehearsal, I thought, wow that is an entirely different approach from the program. He gets whatever he wants without ever having to raise his voice, addressing his players as equals, and telling them in a nice, succinct way what he wants, and how to do it.... What I saw in that rehearsal was the regard the players had for the conductor...they were on the edge of their chairs trying to do what they could for their conductor. I never saw that ever with a Michigan band.... This brought about a big change in me in how I worked with my band²⁴

McGinnis is on peripherally mentioned in journals or leading historical publications on the concert band and its development, such as Richard Hansen's *The American Wind Band: A Cultural History*, and Frank Battisti's *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*. However, in a 1965 dissertation by Lloyd Jensen, McGinnis was named with Revelli, Hindsley, Ebbs, and Sawhill, as one of the five most outstanding university band

²³ Edward Lisk, questionnaire response to author, January 13, 2005.

²⁴ Harry Begian, telephone interview with author, March 27, 2005.

directors in America.²⁵ World-renowned clarinetist and former McGinnis student Richard Stoltzman, was quoted by Barbara Zuck in the *Columbus Dispatch* stating, ““We [Dan Rudick] have probably played for about 250 different conductors between us, and they don’t come any better than Dr. McGinnis.””²⁶

Furthermore, founder of the Eastman Wind Ensemble, Frederick Fennell commented in a 1962 article in *The Ohio State University Monthly*, ““The Ohio State University Band is one of the country’s superior university musical organizations. My enthusiasm for the wonderful music which it makes under the outstanding musicianship of Donald McGinnis is a [sic] genuine admiration, for I have heard them play with great skill, warmth, and devotion. Together they are a stimulating and rewarding experience.””²⁷

The question must be raised as to why prominent historians do not recognize McGinnis’ career as an influential Big Ten band conductor, performer, and educator. The considerable honors and awards McGinnis has received including Honorary Life Membership in The American Bandmasters Association, and many others,²⁸ indicate the level to which McGinnis’ career progressed. Perhaps a lack of understanding concerning the impact of the Big Ten band director exists and should therefore be addressed.

²⁵ Lloyd Jensen, “Perceptions of Selected Band Conductors Concerning Their Philosophical Concepts as Related to Rehearsal Techniques Which Contribute to an Aesthetic Performance” (Ed.D dissertation, University of Northern Colorado, 1965).

²⁶ Richard Stoltzman, in Barbara Zuck, “Personable Clarinetist Spreads His Joy Beyond Concert Hall,” *Columbus Dispatch*, November 9, 2003.

²⁷ “The Concert Band,” *The Ohio State University Monthly* 53, no. 7 (March 1962): 18.

²⁸ See Appendix I.

The purpose of this document is to explore the biographical data on the life, career, pedagogy, and philosophy of Dr. Donald E. McGinnis, with particular emphasis on his position as director of The Ohio State University Concert Band from 1952 to 1979. An historical investigation and documentation of McGinnis' career, not just as an accomplished conductor but also as a distinguished performer and educator, is necessary to demonstrate the importance of the Big Ten band conductor during radical changes in music education and performance in the second half of the twentieth century.

CHAPTER 1

THE EARLY YEARS: 1917-1936

Family Background

Conductor, performer, and educator Dr. Donald Edward McGinnis was born in a three-room apartment over a grocery store on October 21, 1917 in Barberton, Ohio to Samuel McGinnis (1887-1959) and Ruth Abigail McGinnis (1889-1971). McGinnis was the second of three sons including Harold Samuel McGinnis (b. 1915) and Richard Earl McGinnis (b. 1922). Although McGinnis' grandparents could all read and write intelligently, none of them progressed passed eighth grade in formal education. McGinnis and his brothers were members of the first generation in his family to receive a college education.²⁹

Few ancestral details are known of McGinnis' paternal grandfather, John Edward McGinnis: It was always assumed he was an orphan. John migrated as a youth from Ireland to London where he learned the tailoring trade, met his future wife, Hannah Tizzack, and wed. They later migrated to America, settling in Punxsutawney, Pennsylvania, and he established himself as the local tailor.³⁰

²⁹ Donald E. McGinnis, interview with author, July 10, 2003, 4-11, *passim*.

³⁰ *Ibid*.

McGinnis' maternal grandfather Ezra Hartman, was a farmer and blacksmith of German descent, and his grandmother Mary DeHaven, was of French descent. They migrated to the United States as part of the great Irish migration, looking for jobs and farmland for purchase. Through the blacksmith trade, Ezra earned money to purchase a farm on credit, later paying for the remainder of the debt as he developed crops. During this time a great industrial revolution was in process in northern Ohio and Pennsylvania. McGinnis recalls little of his grandfather, as these grandparents were separated when he was quite young.³¹

Samuel and Ruth A. McGinnis met and married in Punxsutawney, Pennsylvania in 1913. Both came from large families: Samuel McGinnis was one of fourteen children, and Ruth A. McGinnis was one of thirteen children. In Pittsburgh, Pennsylvania, Samuel ran a bakery and candy manufacturing company with his older brother Edward, from whom McGinnis received his middle name. McGinnis remembers the business vividly, "when we were children, he used to bake cakes, rolls, and homemade bread, and it was just yummy to come home from school and smell that homemade bread."³² The two brothers, Edward and Samuel, married two sisters, Harriet and Ruth, which helped to maintain a close family relationship. After closing the business in Pittsburgh, the two families relocated to Barberton, Ohio.³³

³¹ Ibid.

³² Ibid., 6.

³³ Ibid.



Figure 1: Ruth Abigail and Samuel McGinnis
(Photograph courtesy of Donald McGinnis)

In Barberton, Samuel McGinnis was a factory worker in the foundry of a valve and fitting corporation. Suffering from severe foot pain, and eventually unable to return to the factory floor, he was given an office job maintaining clerical records. McGinnis recalls his father, “He was a very precise man; I remember him helping me with mathematical problems, even algebra problems, and he never had those courses when he was in high school.”³⁴ McGinnis’ mother, Ruth, was a housewife.

³⁴ Ibid., 5.

When McGinnis was in third grade, the family moved ten miles west to a small farm near Wadsworth, Ohio. This remained McGinnis' home until he left for college in 1936. Despite the distance, Samuel retained employment at the foundry and either walked or drove to Barberton everyday. Here the McGinnis family lived on seven acres, which was part of a larger portion owned by an uncle, and therefore family gatherings were common:

We had absolutely no money; we had a great deal of love. It was family all the time. We grew up constantly seeing our relatives. On Sunday, they would come out, and my mother and my father would bake probably ten loaves of homemade bread, and they would all bring things to eat. We would play softball in the pasture field next door in the summer, and touch football in the fall. We had big family gatherings.³⁵

Music was often performed during the large family gatherings, and was an early and integral part of McGinnis' life, perhaps laying the foundation for McGinnis' career in music:

We had a piano at home, and I'd sit at the piano and play. I wasn't taking lessons except this little paper keyboard. My father played honky-tonk piano. He studied piano somehow in Pennsylvania as a boy, and had taken a few lessons. Some of the people in my family played piano, so they must have had a teacher in Pennsylvania that taught piano. My father would play, and one of my cousins, a double cousin, because my father's brother married my mother's sister. She was a good piano player, because she studied after they got to Barberton. So she could play accompaniments, and we'd all gather around and sing. That was part of our get-togethers too. We had these sports games, eat homemade bread, and maybe a piece of ham, and some fried potatoes, some things out of the garden, just a feast. Sometimes there would be ten or twelve of us all just family, and then we'd stand around the piano and sing. They'd play out of the hymnal, and we'd sing hymns. It was always simple things; they weren't competent technicians.³⁶

³⁵ Ibid., 7.

³⁶Ibid., 11.

McGinnis' parents were supportive of his musical achievements. His mother heard the Sousa Band play as a child, and fell in love with the sound of the concert band. McGinnis vividly remembers her singing tunes at home. Both parents were active in attending and encouraging his love of music: "Never did anything happen musically for any of us, that my parents weren't there. They were always there, always proud."³⁷



Figure 2: Ruth Abigail McGinnis and sons, late 1950s.
Left to right: Harold Samuel, Richard Earl, Ruth Abigail, and Donald Edward McGinnis.
(Photograph courtesy of Donald McGinnis)

Early Education

In the years following World War I, school bands in America drastically increased in numbers. Instrumental music programs were the strongest in the Midwest versus the rest of the country. In 1927, music education was elevated to the same status as

³⁷ Ibid., 18.

reading, writing, and arithmetic, in a national convention of school superintendents. Financial support for music in the public schools was standard practice by the early 1920s. “Following World War I, musical instrument manufacturing industries promoted band development in the towns and cities across the United States to replace the military band market. Teachers and band directors for these school programs came from veterans trained in military bands during the First World War.”³⁸

McGinnis was raised during this radical change in music education in the public schools. He attended the Medina County centralized-school system in which children were bused in daily from surrounding areas. In this system, “an instructor would go to Lodi in the morning, Wadsworth Centralized School in the afternoon, and Medina High School in the morning and afternoon.”³⁹ Henry Zuengler was the music instructor when McGinnis was in fourth grade, and came to Wadsworth weekly for music classes. When Zuengler asked McGinnis what instrument he wanted to play, he eagerly requested the clarinet. McGinnis’ parents could not afford to purchase a clarinet, but desperately wanting to play an instrument, he chose a school-owned trumpet. Apparently recognizing McGinnis’ zest for the clarinet, Zuengler placed him on piano, with the intent to change to clarinet at a later point. McGinnis affirms Zuengler was truly instrumental to the beginning of his career: “The reason I’m sitting here talking to you today is because he made it possible.”⁴⁰

³⁸ Richard K. Hansen, *The American Wind Band: A Cultural History* (Chicago: GIA Publications, 2005), 65-66.

³⁹ Donald E. McGinnis, interview with author, July 10, 2003, 7.

⁴⁰ *Ibid.*, 10.

McGinnis cannot recall why he so desperately wanted to play the clarinet, besides the fact that he greatly admired the clarinet players in the town band. Saturday nights as a child were spent driving to Wadsworth to hear the town band concerts and to get an ice-cream cone: “It was the greatest thing that would happen in the week!”⁴¹



Figure 3: McGinnis at approximately age two wearing navy hat and holding baton
(Photograph courtesy of Donald McGinnis)

Faced with the fact that his parents could not afford to purchase a clarinet, and being a gregarious child, McGinnis determined he would raise the money on his own. Nearby the McGinnis home lived a young farmer Lloyd Brouse, whom McGinnis befriended and occasionally helped around the farm. During feeding time early one spring, McGinnis was visiting Brouse and noticed a runt piglet pushed out of the trough. Concerned the pig would not survive, McGinnis asked if he could take the pig and raise it. Brouse agreed.

⁴¹ Ibid.

So this weak, little runt pig I took under my arm and down to our house; my parents did not even know I had him. We had seven acres and some farm buildings, not a barn, but a few sheds that were big enough for chickens. We even had a milk cow. So I brought home this little pig that had lice all over him, and was a victim of all kinds of things that were killing him. He became such an enormous pet, and we raised this little pig. I took care of him, like a little dog or a kitty, until he grew up to be a full-grown pig. When the farmers gathered around to slaughter the pigs, we needed the food, but I couldn't go to see my little pig get killed; in fact it moves me right now to think about him. I couldn't go, I couldn't watch, but they killed him, and rendered the fat to make lard. We couldn't eat him, because we all loved this little pig. So we sold the meat, and bought enough meat from the farmer for us to have for that winter, and that was the money that bought my first clarinet. I think we got twenty dollars for that pig.⁴²

Despite the sad circumstances behind purchasing his first clarinet, McGinnis was overjoyed with the prospect of learning the instrument and immediately set about acquiring a clarinet. Earl Strain, a family friend who played clarinet in the municipal band had A and B-flat Buffet clarinets that he no longer used, and sold them to McGinnis for a fair price.



Figure 4: Earl Strain
(Photograph courtesy of Donald McGinnis)

⁴² Ibid., 9.

These particular clarinets were Albert System clarinets⁴³ and were tuned approximately a quarter-step sharp. To correct the pitch, McGinnis took the clarinet to a technician in Akron who had once been a clarinet player with the Sousa Band. He recommended reducing the barrel length of the A clarinet from 65.5 mm to approximately 40 mm, then use this altered-A clarinet as a B-flat clarinet with a reduced-length barrel of half to 2/3rds.⁴⁴ Although this could have discouraged McGinnis and destroyed his ear, he firmly believes this only served to build his acute awareness of intonation: “I do not have absolute pitch...but how I humored that was probably the development of my ear.”⁴⁵

With a working instrument in hand, McGinnis began his lifelong study of the clarinet and diligently began to practice. He spent Monday nights playing in the Medina County Town Band and grew fascinated with these clarinet players: “I was this little boy with stars in his eyes about all these great players who were probably just terrible.”⁴⁶ McGinnis also received his first instruction in this band, asking a clarinetist one day, “How do you play so fast?” His response was, “Practice everyday, practice as many hours as you can.” Taking him seriously, McGinnis began meticulous daily practice and rapidly surpassed his fellow classmates: “When I got this clarinet, it was such a

⁴³Chris Tyle, “The Albert System Clarinet Pages,” <http://www.geocities.com/silverleafjb/clarinet2.htm>. “The “albert” system clarinet is named for Eugene Albert (a pupil of Adolphe Sax), who made changes and improvements to the keywork designed by Iwan Muller in 1809. In the United States the name “albert” became synonymous with these instruments, where in England they were generally referred to as “simple” system. “Albert” system clarinets were manufactured by Buffet, Selmer, LeBlanc, Conn, Buescher, Thibouville-Lamy, Couesnon, Penzel, Mueller, Boosey, Hawkes and many others.”

⁴⁴ Donald E. McGinnis, interview with author, July 10, 2003, 9.

⁴⁵ Ibid., 9-10.

⁴⁶ Ibid., 11.

fascination that I was absolutely overwhelmed with it and practiced all the time. There were five of us in the class, and with talent and that kind of initiative, these other kids were in the dust after one month. I was playing things in the second book, and they were still in the beginning of the first book.”⁴⁷

McGinnis’ early method book the *Klosé Method*, was likely a gift from the first clarinetist in the Medina County Town Band, and he studied this until entering Oberlin Conservatory in 1936. Having no formal private instruction until undergraduate school, McGinnis learned and developed his skills on clarinet in a variety of ways, including learning transposition in the Sunday school orchestra. This small orchestra consisted of a few violins, some clarinets and various other instruments. McGinnis recalls one rehearsal when the conductor needed to hear an important flute part, but there were no flutes. Volunteering to play the part, McGinnis was troubled when the notes he played were a whole-step off. He was instructed to read the part up a step, and in this way McGinnis learned to transpose violin parts, clarinet in A, and other instruments. “I learned to transpose before I learned it was hard, before it was difficult.”⁴⁸ Years later in the Oberlin Conservatory Symphony Orchestra, McGinnis played *Scherezade*, a part written for the A clarinet, transposing it on the B-flat clarinet. He likewise played the Mozart and Brahms Clarinet Quintets.

⁴⁷ Ibid., 10.

⁴⁸ Ibid., 12.

During his prime performance years, McGinnis was often referred to as “the fastest tongue in the west.” He attributes his fast articulation to the same clarinetist who taught him to practice. He instructed McGinnis, ““Everyday, you take a scale and you tongue eight times on a note from the lowest register as far as you can go up, and eight times down. Then you tongue seven times on a note, going up and down, then six, then five, four, three, two, and one. And then every time you come to exercises in your books, if everything was slurred, play it the way it’s supposed to be, and then tongue it all.””⁴⁹ Clarinet teachers George Waln at Oberlin Conservatory and Himie Voxman at the University of Iowa, later asked how he developed tremendous articulation speed, and McGinnis responded, “Essentially it is just exercising the articulation, practicing the articulation exercises all the time.”⁵⁰

McGinnis developed rapidly on clarinet, and in seventh grade, he was invited to play in the Medina County Band, which consisted primarily of high school students. He was also a member of the high school band and orchestra; he never participated in marching band because it conflicted with playing football.⁵¹

Beyond music education, McGinnis was also active and successful in academics and sports, interests that have lasted his lifetime. Next to music, McGinnis’ greatest academic love was the study of other languages, especially French, a passion in which he excelled. He began studying French as a sophomore in high school and having an affinity for languages, rose to the top of his class. In the last two years of high school, the French

⁴⁹ Ibid., 11-12.

⁵⁰ Ibid., 12.

⁵¹ Ibid., 11.

teacher, Mademoiselle Billman recognized his natural aptitude and contacted Wooster College in Wooster, Ohio, indicating she had a prodigy in French. McGinnis was offered an academic scholarship that he later declined to attend Oberlin Conservatory of Music.⁵²

McGinnis was on the basketball and wrestling teams, and played the position of guard on the football team for three years, lettering during his last two years and making second team all county as a senior. He worked several jobs to supplement the family income and to raise college tuition. During his senior year he worked for a lumberjack cutting trees to be trucked to the lumberyard. While participating in extra-curricular organizations and working, McGinnis remained in the upper fifth of his class.⁵³

Following his high school graduation in the spring of 1935, the United States was in the heart of the Great Depression. Employment was scarce and great numbers of people were laid off from jobs. Fortunately, a job was made available for McGinnis at the factory in which his father was employed, making nearly twenty-five cents per hour, which according to McGinnis was around minimum wage. His job was to operate the stock elevator that carried miscellaneous supplies to the offices, such as typewriters, paper, boxes, etc., but when the factory declined, he was laid off.⁵⁴

Throughout high school, McGinnis was part of a large group of friends, several of whom were very wealthy. His friend Howard, the son of a high executive at the Ohio Injector Company, approached his father requesting a job for McGinnis. Here he was given a night shift position filling in on various tasks when employees were absent.

⁵² Ibid., 18-19.

⁵³ Ibid., 13.

⁵⁴ Donald E. McGinnis, interview with author, July 24, 2003, 2-3.

Primarily he worked in the finishing area of the factory where a large five-inch blade dropped to cut off castings from molds. Many factory workers lost fingers or hands from this dangerous device. Despite the dangerous, hard labor, McGinnis feels he otherwise never would have been able to attend college, and was grateful to have been working during such a hard economic time.⁵⁵

Also during the summer before attending Oberlin Conservatory of Music, McGinnis was a member of a dance band that played at Wooster College and other venues in the area. This helped McGinnis learn the dance-band repertoire, and further his skills on several instruments, including flute, clarinet, and saxophone.⁵⁶

Decision to Pursue Music

During an evening school assembly in his sophomore year of high school, McGinnis first heard Professor George Waln, later McGinnis' clarinet instructor, from Oberlin Conservatory of Music perform the Weber *Concertino*. "I was flabbergasted! I never heard the clarinet sound like that...my mind was blown!"⁵⁷ Upon hearing this influential performance, McGinnis determined to major in music, and committed his life to the pursuit of musical excellence.

Two years later when McGinnis was considering various colleges and universities, his high school girlfriend was in attendance at Oberlin College. This prompted him to carefully consider Oberlin Conservatory of Music, and although he had

⁵⁵ Donald E. McGinnis, interview with author, July 10, 2003, 16.

⁵⁶ Ibid., 14.

⁵⁷ Ibid., 16.

previously received a full academic scholarship to Wooster College, he still auditioned at Oberlin Conservatory of Music. Despite his excellent academic record, the Dean of the conservatory felt McGinnis' musical background was inadequate and it would be difficult for McGinnis to achieve a successful career in music. While McGinnis was encouraged to consider attending the liberal arts college, he was still accepted into the Oberlin Conservatory of Music.⁵⁸

McGinnis began classes at Oberlin Conservatory in the fall of 1936, a decision based on his love of the clarinet, the desire to play it to the best of his ability, and to be near his high school sweetheart. McGinnis recalls, "So that's the reason I ended up at Oberlin. What a fateful type of thing. I didn't have a scholarship to Oberlin; I had a love at Oberlin. I had a scholarship to Wooster, but I gave it up to go to Oberlin because I knew the clarinet teacher there."⁵⁹

⁵⁸ Donald E. McGinnis, interview with author, July 24, 2003, 2.

⁵⁹ Donald E. McGinnis, interview with author, July 10, 2003, 18-19.

CHAPTER 2

THE OBERLIN CONSERVATORY YEARS: 1936-1941

Musical Studies

Clarinet studies with Mr. George Waln

Donald McGinnis began clarinet studies at Oberlin College Conservatory in the fall of 1936 with Mr. George Waln (1904-1999). McGinnis recalls that although Waln maintained a heavy schedule by teaching all woodwinds, including flute, oboe, clarinet, saxophone, and bassoon,⁶⁰ he always made the effort to give McGinnis any available time. According to Oberlin Conservatory historian Willard Warch, this was common practice among Oberlin Conservatory professors.

In 1936 the Conservatory offered two half-hour lessons a week on the major instrument, and two twenty-minute lessons on the second, but the chance that most twenty-minute lessons ran a half hour or more were very good. Half-hour lessons ran forty minutes to an hour. Obviously this was a time when the accent was on performance.⁶¹

⁶⁰ Willard Warch, *Our First 100 Years: A Brief History of the Oberlin College Conservatory of Music* (Oberlin, Ohio: Oberlin College, 1967), 45. "The standard applied music teaching load was 30 to 36 hours of lessons a week; in classroom teaching, 20 hours a week."

⁶¹ *Ibid.*, 43.



Figure 5: Mr. George Waln
(Photograph courtesy of Donald McGinnis)

According to McGinnis, “George Waln was a wonderful and gentle man, but you knew that you never came in under prepared.”⁶² McGinnis practiced a minimum of three to five hours daily. His practicing was spurred on through competition with lifelong friend and college roommate Ernest McClain. McClain remembers, “If Don said he practiced four hours one day, then I practiced five the next.... And we played duets together all the time, but there was always the competition.”⁶³ McGinnis felt this competition was healthy: “It was wonderful to have your great friend [as] your roommate and your competitor on the clarinet.”⁶⁴

⁶² Donald E. McGinnis, interview with author, July 24, 2003, 8.

⁶³ Ernest McClain, telephone interview with author, March 19, 2005.

⁶⁴ Donald E. McGinnis, interview with author, July 24, 2003, 8.

With no formal clarinet training prior to his studies with Waln, it was several years before McGinnis reached the top of his clarinet class.

I gradually refined my playing to the point where my technical skills were superior to most juniors and seniors. But it took me really two full years to refine my playing to any extent. You cannot believe what things you can destroy by having no instruction from the fifth grade until after high school, playing a lot, playing wrong, and with no embouchure. I did not have a good background starting off, so that was tough. But, it probably made me a better teacher, because I had to constantly analyze what I was doing wrong.⁶⁵

McGinnis initially struggled with tone, control, and refinement of attack, all elements Waln constantly emphasized. “George Waln’s biggest expression was ‘refinement, refinement, refinement.’ Everything had to be refined, and that is what I needed. I’d grown up in such a poor family, and existence was enough of a struggle that I was prepared for it. I was not going to fail.”⁶⁶

Although Waln gave expert advice on the issues of tone development, musicianship, control, technique, and refinement, he spent little time on reed adjustment. Neither George Waln nor Himie Voxman, McGinnis’ clarinet teacher at the University of Iowa, taught him to develop reeds. According to McGinnis, their reed philosophy was to initially acquire good reeds and make only small adjustments as needed. “I learned those things myself. As a consequence, I do not think I was a very good clarinet teacher from the standpoint of reeds.”⁶⁷

⁶⁵ Ibid.

⁶⁶ Ibid., 9.

⁶⁷ Ibid.

Observations from McGinnis' lesson notebook indicate Waln was a thorough teacher and assigned scales, octaves and other intervals, and long tones with an emphasis on dynamic and pitch control. Method studies include the Baerman *Complete Method*, Langenus *Complete Method*, Jeanjean *Sixteen Modern Etudes*, and Cavellini *Thirty Caprices*. He also studied the following solos in chronological order: Chopin nocturnes, Spohr adagio, Mozart minuet, Reissiger *Fantasy*, Weber *Concertino*, first and last movements of Mozart clarinet concerto, Handel concerto, Weber *Concerto No. 2*, Spohr concerto, Grovlez *Lamento and Tarantella*, Schumann *Fantasy Pieces*, and Weber *Grand Duo Concertant*. In the fall of 1939, McGinnis began studying numerous band and orchestral solo parts.⁶⁸

⁶⁸ George Waln, "Clarinet Lesson Notes for Donald E. McGinnis" (handwritten notebook, Oberlin College Conservatory of Music, 1936-1941).

Sept. 17. Clarinet - Fall 1936

Long tones - low register E to C

Major scales G-D-A-Ab 2 octaves

Shiver & tongue for position

Practice attack on various tones

Bakerman Bk. III pgs. 140-141

1. L. Jones - 8 slow counts (ff)

1. Gentle light attack and immediately follow with breath.

2. More smiling position for embouchure.

2. attack on various tones and scalewise passages.

3. Langenus - Part II

(Bring) - Henmitz - Clarinet Method

Langenus Clar. Method Part I Book II

pp 24-25-26

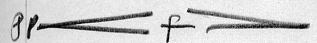
L. Jones

Langenus - pp 27-28

pg 31


Practice attack

Figure 6: Clarinet Lesson Notes for Donald E. McGinnis, Fall 1936.
(Artifact courtesy of Donald McGinnis)

81  octave pattern
Sustain tones in highest reg.

Lang. Virtuoso 3 + 4

~~Spoken~~ - 1st most - time

; high register sustained tones
Scales - + Chromatics.

Virtuoso 5 + 6 Duo I

Spoken - with cut

Virtuoso - Rev 6 add 7

Spoken - try with piano with cut

=

low reg; ; Stress a few high scales

Virtuoso # 9 to C + Duo III

Spoken

2nd Sem. 1939

Daily Practice routine


1. Low regis. full tones
2.  using octave pattern
3. Various patterns of octaves, chrom. into the highest register.

Figure 7: Clarinet Lesson Notes for Donald E. McGinnis, Second Semester 1939.
(Artifact courtesy of Donald McGinnis)

Other musical studies

McGinnis enrolled in all customary courses for a music education degree⁶⁹ and later in music performance, including ear training, theory, conducting, composition, music education, and history. “The first two years of the school music courses put stress on the development of musicianship, culminating then as now, in a musicianship test. In the last two years of the program the emphasis was on teaching, and growth in teaching knowledge and skill took precedence.”⁷⁰ Also required to complete courses outside the conservatory, McGinnis continued his French studies, and enrolled in Public Speaking, English Literature and Composition, and American History.

Ear training proved to be one of McGinnis’ most influential courses. Although challenging, he affirms it was an essential element in his musical development.

According to McGinnis, the music theory and ear-training department was outstanding, yet demanding:

At the end of each semester we had to pass a fairly rigorous examination in ear training and keyboard...we had to harmonize a simple melody at first, and gradually more difficult, and we had to realize the figured bass. It was a piece of cake for piano majors because they had so much of that before they came to Oberlin. I only had those brief classes in grade school, and in the year I worked before I could go to Oberlin after high school, I took some piano lessons.⁷¹

⁶⁹ Willard Warch, *Our First 100 Years: A Brief History of the Oberlin College Conservatory of Music*, (Oberlin, Ohio: Oberlin College, 1967), 37. Dr. Karl W. Gehrken in 1921 established a four-year course to complete a Bachelor of School Music degree.

⁷⁰ *Ibid.*, 43.

⁷¹ Donald E. McGinnis, interview with author, August 21, 2003, 5.

OBERLIN CONSERVATORY OF MUSIC

SECOND SEMESTER, 1937-1938

NAME IN FULL M Donald Edward McGinnis
 NAME OF PARENT _____
 HOME ADDRESS _____
 OBERLIN ADDRESS _____

| HRS CRED. | COURSE | ROOM | HOUR | LESSON DAYS | | | | | | SEMESTER BILL * |
|-----------|-------------------------|-----------------|-------|-------------|-------|------|-------|------|------|---------------------------------|
| | | | | MON. | TUES. | WED. | THUR. | FRI. | SAT. | |
| | PIANOFORTE | | | | | | | | | |
| | ORGAN | | | | | | | | | |
| | SINGING | | | | | | | | | |
| | VIOLIN | | | | | | | | | |
| | VIOLONCELLO | | | | | | | | | |
| | HARP | | | | | | | | | |
| 6 | WIND INSTRUMENT C1. | 309 | 9:00 | x | | | x | | | 84 |
| | COMPOSITION | | | | | | | | | |
| 3 | THEORY | 4 | 24 | | x | | | x | | 30 |
| 1 | EAR TRAINING | 4 | 101 | | | | | | x | 10 |
| | HISTORY OF MUSIC | | | | | | | | | |
| | INTRO. TO THE ARTS | | | | | | | | | |
| | STRING ENSEMBLE QUARTET | | | | | | | | | |
| 1 | WIND ENSEMBLE | 309 | 3:00 | | x | | | | x | 15 |
| |NORMAL | | | | | | | | | |
| | EURYTHMICS | | | | | | | | | |
| | PHYS. EDUC. | | | | | | | | | |
| 2 | SCHOOL MUSIC | 2 | 101 | | | x | | | x | 20 |
| | PRACTICE TEACHING | | | | | | | | | |
| | STRING CLASS | | | | | | | | | |
| 1 | WIND CLASS | 2nd. sems. 300A | 11 | | | x | | | x | 25 |
| 1 | ORCHESTRA | W.H. | 3 | x | | | | x | | |
| | CHORAL CLASS A CAPPELLA | | | | | | | | | |
| | CONSERVATORY TUITION | | | | | | | | | 184 |
| | COLLEGE STUDIES | | | | | | | | | SEE TREASURER FOR COLLEGE BILLS |
| 3 | Eng. Comp. 2 | W.1 | 10:00 | x | | | x | | x | |

INDICATE CHOICES BELOW

| RENTALS | PRACTICE ROOM | HOUR | PRACTICE ROOM | HOUR | PRACTICE ROOM | HOUR | PRACTICE ROOM | HOUR | PRACTICE ROOM | HOUR | | |
|-------------------------|---------------|------|---------------|------|---------------|------|---------------|------|---------------|------|--|---------|
| HRS PIANO | 3 1/2 | 412 | 1:30 | 412 | 2:00 | 412 | 3 | 412 | 4 | | | \$6 25 |
| HRS ORGAN | | | | | | | | | | | | |
| INSTRUMENT | Wind | | | | | | | | | | | 6 |
| CONSERVATORY RENTALS | | | | | | | | | | | | \$2 25 |
| LIBRARY FEE | | | | | | | | | | | | 2 00 |
| STUDENT ACTIVITY FEE | | | | | | | | | | | | 7 13 |
| TOTAL CONSERVATORY BILL | | | | | | | | | | | | \$25 38 |

Frank H. Shaw

This Schedule must be presented to the teacher at the first class of every subject.

* This to be filled in by the Registrar.

Figure 8: Spring Semester 1938 Class Schedule
(Artifact courtesy of Donald McGinnis)

Receiving only average grades in ear training and music theory in his first semester, he became motivated to master both subjects. During his last year at Oberlin, theory professor Robert Melcher asked McGinnis to teach music theory and ear-training:⁷²

...He realized that through my hard work and talent that I was overcoming a lot of my problems in music theory and ear training, so he gave me the class to teach. He organized a class for people who were not passing ear training, and he approached this from movable do in Solfeggio. To this day I can Solfege everything, and the kids that played for me in the Concert Band remember me Solfegeing their parts often.⁷³

McGinnis also participated in the wind ensemble, string classes, and some piano lessons. Believing a piano background is invaluable to any musician, McGinnis regrets having never seriously studied the piano. As part of his school music courses, he had classes in brass and woodwind instruments, choral education, conducting with Karl Gehrkins, and composition with Norman Lockwood.⁷⁴

Decision to pursue a double major

Upon his entrance into Oberlin Conservatory, Waln advised McGinnis to work toward a school music degree, and with Waln's support at the end of his sophomore year McGinnis chose to pursue a degree in performance as well. Acceptance as a double major was permitted based on an audition of major repertoire. McGinnis recalls playing a Paris Conservatory piece and a movement or two of the Mozart clarinet concerto.⁷⁵

⁷² Robert A. Melcher, Recommendation Letter for Donald E. McGinnis for Use of Employers. Oberlin College Bureau of Appointments, January 14, 1941.

⁷³ Donald E. McGinnis, interview with author, August 21, 2003, 5.

⁷⁴ Donald E. McGinnis, interview with author, July 24, 2003, 6.

⁷⁵ Ibid., 14.

Arthur Williams, Oberlin's first faculty Director of Bands beginning in 1928,⁷⁶ was present during McGinnis' audition and afterwards gave his approval for McGinnis to pursue both degrees, but he indicated it would be a full five-year program. McGinnis believes his inadequate early clarinet instruction and TMJ (Temporo-Mandibular Joint) contributed to his lack of refinement. "I think that probably held me back from developing the refinements in my tone and control, delicate attacks, and everything that one expects in a really fine player. But that came along in the next three years."⁷⁷

The Bachelor of Music degree at this time was rigorous:

For the Bachelor of Music candidates the most important hurdle was 'classification.' The catalogue explains: 'A student is classed as a senior only after he has been elected by a faculty vote, based upon successful appearances in students' recitals.... During his senior year each candidate for the Bachelor of Music degree is expected to give a satisfactory public recital in his major subject. Graduation, then, depends upon public performances and upon completion of the required subjects and hours as shown in the outline of courses.'⁷⁸

Prior to McGinnis' senior clarinet recital, Waln compelled McGinnis to discontinue playing saxophone in the jazz band, fearing it would destroy both his clarinet embouchure and his chance to graduate with both degrees.

⁷⁶ Willard Warch, *Our First 100 Years: A Brief History of the Oberlin College Conservatory of Music*, (Oberlin, Ohio: Oberlin College: 1967), 45. "By 1936 the increase in the number of and quality of wind players had made it possible for him [Arthur Williams] to establish both a marching band and concert band to perform original works and symphonic transcriptions."

⁷⁷ Donald E. McGinnis, interview with author, July 24, 2003, 15.

⁷⁸ Willard Warch, *Our First 100 Years: A Brief History of the Oberlin College Conservatory of Music*, (Oberlin, Ohio: Oberlin College, 1967), 43.

OBERLIN CONSERVATORY OF MUSIC

Clarinet Recital

by

Donald E. McGinnis

of the class of 1941

assisted by

Marie E. Brooks, pianist

and

Jaroslav Holesovsky, violist

WARNER CONCERT HALL

Friday, February 21, 1941

at 8:30 p. m.

Program

Sonata in E-flat major, Op. 120, No. 2 - - - *Brahms*
Allegro amabile
Allegro appassionato
Andante con moto
Allegro

Grand Duo Concertant, Op. 48 - - - - *Weber*
Andante con moto
Rondo — Allegro

Lamento et Tarentelle - - - - - *Grovez*

Trio in E-flat, Op. 14, No. 2 - - - - - *Mozart*
Andante
Menuetto
Allegretto

Figure 9: Senior Clarinet Recital, February 21, 1941
(Courtesy of Donald McGinnis' private program collection)

The Oberlin Woodwind Quintet

Chamber music constituted a large portion of McGinnis' performance studies at Oberlin Conservatory. He performed in several chamber ensembles, including clarinet trios and quartets, and during his fifth year he played clarinet in the top woodwind quintet. Coached by George Waln, this ensemble toured every spring throughout the United States. Waln heavily recruited and tested high school students for the conservatory on each tour. Performances were held in high schools, churches, and colleges, and a pianist always traveled with the group to accompany individual solos. As a recruiting tool, Ernest McClain recalls Waln required each member of the quintet to prepare difficult and flashy solos for these performances. In the spring of 1941, the quintet traveled to the east coast for performances in New York.⁷⁹

The quintet was scheduled to dine at the New York City home of Alexander Williams, principal clarinet under Toscanini of the NBC Symphony, and Frances Blaisdell Williams, a pupil of Georges Barrère and principal flute in the New York City Ballet. Mr. Williams treated the quintet that evening to front-row tickets to Toscanini's broadcast. McGinnis fondly recalls the events of that evening. "John Wummer was playing principal at that time in the NBC, and later in the Philharmonic. I shook hands with Toscanini; I was not able to touch my hand for two weeks. None of the kids in the quintet were able to. Alex Williams had asked the Maestro if he would meet us afterwards, and he agreed."⁸⁰

⁷⁹ Ernest McClain, telephone interview with author, March 19, 2005.

⁸⁰ Donald E. McGinnis, interview with author, July 24, 2003, 19.

The quintet also traveled to the State University of New York College at Fredonia on this tour. In need of a woodwind instructor, McGinnis was hired for the position to commence in the fall of 1941. Although a contract was officially signed, McGinnis never assumed the position as woodwind instructor in Fredonia.⁸¹

The Oberlin Conservatory Symphony Orchestra

In his first years at Oberlin Conservatory of Music, McGinnis was not yet prepared to play clarinet in the orchestra; however, “In my first semester, the string bass teacher was always lurking in the shadows looking for people who had good ears for pitch. They would try to get us in a string class if we were music education majors.”⁸² McGinnis began playing string bass in the orchestra during the second semester of his first year and continued probably until second semester of his third year when he was accepted as a clarinetist. “The Oberlin faculty was a great faculty.... We were able to gain a great deal by being in the orchestra and playing the major works with the University Chorus.”⁸³ In this orchestra McGinnis played under world-renowned musicians including Georges Enesco and Nadia Boulanger.⁸⁴

⁸¹ Ibid., 19-20.

⁸² Donald E. McGinnis, interview with author, August 21, 2003, 6.

⁸³ Ibid., 3.

⁸⁴ Three major guest conductors worked with the band in the late 1930s, including Béla Bartók, Georges Enesco, and Nadia Boulanger. Willard Warch, *Our First 100 Years: A Brief History of the Oberlin College Conservatory of Music*, (Oberlin, Ohio: Oberlin College, 1967), 45.

On February 24, 1938, George Enesco (1881-1955) guest conducted the Oberlin Conservatory Orchestra performing the Brahms *Symphony No. 2*, Siegfried's *Idyll*, and Enesco's own *Romanian Rhapsody No. 1*.⁸⁵ McGinnis played second clarinet, but wishes he had played string bass as Enesco's comments to the cellos and basses were memorable: "You must sound like a great big grizzly bear,"⁸⁶ accompanied by large, bear-like movements. McGinnis recalls Enesco conducting the opening of the rhapsody, remember him conducting it with that Romanian fire, those big chords and the thrill of his hair flying everywhere, like Stokowski with the Philadelphia Orchestra."⁸⁷



Figure 10: Georges Enesco Rehearsing the Oberlin Orchestra.
Willard Warch, *Our First 100 Years: A Brief History of the Oberlin College Conservatory of Music*,
(Oberlin, Ohio: Oberlin College, 1967), 44.
(Courtesy of Oberlin College Archive, Oberlin, Ohio)

⁸⁵ Roger Moore, "Georges Enesco Plays Violin Concert Tonight After Leading Conservatory Orchestra in Masterly Fashion; Conductor Lauds Training of Symphony Under Kessler," *The Oberlin Review*, February 25, 1938.

⁸⁶ Donald E. McGinnis, interview with author, July 24, 2003, 6.

⁸⁷ Donald E. McGinnis, interview with author, August 21, 2003, 3.

Nadia Boulanger (1887-1979) conducted the Oberlin Symphony Orchestra on January 20, 1939. This program included Fauré's *Requiem*, performed with the University Chorus, and Mozart's *Symphony in g minor*, K. 550.⁸⁸ In rehearsal, Boulanger informed the clarinets they would not be required to play on the Mozart symphony, as she preferred the original version.⁸⁹ McGinnis played only on the Fauré *Requiem*, but he stayed to listen, watch, and learn during all the rehearsals. In a February 1939 *Oberlin Alumni Magazine* feature, the columnist comments on Boulanger's remarkable rehearsals:

To many in Oberlin, rehearsals for the performance were even more interesting than the formal program, for then it was that Mlle. Boulanger displayed her remarkable teaching ability, notable for endless patience and inexhaustible good humor, coupled with persistent determination to get the effect she wanted from the student organizations. For the students, the experience of playing under Mlle. Boulanger must have been inspiring, to say the least.⁹⁰

Serge Rachmaninoff (1873-1943) presented a piano recital at Oberlin Conservatory on November 7, 1939, and according to McGinnis, "What a glorious thing to hear Rachmaninoff play a recital."⁹¹ McGinnis remembers being awe-struck by his exceptional musicianship throughout the program. After two encores, the audience wildly applauded and Rachmaninoff returned to the stage: "He came out, shook his head, and

⁸⁸ The program and date of this performance has not been located.

⁸⁹ Nicholas Shackleton. "The Clarinet of Western Art Music: The 18th Century." *Grove Music Online*. <http://www.grovemusic.com>. Mozart originally composed Symphony No. 31, K. 297 "Paris", and Symphony No. 39, K. 543 with clarinet. Symphony No. 35, K. 385 "Haffner," and Symphony No. 40, K. 550 were originally written without clarinet. After hearing clarinetist Anton Stadler perform, Mozart rescored the latter two works to include clarinet.

⁹⁰ "Under the Elms: Big Broadcast," *Oberlin Alumni Magazine* (February 1939): 8.

⁹¹ Donald E. McGinnis, interview with author, August 21, 2003, 3.

raised his arms like, ‘Oh no, you’re not going to ask me to play that piece,’” and he performed his own *Prelude in c[#] minor*. “He hated it! He hated it because everybody always wanted to hear it and he had written so many other glorious works for piano.”⁹²

Witnessing each of these great musicians in their own musical element was both stimulating and educational for McGinnis. These musicians helped McGinnis form an ideal of perfection and artistry in his own practice and performance.

Supporting Himself Through College

McGinnis supported himself at Oberlin with no assistance from his parents. “We all three went to college without any help from home. It wasn’t because my parents didn’t want to help us, they just had no money to help us.” Although he was required to work no less than four jobs to pay for tuition and other necessities, McGinnis was grateful for the experience: “I’m glad it was that way, because I know the value of being frugal, and using one’s time to the *n*th degree.”⁹³ At the beginning of his freshman year, McGinnis had \$264.75 on hand, and maintained records of all profits and expenditures. “In the time between my graduation from high school and a year later when I started at Oberlin, I had saved and worked and did everything to try to get to college.”⁹⁴ After several years of hard work in and out of the classroom, Assistant Dean of the Conservatory Jack Kennedy, awarded McGinnis scholarships that greatly reduced his monetary needs.⁹⁵

⁹² Ibid., 4.

⁹³ Ibid., 6.

⁹⁴ Donald E. McGinnis, interview with author, April 8, 2004, 1.

⁹⁵ Donald E. McGinnis, interview with author, July 24, 2003, 12.

| Oberlin Cash Account 1936 | |
|----------------------------|----------|
| Sept. 11 Cash on hand | \$264.75 |
| Room | 1.75 |
| 2 Hamburgers | .20 |
| Board | 4.15 |
| Brush Caps | .45 |
| Books | 3.14 |
| " | 1.81 |
| Tuition | 227.20 |
| Books | -1.50 |
| Church | .15 |
| Books | 1.55 |
| Gymn suit | 3.30 |
| Shoe | .26 |
| Dance & Candy, etc. Oct 5 | .72 |
| Bike lock | .62 |
| Cl. needs | .45 |
| Dance Oct. 10 | .40 |
| Ice cream | .10 |
| Postage for cl. monthpiece | .13 |
| Candy | .11 |
| Sat. Oct 17 Dance | .31 |
| Milkshake | .10 |
| Haircut | .40 |
| Candy & Ice cream | .16 |
| Cl. monthpiece repairing | 1.81 |
| Cl. haircut need | .10 |
| Song Book - Con. Training | .16 |
| Ice cream & Candy | .37 |
| Week-end at home | .46 |
| Artist rec. tickets | 6.00 |
| Feminis shoes | 1.85 |
| Cl. needs | .25 |
| Candy | .11 |
| French Movie | .25 |
| June trousers shortened | .40 |
| Other bottoms & suspenders | .42 |

Figure 11: "Oberlin Cash Account, 1936"
(Artifact courtesy of Donald McGinnis)

A major source of income for McGinnis was through working a board job:

I had to work as a waiter for the privileged people. In my first year I washed pots and pans in a restaurant downtown for food. I had to be there at certain times to keep the pots and pans clean enough that they could get the food ready for the next meal. . . . I remember going down there and washing those pots and pans, stripping to the waist because it was so hot, and putting on a rubber apron.⁹⁶

⁹⁶ Donald E. McGinnis, interview with author, July 24, 2003, 6.

During his second year, his board job relocated to the dormitories where wealthy students dined. Students working board jobs were allowed to have a meal only after the dishes were washed and students were gone. McGinnis took on greater leadership with a promotion in his last two years to headwaiter, serving the hostess and the head table.⁹⁷

Instead of dormitories, McGinnis and roommate Ernest McClain lived in an off-campus housing facility that was under supervision of the college and regularly inspected for cleanliness and discipline. In their second semester, they acquired a “room job” to pay housing costs. Here the two men lived in a local community home in exchange for carrying out regular household duties, such as cleaning, laundry, stocking coal, shoveling snow, and other assorted tasks. McClain and McGinnis shared these responsibilities for three and a half years until McClain graduated from Oberlin in 1940. In the last year McClain and McGinnis were roommates, they lived with an elderly woman named Mother Baxter, whom McGinnis adored and considered a second mother. Her daughter Helen regularly required excessive assistance and Mother Baxter frequently attempted to ease his load. During his last year with Mother Baxter, fellow clarinetist Jack Purves took over the other half of the room job as McGinnis’ roommate.⁹⁸

She knew how busy I was and how hard life was with all my jobs. She would say, ‘Don, you’re not going to do that today because I already did it.’ Helen would keep putting more things on me to do; she would have me clean the house thoroughly every weekend. They had a coal furnace that had to be fired, and I had to shovel the coal into the bin. At night when I came home, I had to cover the fire. The coals would be red-hot pieces of coke, but when I covered the fire at night, it would quell its burning, but the pieces would still be hot and could catch fire in the morning... Mother Baxter was in her eighties, so I would come home in the middle of the day in the cold of winter and make sure the furnace was and

⁹⁷ Ibid., 10.

⁹⁸ Ibid.

everything was fine...when she put their laundry on me, I could put my laundry in with it, so that was a break...She was a great woman. She had been a teacher, and a scholar and had a mind like a razor. Her body had deteriorated like all of us in our eighties deteriorate, but she was exactly what she asked me to call her, Mother Baxter. She was another mother.⁹⁹

In addition to these jobs, McGinnis was also a member of the campus big band, the Campus Cavaliers, playing lead alto saxophone his first year, doubling on clarinet and flute, and playing tenor saxophone his second year, still doubling on other instruments. This was a great opportunity for McGinnis to learn big band dance literature on all three instruments, and it sparked a lifelong love of jazz.¹⁰⁰



Figure 12: Campus Cavaliers
McGinnis is seated in front row second from left
(Photograph courtesy of Donald McGinnis)

⁹⁹ Donald E. McGinnis, interview with author, July 24, 2003, 11.

¹⁰⁰ Ibid., 7.

Summertime provided an opportunity for McGinnis to earn extra money. While he played in local dance bands for various evening occasions, he also performed hard labor for the county. Working along side dirt roads, McGinnis and his older brother Hal served as “clean-up guys,” pushing hand mowers or using scythes to maintain the grass.

[We] would work an eight-hour day, making a dollar a day, and five dollars a week. That’s how we got the clothes we needed.... If we came to a bridge that had gone out, the bosses would know about it, and they would get us on the truck and take us over to the bridge and we’d replace the cement blocks. If so much erosion came off the farmland down into the stream and got deposited some place, they would send us in with shovels, and we would shovel it out. That was a morning, or a whole day of work.¹⁰¹

McGinnis began work as a hard-laborer at the age of twelve, maintaining this job every summer through the completion of his college graduation in 1941.

Band Director and Instrumental Teacher, Oberlin High School: 1940-1941

During his fifth year at Oberlin, McGinnis was selected by the Oberlin faculty as the outstanding Instrumental Practice Teacher of 1939-1940 and was therefore chosen to succeed former roommate Ernest McClain as the director of the Oberlin High School Band.¹⁰² This job paid \$200 for the year, and required him to teach every afternoon. He led daily concert band rehearsals, conducted the marching band, and taught private clarinet students.¹⁰³ “That was hard for me, because in high school I played football, so I

¹⁰¹ Donald E. McGinnis, interview with author, July 24, 2003, 12.

¹⁰² Don Morrison, “Recommendation Letter for Donald E. McGinnis for Use of Employers,” (Oberlin College Bureau of Appointments, January 16, 1941)

¹⁰³ Band Conductor’s Contract in the Oberlin Village School District, signed by Donald E. McGinnis, April 15, 1940.

never marched in the marching band. At Oberlin I avoided it, then all of a sudden I had to direct the marching band.”¹⁰⁴ McGinnis sought advice from his older brother Hal who had marched in The Ohio State University Marching Band under Eugene J. Weigel.

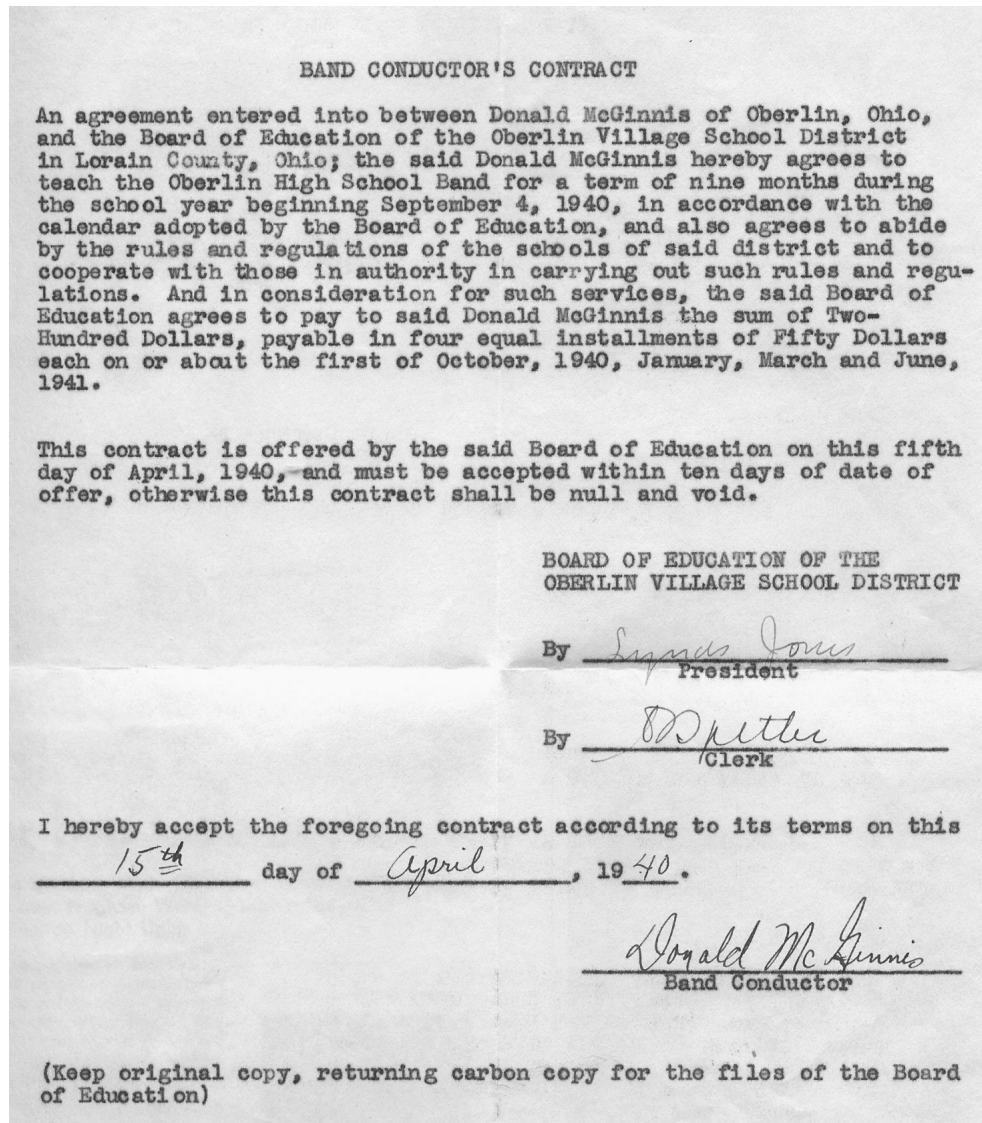


Figure 13: Oberlin High School Band Director Contract, April 15, 1940
(Artifact courtesy of Donald McGinnis)

¹⁰⁴ Donald E. McGinnis, interview with author, July 24, 2003, 13.

This year of teaching while completing his studies helped McGinnis gain leadership and conducting skills necessary to succeed as a faculty member at an institute of higher education. In addition, McGinnis gained the respect of his superiors, including Oberlin High School Principal, C.F. Alter.

The past year has afforded us the opportunity to observe firsthand the work Mr. McGinnis has done with our high school band. It has pleased us greatly to note the enthusiasm, energy, and diligence he has brought to his work. The results have been most gratifying to school officials, students, and townspeople alike.... Mr. McGinnis ranks among the best young men in his field that it has been my privilege to observe in the past several years.¹⁰⁵

Job offer at The Ohio State University

Following his graduation from Oberlin Conservatory of Music in the spring of 1941, McGinnis planned to join the woodwind faculty at the State University of New York College at Fredonia. McGinnis was teaching and conducting at a summer band camp in Clifton Forge, Virginia when he received a telegram from Director of the School of Music at The Ohio State University, Eugene J. Weigel.¹⁰⁶ McGinnis came recommended for the position of Woodwind Instructor at The Ohio State University by professors and administrators at Oberlin Conservatory and community, including George Waln.

It is doubtful if I have ever had a graduate of whom I could give so high a recommendation as Mr. McGinnis. He is fine in every way and has had more experience as a teacher than most of our graduates. I refer primarily to the instrumental field in my reference however. He is an outstanding clarinetist as well as a reasonably good performer on the other woodwinds. His working knowledge of brasses and percussion are above average too. He has been

¹⁰⁵ C.F. Alter, "Recommendation Letter for Donald E. McGinnis for Use of Employers," (Oberlin College Bureau of Appointments, January 16, 1941)

¹⁰⁶ Eugene J. Weigel, telegram to Donald E. McGinnis, August 13, 1941.

successful this year as the director of the Oberlin High School Band, and in teaching done for me in the Conservatory. He has taught a section of wind instrument players in the teacher training division as well as the overflow of clarinetists this semester. Mr. McGinnis has all of the suitable qualities of a supervisor such as attractiveness, health, dependability, intelligence, ability to discipline, initiative, and execute capability. I might add that in addition to his instrumental work he has helped with some of the music theory classes, and would be capable of teaching either college or high school theory.¹⁰⁷

After interviewing with Weigel and Director of Bands, Manley Whitcomb, McGinnis was hired, upon the release of his contract at the State University of New York College at Fredonia.

I had never expected anything like that any more than going to the moon. But I had already signed this contract at Fredonia, and was looking forward to it. It was going to be a great job for me, but I was going to teach only woodwinds. I would have had nothing to do with the band. That did not matter, because I had not aspired to that at that point. I enjoyed my kids in the high school band at Oberlin, but THE big university in Ohio, and that band program!... In September I came to campus, and it is history ever since.¹⁰⁸

Perhaps a lucky turn of events can lead to such fatalistic circumstances, but in essence the reality is the picture of a hard-working, under-privileged young man, who despite all odds overcame his weaknesses and achieved excellence. The work ethic is evident, and the strong moral character is prevalent.

¹⁰⁷ George Waln, "Recommendation Letter for Donald E. McGinnis for Use of Employers," (Oberlin College Bureau of Appointments, January 16, 1941)

¹⁰⁸ Donald E. McGinnis, interview with author, July 24, 2003, 20.

CHAPTER 3

EARLY CAREER, UNITED STATES NAVY YEARS, AND GRADUATE WORK: 1941-1952

Early Career

The next phase of McGinnis' career centers on The Ohio State University, with a four-year leave to serve his country as a musician in the United States Navy Pre-Flight School Band in Iowa City, Iowa, and later as an officer during World War II. While performing as clarinet soloist with the military band, McGinnis completed graduate studies at the University of Iowa with a Masters degree in music education, and a PhD in music composition. It was during this time that McGinnis met and married Ruth Louise Ostrander.

McGinnis began his career at The Ohio State University as Woodwind Instructor and Assistant Director of Bands under Manley Whitcomb with an annual salary of \$1,920.¹⁰⁹ As woodwind instructor, McGinnis taught and led studio classes for all the woodwind instruments including flute, oboe, clarinet, saxophone, and bassoon. This

¹⁰⁹ The Ohio State University Archives, Payroll Pedigree Cards (Record Group 6/c-13/Box 1-Microfiche), "Active: 1940-1978."

necessitated that he be proficient on each instrument. Due to his thorough preparation at Oberlin Conservatory of Music and Oberlin High School, McGinnis felt he was well prepared to fulfill these duties.¹¹⁰

The task of teaching all the woodwinds at a large university was exciting, yet simultaneously daunting. McGinnis recalls The Ohio State University flute section consisted of merely three or four players, but the clarinet section was large and technically advanced. As a young instructor, McGinnis was initially apprehensive to teach players who in some cases were merely one year his junior. Free-lance clarinet teacher, performer, and former Sousa Band member Fred Weaver successfully taught many advanced clarinet students in Columbus when McGinnis arrived. While he respected Weaver's teaching, McGinnis quickly realized he too had something to offer.¹¹¹

Here I am coming to teach all of these advanced players. It did not take me long to realize that there were many things with which I could work, because they were advanced technicians, but then I was too. I had the advantage of five years with an outstanding teacher at Oberlin, and experience. You can always teach phrasing, and musicianship, and repertoire, and at first I was very uneasy about it. Can you imagine, just coming out of college, and you are teaching a bunch of brash young guys who already know they are terrific players? And they were really good.¹¹²

Clarinetist Burdette Green entered The Ohio State University School of Music in September of 1946, and considered the young McGinnis to be an effective teacher:

It didn't take me long to realize that Don was a great player and a demanding teacher. I admired his attention to expressive playing, to clean finger facility and articulation, and to rhythmic precision. He quickly went to work on my 'left-handed' fingering choices, and he pulled me back from the lofty Jeanjean studies that I had been struggling with and had me do some rudimentary work using the Herbert L. Clark cornet etudes. I grew to appreciate what he was driving at. I

¹¹⁰ Donald E. McGinnis, interview with author, August 21, 2003, 8.

¹¹¹ Ibid.

¹¹² Ibid., 10.

remember vividly the elation I felt as I walked out of rehearsal hall following my first jury exam (Dec. 46) when Don told me I would receive an A in applied music. That was the most precious A grade I have ever received.... Don was a very effective studio teacher. The atmosphere was businesslike without being severe. He was an attentive listener, and he set high standards of musicianship. I could tell that he genuinely enjoyed the process of helping students solve their problems. Every lesson was fruitful. He not only knew teaching strategies; he also knew how to get students to listen carefully to his demonstrations and to their own playing. There was nothing he couldn't demonstrate on the spot.... Over the course of study, Don helped me to broaden my horizons. In addition to attending to tonal control, accuracy of intonation, clean facility, and the development of phrasing and ensemble skills, he stressed sight reading, transposition, and the learning of scalar and chordal patterns away from the page.... Toward the end of my study he saw to it that I should get a foundation in the flute and in the entire clarinet family.¹¹³

As Assistant Director of The Ohio State University Concert Band, Whitcomb insisted McGinnis provide leadership in assuming the solo clarinet chair. In the role of concertmaster, he was familiar with events in each rehearsal and identified problematic areas requiring attention during woodwind sectionals. If Whitcomb were unable to attend a rehearsal or performance, the duty fell to McGinnis. He also worked with the Marching Band, conducted two regimental bands, and was responsible for coaching chamber ensembles, including the student woodwind quintet.¹¹⁴

On a typical day, McGinnis began teaching private lessons or woodwind classes at eight o'clock each morning. He assisted the Concert Band in the afternoon, then spent early evening hours in Marching Band rehearsals. What little free time remained was spent practicing the clarinet. On occasion, McGinnis conducted both the Concert and Marching Bands, customarily conducting one selection on formal Concert Band performances, and one selection at football games with the Marching Band. Each

¹¹³ Burdette Green, questionnaire response to author, December 20, 2004, 1.

¹¹⁴ Donald E. McGinnis, interview with author, August 21, 2003, 11.

Wednesday evening in May, the Concert Band presented a series of performances at Mirror Lake, and Whitcomb insisted McGinnis select repertoire and soloists to conduct one program on his own.¹¹⁵



Figure 14: McGinnis conducting The Ohio State University Marching Band, 1941
(Photograph courtesy of Donald McGinnis)

As a beginning university instructor, McGinnis' schedule was demanding and finding time to practice was often challenging. However, he managed to prepare music for two faculty recitals in this first year, the first of which is provided below. McGinnis gave his second faculty recital on May 18, 1942, within days of reporting for duty to the United States Navy. On this program McGinnis performed the Schumann *Two*

¹¹⁵ Ibid.

Romances, op. 94, Weber Grand Duo Concertant, op. 48, Leroux Le Nil with faculty soprano Mary E. Ellis, *Messenger Solo de Concours*, and *Grovlez Lamento et Tarentelle*.¹¹⁶

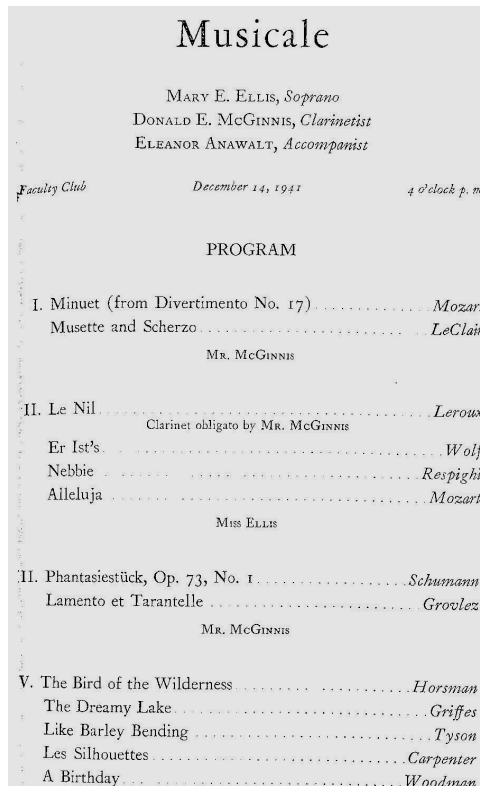


Figure 15: McGinnis' first faculty recital: December 14, 1941 (Courtesy of Donald McGinnis' private program collection)

¹¹⁶ Donald E. McGinnis and Mary E. Ellis, Faculty Recital Concert Program (The Ohio State University Department of Music, University Chapel, May 18, 1942).

The United States Navy Years: 1942-1946

Following Japan's December 7, 1941 attack on Pearl Harbor, many young American men volunteered and others were drafted for war. The eagerness to fight for a worthy cause swept the nation, and McGinnis shared in this desire. In college he had received draft deferments due to poor eyesight; however, following the attack on Pearl Harbor, few deferments were granted and McGinnis was called to duty.¹¹⁷

The United States Army, Navy, and Marine Air Corps recruited men for various duties, including formation of musical units to perform at training bases as well as on-site stations.¹¹⁸ In May of 1942, Director of Bands at the University of Iowa Charles B. Righter, contacted Eugene J. Weigel to recruit exceptional musicians for the newly authorized forty-five-piece band at the United States Navy Pre-Flight Training Station in Iowa City.¹¹⁹ McGinnis auditioned in Iowa City with principal horn and trombone players in The Ohio State University Concert Band, Julian Leet and Richard Brightwell. All three were accepted into the United States Navy Pre-Flight School Band and McGinnis won the solo clarinet chair.

¹¹⁷ Donald E. McGinnis, interview with author, August 21, 2003, 12.

¹¹⁸ Jones, Patrick M. *A History of the Armed Forces School of Music*. Ph.D. Thesis. University Park, PA: Patrick M. Jones, 2002. Heidi Myers, e-mail to author, March 31, 2005. "Musicians schools in the Navy were established early in the twentieth-century, as early as 1902. John Philip Sousa joined the Navy in 1917 and through his hard work, including developing a band-training center at the Great Lakes Naval Training Station, he gained recognition for Navy bands. However, it wasn't until 1935 when the United States Navy School of Music in Washington, DC was founded that the Navy actually had a well-functioning band program. This School of Music was founded to 'standardize band practices and improve the Navy Band program by not only training and assigning musicians to the fleet, but also by serving as the control-center for all Navy bands.'"

¹¹⁹ Charles B. Righter to Eugene J. Weigel, May 4, 1942.



Figure 16: McGinnis in United States Navy uniform
(Photograph courtesy of Donald McGinnis)

The first duty as newly recruited navy men was to attend boot camp at the Great Lakes Naval Training Center, located on Lake Michigan between Chicago and Milwaukee. The band trained as a musical unit, beginning at six o'clock each morning and continuing late into the day with calisthenics, pushups, sit-ups, and upper and lower body workouts. According to McGinnis, "they made men out of us."¹²⁰ Following boot camp the unit was transferred to Des Moines, Iowa for a brief period of indoctrination and physical exams. Poor eyesight again nearly warranted McGinnis' deferment, but Chief J.J. Courtney intervened:

I remember the navy chief knew I had an eye problem, and I almost got medically deferred out of that because I could not see the eye charts. I was wearing glasses that I had gotten in high school; I could not see the blackboards in classes.... at first I did not know I was having problems, but the football coach caught it for me. My eyes were bad, but the Chief, J.J. Courtney, an Irish Southerner, loved my playing.¹²¹

¹²⁰ Donald E. McGinnis, interview with author, August 21, 2003, 13.

¹²¹ Ibid., 14.

The United States Navy Pre-Flight School Band



Figure 17: The United States Navy Pre-Flight School Band, Iowa City, Iowa, June 16, 1942. Conductor J.J. Courtney seated in front on left. McGinnis seated in behind Courtney, tenth from the left. (Photograph courtesy of Donald McGinnis)

McGinnis met fine musicians in this band, many of whom later became leaders in the music profession. Two prominent musicians, flutist Ralph Johnson and trumpeter Adolph “Bud” Herseth (b. 1921), later played with the Chicago Symphony Orchestra. “He [Herseth] had exceptional talent as a player: he had great accuracy. [But] he did not have that big trumpet sound that he had later in the orchestra.”¹²² Before Herseth enrolled in the navy, he was an undergraduate student at Luther College in Decorah, Iowa, but was unable to complete his degree until the completion of World War II.¹²³

¹²² Donald E. McGinnis, interview with author, September 19, 2003, 4.

¹²³ Adolph “Bud” Herseth, telephone interview with author, April 10, 2005.



Figure 18: Adolph Herseth;
Caption reads: “Fondest regards to an old “shipmate” – Don McGinnis from Bud Herseth”
(Photograph courtesy of Donald McGinnis)

McGinnis assumed considerable leadership as the solo clarinetist, often performing stand-up solos with the band or conducting when necessary. According to McGinnis, Conductor J.J. Courtney respected his playing. “Fundamentally, he thought the world of me...had me over to his house for dinner. He always treated me with great respect for my playing and my musicianship, and he gave me a chance to conduct too.”¹²⁴ Bass drummer, assistant conductor, and accomplished violinist David Robertson,¹²⁵ played in small chamber orchestras comprised of members from the band, and McGinnis often conducted this ensemble. Consisting of approximately six violins, two violas, one

¹²⁴ Donald E. McGinnis, interview with author, August 21, 2003, 14.

¹²⁵ Robertson was a classically trained violinist from the Julliard Graduate School, who later founded the Arkansas State Symphony through a Julliard grant, and in 1956, was appointed director of the Oberlin Conservatory of Music. Willard Warch, *Our First 100 Years: A Brief History of the Oberlin College Conservatory of Music* (Oberlin, Ohio: Oberlin College, 1967), 49.

cello, and one bass, this group often played for officers' parties or special events in the community. This expanded McGinnis' conducting genres, as well as helped him learn new repertoire.¹²⁶

The band rehearsed every morning and afternoon, and completed daily assignments, including dance performances. In addition, the band played field-side to drill the troops, and occasionally engaged in straight military marching, simply squad right and left.¹²⁷ Although rehearsals and duties occupied a majority of his time, McGinnis managed to practice a minimum of two additional hours daily, "I was stand-up soloist on the clarinet, and I had to play two or three different solos."¹²⁸

The performance caliber varied throughout the band; however, Chief Courtney selected difficult repertoire that included classical overture transcriptions. McGinnis recalls these transcriptions were used as technical, flashy pieces to uplift audiences. These technical demands necessitated that McGinnis hold clarinet sectionals to assist the inexperienced players. Of the eight section clarinets, McGinnis recalls four could play virtually anything, while the other four scrambled; therefore, his leadership in these sectionals was vital to the performance standard of the group.¹²⁹ Herseth recalls McGinnis was an exceptional clarinet performer, who was not only an effective leader in the clarinet section, but also an important leader to the band as concertmaster.¹³⁰

¹²⁶ Ibid.

¹²⁷ Ibid., 15.

¹²⁸ Ibid.

¹²⁹ Ibid., 16.

¹³⁰ Adolph "Bud" Herseth, telephone interview with author, April 10, 2005.

To pass time and to learn new literature, McGinnis and other band members played Haydn and Mozart string quartets. Flutist Ralph Johnson played first violin part, Bob Bates, solo clarinetist from the University of Iowa, played second violin part, McGinnis played the viola parts transposing them for clarinet, and the bassoonist played the cello parts. Through these activities McGinnis learned not only the string quartet repertoire, but also finer points of music and musicianship by surrounding himself with musicians of the highest caliber.¹³¹

Seeking to improve his flute skills, McGinnis requested lessons with Ralph Johnson. In these lessons, Johnson encouraged McGinnis to practice fundamentals such as octaves, harmonics, articulation, as well as double and triple tonguing. According to McGinnis, Johnson was not an analytical teacher, and he therefore progressed primarily through his own practicing of trial and error.¹³² “My purpose at that time was not to have the career I had in flute...but it was to be able to teach it better.”¹³³ With the knowledge that following the war he would resume his position as woodwind instructor at The Ohio State University, McGinnis diligently worked to enhance his skills as a player and teacher, and practiced countless hours on flute and clarinet.

Further Naval Training and World War II Reflections

Although McGinnis’ military band experience was favorable, he felt compelled to engage in a more active role in the war efforts, and he therefore requested a commission. Upon notification of his commission, he immediately left to train as a naval officer in the

¹³¹ Donald E. McGinnis, interview with author, September 19, 2003, 4.

¹³² Donald E. McGinnis, interview with author, August 21, 2003, 9.

¹³³ Donald E. McGinnis, interview with author, September 19, 2003, 7.

indoctrination program located at the University of Arizona in Tucson. This program entailed classroom work, and intense physical training in extreme desert temperatures. “It was not posh living because we were officers and we were put through it. We had to go to classes all day long when there were spaces in the physical drill.”¹³⁴

Here McGinnis was a member of the Drum and Bugle Corps 20th Battalion that played drill for the officers. He befriended the young man in the drum major position, and as McGinnis states:

Always being an opportunist, always being ready to assume something if it would be educating and helpful, the fellow that preceded me in the platoon [as drum major]...I took over [his position]. I did not know from beans about being a drum major, but he showed me little things here and there, so I took over.... I would twirl the baton and do the whistle before we would do a squad left or squad right, or to-the-rear march.¹³⁵

¹³⁴ Ibid., 5.

¹³⁵ Ibid.

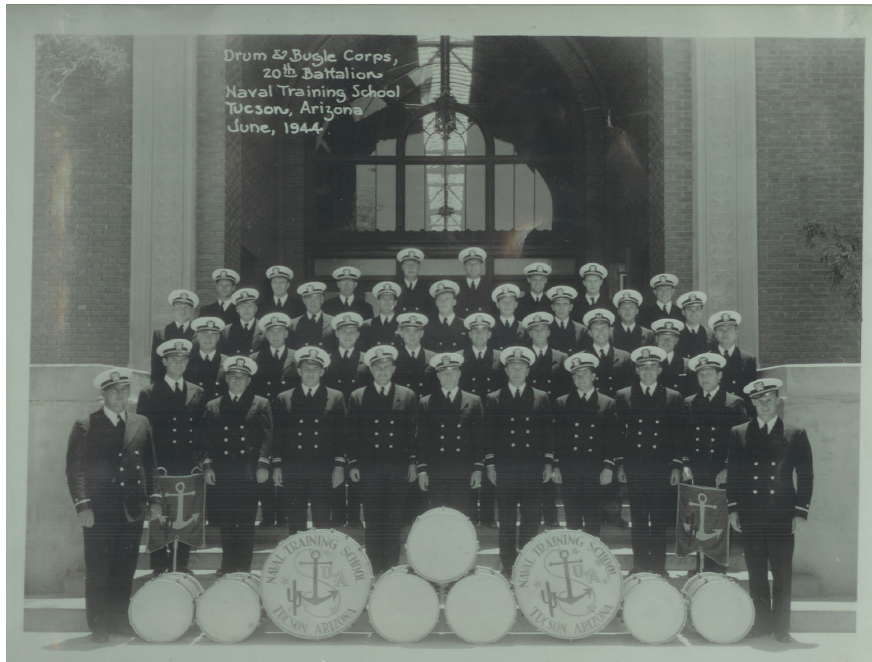


Figure 19: Drum and Bugle Corps; 20th Battalion; Naval Training School; Tucson, Arizona; June, 1944. McGinnis is located in the front row on the far right.
(Photograph courtesy of Donald McGinnis)

After completing indoctrination classes, each officer received further specialized training. McGinnis' superiors recognized his acute auditory awareness, an ideal quality for a communications officer, and in 1944 he was assigned to the United States Naval Communications School at Harvard University. Spanning three to four months before being sent to shipboard, this training was not physical, but consisted of learning Morse code and semaphore, typing skills, and encoding and decoding messages.¹³⁶ Following this training, McGinnis was assigned as the Communications Officer to the USS-Lucidor AF-45,¹³⁷ a refrigerated cargo vessel with duty in the South Pacific.

¹³⁶ Semaphore is the sign language with flags.

¹³⁷ "Lucidor," *Department of the Navy: Naval Historical Center*, <http://www.history.navy.mil/danfs/133/lucidor.htm>. "Lucidor (AF-45) was laid down under a Maritime

A harsh winter had left ice on northern waterways and the USS-Lucidor AF-45 could not leave the Great Lakes region until early spring, delaying McGinnis in Miami, Florida for approximately two months. Officers and enlisted men reported daily for duty, but received afternoons off. McGinnis took advantage of this free time to develop flute technique, and he shipped his clarinet to Ohio for fear of saltwater damage and because of increased jaw pain.

I practiced the flute three, four, or five hours everyday...I really did avail myself of a lot of that time, and that is where I logged hundreds and hundreds of hours of flute practice on anything and everything I could think of. I probably had Taffanel-Gaubert with me, and worked on it cover to cover, trying to do the things that would be helpful...I did all that practice and I remember taking a bus out to the University of Miami and hearing the city of Miami Symphony Orchestra in several concerts.¹³⁸

Upon arrival in Miami, the USS-Lucidor AF-45 and crew were transported to the port in Galveston, Texas for organization of the officers and crew and to complete practice runs into the Gulf of Mexico. From there they moved to Mobile, Alabama to load cargo, and out through the Panama Canal to the South Pacific. On the South Pacific, the USS-Lucidor (AF-45) transported food to various ships from their docking point at Pearl Harbor.¹³⁹ While on duty, McGinnis monitored signals and kept abreast of current

Commission contract by Pennsylvania Shipyards, Inc., Beaumont, Tex., 1 December 1944; launched 25 January 1945; sponsored by Mrs. J. Y. Powell, acquired by the Navy 16 June 1945; and commissioned 6 July 1945 at Galveston, Lt. E. L. LaVoy in command. After shakedown, *Lucidor* loaded cargo at Mobile, Ala., and steamed for Pearl Harbor, arriving there 1 September. Loaded with fleet provisions, the storeship sailed for the Marshall Islands, arriving Eniwetok 26 September. From October 1945 to April 1946 *Lucidor* made supply runs to bases scattered throughout the western and central Pacific. She also operated in the Far East, transporting dry and refrigerated cargo to Japan and Tsingtao, China. *Lucidor* returned to San Francisco 10 May 1946 and decommissioned there on the 26th. She was returned to WSA the same day and entered the National Defense Reserve Fleet. At present she is berthed in Puget Sound at Olympia, Wash.”

¹³⁸ Donald E. McGinnis, interview with author, September 19, 2003, 7-8.

¹³⁹ “Lucidor,” *Department of the Navy: Naval Historical Center*, <http://www.history.navy.mil/danfs/133/lucidor.htm>, (accessed January 12, 2005).

news in the communications room. McGinnis held this position as Lieutenant JG¹⁴⁰ until he was honorably discharged from duty at the end of World War II in December of 1945.¹⁴¹

When the atomic bombs dropped on December 7, 1945, the state of the world was forever changed. Although the war was brought swiftly to a close, nations and people across the globe would be left scarred for decades to come. As an officer, McGinnis and his fellow shipmates knew immediately of the attack on Japan. He recalls that day as one of mixed emotions:

We were all surprised, but even then I remember talking to shipmates, that we were getting something really big, and it would shorten the war. As a consequence, I can imagine it would have drawn out, and how many more Japanese and American soldiers, marines, and navy would have been killed if we had not dropped the atomic bomb. It is almost impossible to justify dropping something like that, but it really ended the war suddenly...I just could not believe it. No one was jumping up and down and happy.¹⁴²

McGinnis requested a commission in order to serve his country in a greater role. He feels his career was much abbreviated due to the significant amount of time training in Arizona and at Harvard, then awaiting duty in Miami. “Going through their rigorous training of being prepared to be a naval officer, I had quite a feeling of being stifled when I did not get the shipboard and the long extended career that I might have had. I feel my navy career was marvelous for me, but I did not really do that much for my country, which was my intent when I asked for the commission.”¹⁴³

¹⁴⁰ Navy Lieutenant Junior Grade

¹⁴¹ Donald E. McGinnis, interview with author, September 19, 2003, 14.

¹⁴² Ibid., 9.

¹⁴³ Ibid., 8.

McGinnis was honorably discharged from the United States Navy knowing he had served his country well although his assignment was brief. “I liked the navy so much, I found it intriguing, and I learned so much from being an officer. From my very first day I learned a great deal about life, discipline, accomplishment, and respect, so many of the important things that one needs to be successful in a group environment, even the one-on-one environment.”¹⁴⁴ In addition, he left having had great experiences, having played with wonderful musicians, and under conductor J.J. Courtney, from whom McGinnis feels he learned so much of what he knows about band conducting.

Later Career and Graduate Studies: 1945-1952

Masters Degree

While performing with the military band in Iowa City, McGinnis enrolled at the University of Iowa to begin a Masters degree with Himie Voxman (b. 1912) and Philip Greeley Clapp (1888-1954). “I began feeling antsy to get onto something a little bit more demanding in my life, than sitting in a rehearsal every morning and afternoon and playing for various things in the navy base... We yearned for things to do that would be demanding musically.”¹⁴⁵ McGinnis studied arranging, orchestration, and composition with Clapp, and took lessons and specialized in clarinet and woodwind repertoire with Voxman. McGinnis recognized Voxman as a tremendous scholar and musician: “For a

¹⁴⁴ Ibid., 16.

¹⁴⁵ Ibid., 4.

young man...he had scholarship that I never dreamed existed. At Oberlin, I do not think our history professors had the scholarship like Philip Greeley Clapp or Himie Voxman; it was an awesome experience for me.”¹⁴⁶



Figure 20: Mid-West Band and Orchestra Clinic, 2001;
From left to right: Donald E. McGinnis, Laurence Mallett, Himie Voxman, Mark Kelly
(Photograph courtesy of Donald McGinnis)

¹⁴⁶ Donald E. McGinnis, interview with author, August 21, 2003, 16.

McGinnis remembers his lessons focused primarily on tone refinement, narrowing his sound, and exploring and comparing repertoire. Voxman states, “I could not teach him much clarinet, he was already a fine clarinetist when he came to me; it was mostly a matter of new literature. He was a first-rate student and performer.”¹⁴⁷ Voxman especially admired McGinnis’ articulation proficiency and fastidious work ethic.

He is very musical to start with. He always wants to do the very best; he doesn’t want to leave any pieces behind. He is very particular about how he sounds, and how he plays...He was always prepared. That is his nature...it doesn’t matter whether he is conducting or playing... Of course, I used to hear him play in the band; he was solo clarinet player in the band. Where people would normally play clarinet cadenzas that are slurred, Don would tongue them...There wasn’t anything he couldn’t seemingly do.¹⁴⁸

McGinnis continued his studies until he received the military commission, leaving one remaining semester to complete his degree. Following his honorable discharge in December of 1945, he returned to Iowa City to resume his studies and complete a final solo recital. He graduated in the summer of 1946 with a Masters of Arts in Education.

¹⁴⁷ Himie Voxman, interview with author, July 15, 2004, 1.

¹⁴⁸ Ibid., 1-2.

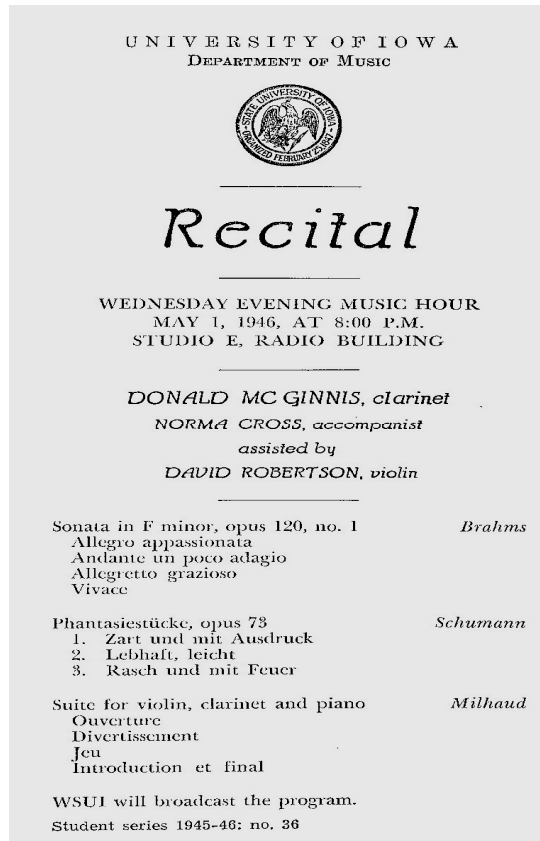


Figure 21: Masters recital, May 1, 1946
(Courtesy of Donald McGinnis' private program collection)

Marriage to Ruth Louise Ostrander: November 28, 1946

McGinnis first met Ruth Louise Ostrander (b. 1923) in January of 1945 upon his return to the University of Iowa. He recalls seeing her for the first time, "I was still wearing my navy uniform because we could travel for a pittance, or for nothing.... I took a train from my home where I had been for a few days or a few weeks with my parents, and proceeded to the University, walked into the School of Music office, and there was Ruth."¹⁴⁹ While taking a full-time course load to complete her undergraduate degree,

¹⁴⁹ Donald E. McGinnis, interview with author, April 1, 2004, 2.

Ruth also worked as a full-time secretary to the Chairman of the School of Music, Dr. Philip Greeley Clapp. When McGinnis walked into the office, Ruth asked him to accompany her and several friends to lunch, and according to McGinnis, “that was the beginning of it.” Their ten-month courtship led to a lifetime of memories, and they were married in the Methodist Church in Marion, Iowa on November 28, 1946. They have raised two daughters, Rebecca and Martha.¹⁵⁰

Although Ruth did not meet McGinnis until early January, she remembers having heard him play on radio broadcasts as clarinet soloist with the military band. At the university, Ruth was the principal cornet player in the concert band, and principal trumpet in the orchestra. Her extensive musical background allowed her to contribute and facilitate McGinnis’ career. Ruth supported her husband in various capacities, including copying scores and parts, keeping correspondence, maintaining the household, and in many ways, fulfilling the role of his secretary. With McGinnis’ schedule at the university and in his musical endeavors in Columbus and the United States, she was vital to maintaining McGinnis’ hectic schedule. “She has been an absolute bulwark of strength in my career and my life....She was not only my wife, but also my best friend.”¹⁵¹

¹⁵⁰ Ibid., 2-4 passim.

¹⁵¹ Ibid., 4.



Figure 22: McGinnis and family, 2001
(Photograph courtesy of Donald McGinnis)

Resuming Duties at The Ohio State University

McGinnis returned to The Ohio State University in September of 1946 to continue his responsibilities with the Concert Band as Assistant Professor¹⁵² and concertmaster. “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.”¹⁵³

¹⁵² The Ohio State University Archives, Payroll Pedigree Cards (Record Group 6/c-13/Microfilm Roll #20), “Active 1940-1969.”

¹⁵³ Donald E. McGinnis, interview with author, October 3, 2003, 1.

McGinnis conducted woodwind sectionals and on occasion the entire group if Whitcomb was away. This necessitated his being familiar with the music scores.

It was a great learning experience for me, because I could see him in rehearsal, and learn a lot about rehearsal techniques. That's where we learn them, under people we play, and with whom we play.... McGinnis was content in his position as Associate Conductor. "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."¹⁵⁴

Increased performance enrollment made it necessary for the music department to hire faculty to fulfill more specialized teaching roles.¹⁵⁵ Members of the Columbus Symphony supplemented some instruction, but progressively the music department began to build a full-time faculty of specialized professors. Jack Evans (1915-2001) and Forest Stoll were both hired in 1947 to teach low brass and trumpet respectively, and Dr. Robert Titus (1915-2000) joined the faculty in 1948 as clarinet professor.¹⁵⁶ Enrollment had increased significantly causing McGinnis to relinquish all Marching Band duties to Jack Evans and he became the full-time flute professor and associate conductor of The Ohio State University Concert Band. From 1950 to 1952, McGinnis served as the Head of the Instrumental Division, and in 1953 was promoted to Associate Professor of Music.¹⁵⁷

¹⁵⁴ Ibid., 2.

¹⁵⁵ The period during and immediately following World War II, The Ohio State University School of Music experienced major changes. It was granted membership into the National Association of Schools of Music in 1943, and in 1945 was granted the status of School of Music. Director of the School of Music until 1959, Eugene J. Weigel diligently worked to improve the School of Music. Joan Lehr, "A Brief History of the School of Music" (computer printout, School of Music, The Ohio State University, 1987), 2.

¹⁵⁶ Eva Banks, e-mail to author, January 12, 2005.

¹⁵⁷ The Ohio State University Archives, Payroll Pedigree Cards (Record Group 6/c-13/Microfilm Roll #20), "Active: 1940-1969."

Leave of Absence to pursue PhD in Composition and Music Education: 1951-1952

The faculty who joined The Ohio State University following World War II consisted largely of men and women with advanced degrees, especially as McGinnis recalls in music theory and musicology. The university at large was beginning to place a larger emphasis on faculty pursuing higher degrees to increase the overall prestige of the institution. While McGinnis had already attained a Masters degree from the University of Iowa in 1946, he chose to complete a PhD in music as well.¹⁵⁸

McGinnis consulted both Philip Greeley Clapp and Himie Voxman, proposing to complete required coursework in acoustics, psychology, and philosophy at The Ohio State University, then finish his studies in Iowa over the course of a yearlong leave of absence from his duties in Ohio. Completing coursework while maintaining a full-time teaching load added considerable pressure to an already hectic schedule. However, McGinnis enjoyed the challenges of the work and excelled in it. “I had to go through all the pressure of completing this PhD, but it was wonderful! All the classes were so stimulating. I learned so much in the psychology and philosophy that were mostly geared toward education.”¹⁵⁹

¹⁵⁸ Donald E. McGinnis, interview with author, April 1, 2004, 14-15.

¹⁵⁹ Ibid.

McGinnis was approved for an un-paid leave-of-absence¹⁶⁰ to finish the degree with Philip Greeley Clapp, his advisor for his specialization in composition, and to resume clarinet studies with Himie Voxman. Over the course of this year, McGinnis appeared as a guest soloist with the band and orchestra, and often played in faculty chamber music recitals.¹⁶¹

State University of Iowa – Department of Music

*Wednesday Evening
Music Hour*

8:00 P.M., Wednesday, April 30, 1952
Shambaugh Lecture Room of the new Library

FACULTY STRING QUARTET

Imre Waldbauer, *first violin*
Carl Lederer, *second violin*
Robert Oppelt, *viola*
Hans Koelbel, *cello*

assisted by
Donald McGinnis, *clarinet*

This is the first chamber music recital to be presented in the Shambaugh Lecture Room. Dedicatory remarks will be given by Ralph Ellsworth, Director, University Libraries.

Quartet in E flat major, Opus 109 *Reger*
Allegro moderato
Quasi presto
Larghetto
Allegro con grazia
Faculty String Quartet

Quintet in A major (K.581) *Mozart*
Allegro
Larghetto
Minuetto
Allegretto con variazioni
Faculty String Quartet and Mr. McGinnis

No. 13

Figure 23: Performance at the University of Iowa, April 30, 1952
(Courtesy of the Donald McGinnis private program collection)

¹⁶⁰ The Ohio State University Archives, Payroll Pedigree Cards (Record Group 6/c-13/Box 1-Microfiche), “Active: 1940-1978.”

¹⁶¹ Donald E. McGinnis, interview with author, April 1, 2004, 15.

For his final thesis, McGinnis chose to write his *Symphony for Band*. “I had the choice of doing a research study in music education or staying more in depth in composition...the composition department thought I was doing well enough that they would accept a full symphony.”¹⁶² Initially the symphony consisted of five movements, but in order to make the publication more affordable for purchase, he eliminated the middle movement, *Solemn Tune*. This movement still exists in manuscript form, but has never been published. The remaining movements are titled *March and Chorale*, *Variations on Three notes*, *Waltz*, and *Finale*.¹⁶³ Although melody is prominent, this composition is heavily influenced by Hindemith, twelve-tone technique, and quartal and quintal harmony.

The premiere performance was given on February 14, 1954 by The Ohio State University Concert Band and featured the middle movement.¹⁶⁴ Concert Band alumnus Dr. Janet Ebert remarks, “Don’s *Symphony for Band* added a much-needed serious contribution to the concert band literature. This piece was difficult to learn, but offered much to the performer or listener who took the time to apprehend the compositional techniques involved.”¹⁶⁵

McGinnis’ *Symphony for Band* was performed on at least twenty concerts between 1953 and 1970 by advanced high school and college bands, including the University of New Hampshire, Iowa, Cornell University, the Interlochen National Music

¹⁶² Donald E. McGinnis, interview with author, March 5, 2005, 1.

¹⁶³ Donald E. McGinnis, interview with author, September 19, 2003, 1.

¹⁶⁴ See Figure 29.

¹⁶⁵ Janet Ebert, Questionnaire response to author, December 10, 2004, 4.

Camp Symphonic Band, and others.¹⁶⁶ The symphony was also included as a “Class A” piece on the 1977-78 Ohio Music Education Association Required Concert Band Selections.¹⁶⁷ It has received considerable accolades, including praise from pianist and composer, Percy Grainger. In a letter addressed to McGinnis on May 9, 1954, Grainger expressed high admiration for McGinnis’ composition, recognizing his innate qualities, not only as a conductor and performer, but also as a composer. McGinnis later received a telephone call from Grainger himself requesting the score to the symphony for its inclusion in the Grainger library in Melbourne, Australia.

McGinnis’ symphony was also recognized as an exceptional concert band publication by C.L. Barnhouse Company in a 1977 publication titled *New Music for Concert Band*. This publication includes a recording sample, and the following statements: “This scintillating work is advanced harmonically and rhythmically. The four movements are filled with musical subtleties to challenge a technically advanced band. Tastefully employing numerous contemporary compositional techniques the work is colorful, brilliant and exciting. A must for the serious director. Difficult.”¹⁶⁸ McGinnis’ *Symphony for Band* is still available from the Hal Leonard Corporation.

In the spring of 1953, McGinnis graduated with the doctor of philosophy degree in Music Composition from the University of Iowa, and returned to his position at The Ohio State University.

¹⁶⁶ Donald E. McGinnis, “Curriculum Vita” (computer printout, The Ohio State University, 1973).

¹⁶⁷ “1978 Senior High School Competition Music – Band Selections,” *TRIAD: Official Publication of the Ohio Music Education Association* 45 (September 1977), 46.

¹⁶⁸ Unsigned review of *Symphony for Band*, by Donald E. McGinnis, *New Music for Concert Band*, Stereo Recording Enclosed. Oskaloosa, Iowa: C.L. Barnhouse Company Music Publishers, 1977.

From
Percy Grainger
7 Cromwell Place
White Plains, N. Y.

May 9, 1954

Dear Mr. McGinnis

I just want to tell you again how very much I enjoyed your Symphony & how greatly I admired it. It seems to me the most expressive piece for band I have ever heard. It is also a comfort to find that a band conductor can be such a great composer — something I have never met with before to such a remarkable degree. Your Symphony is full of new sounds & new mental attitudes. I thought some of the duet-like passages between massed flutes & massed clarinets quite unique & amazingly beautiful.

Wishing you all good things with your creative genius & hoping we may meet again ere long,

Yrs admiringly
Percy Grainger

Figure 24: Percy Grainger letter, May 9, 1954.

“May 9, 1954; Dear Mr. McGinnis; I just want to tell you again how very much I enjoyed your Symphony and how greatly I admired it. It seems to me the most expressive piece for band I have ever heard. It is also a comfort to find that a band conductor can be such a great composer — something I have never met with before to such a remarkable degree. Your Symphony is full of new sounds and new mental attitudes. I thought some of the duet like passages between massed flutes and massed clarinet quite unique and amazingly beautiful. Wishing you all good things with your creative genius and hoping we may meet again ere long. Y[ou]rs admiringly, Percy Grainger”
(Letter courtesy of Donald McGinnis)

McGinnis becomes the conductor of The Ohio State University Concert Band: 1952

McGinnis returned to Columbus, Ohio with his PhD and resumed his duties as the associate conductor of the Concert Band. During the school year 1952 to 1953, Manley Whitcomb was on leave for his doctoral residency; therefore, McGinnis was named “interim director” of the Concert Band, and Jack O. Evans “interim director” of the Marching Band. Courted seriously during this year by Florida State University, McGinnis speculates Whitcomb was anxious to engage in a more simplified schedule and focus primarily on music education, and thus made the decision to leave The Ohio State University.¹⁶⁹

Both McGinnis and Evans approached Weigel hoping to relinquish their own salary increases to provide a competitive offer and retain Whitcomb as Director of Bands at The Ohio State University.

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.¹⁷⁰

¹⁶⁹ Donald E. McGinnis, interview with author, October 3, 2003, 5-6.

¹⁷⁰ Ibid., 6.



Figure 25: Manley R. Whitcomb, Eugene J. Weigel, Donald E. McGinnis.
“Biggest Band in the Land?” *The Ohio State University Monthly* 57, no. 9 (May 1966): 16-17.

The three conductors and their wives, Manley and Leah Whitcomb, Don and Ruth McGinnis, and Jack and Carol Evans, frequently gathered for social occasions. “We had a very good relationship in the bands, because we would get together and talk, and it would be a chance to talk over problems we were having in the band. Whit would say, ‘Don, I think in the next woodwind sectional, you are going to have to take some time with the low reeds; they are not really quite playing their parts. And work with the flutes on high-register intonation.’”¹⁷¹ Years later, Whitcomb remarked on McGinnis’ career in a 1977 *Ohio State Lantern* article, “He has been consistently a top-notch conductor, highly regarded in the nation.”¹⁷²

¹⁷¹ *Ibid.*, 5.

¹⁷² Linda Martz, “Band director inspires for 25 years,” *The Ohio State Lantern*, February 15, 1977.

Resigned that Whitcomb had moved on, McGinnis and Evans approached Weigel a second time to request that he hire a new Director of Bands. Several interviews had already been completed by this time to fill the position. However, Weigel chose to eliminate the position of Director of Bands, and hire McGinnis to lead the Concert Band and Evans to lead the Marching Band. McGinnis and Evans reported directly to Weigel.¹⁷³ “So that is where the next twenty-six years began!”¹⁷⁴

¹⁷³ Eugene J. Weigel founded The Ohio State University Concert Band in 1929. Manley Whitcomb was hired in 1939 as Director of Bands. “Biggest Band in the Land?” *The Ohio State University Monthly Magazine* 57, no. 9 (May 1966): 16-17.

¹⁷⁴ Donald E. McGinnis, interview with author, October 3, 2003, 6.

CHAPTER 4

THE CONCERT BAND YEARS: 1952-1979

The Early Concert Band under the direction of Dr. Donald E. McGinnis

Donald E. McGinnis had completed one year as interim conductor of The Ohio State University Concert Band when he began his own era in the fall of 1953. The next twenty-six years were marked not only by notable events and performances, but also by tremendous changes. The band performed at music conventions under esteemed conductors, presented concerts at Philharmonic and Carnegie Halls, performed with prominent soloists, traveled on performance tours around the continent, recorded several albums,¹⁷⁵ and recorded the Ohio Music Educators Association required contest list for concert band. The second half of the twentieth century was marked by drastic changes in concert band repertoire and instrumentation, both of which can be observed through a careful examination of McGinnis' tenure as conductor of The Ohio State University Concert Band.

¹⁷⁵ Recordings made by The Ohio State University Concert Band, with the exception of the OMEA Contest List recordings, are discussed in Chapter 5, Composition and Recording. Recorded repertoire is also provided in Appendix J.

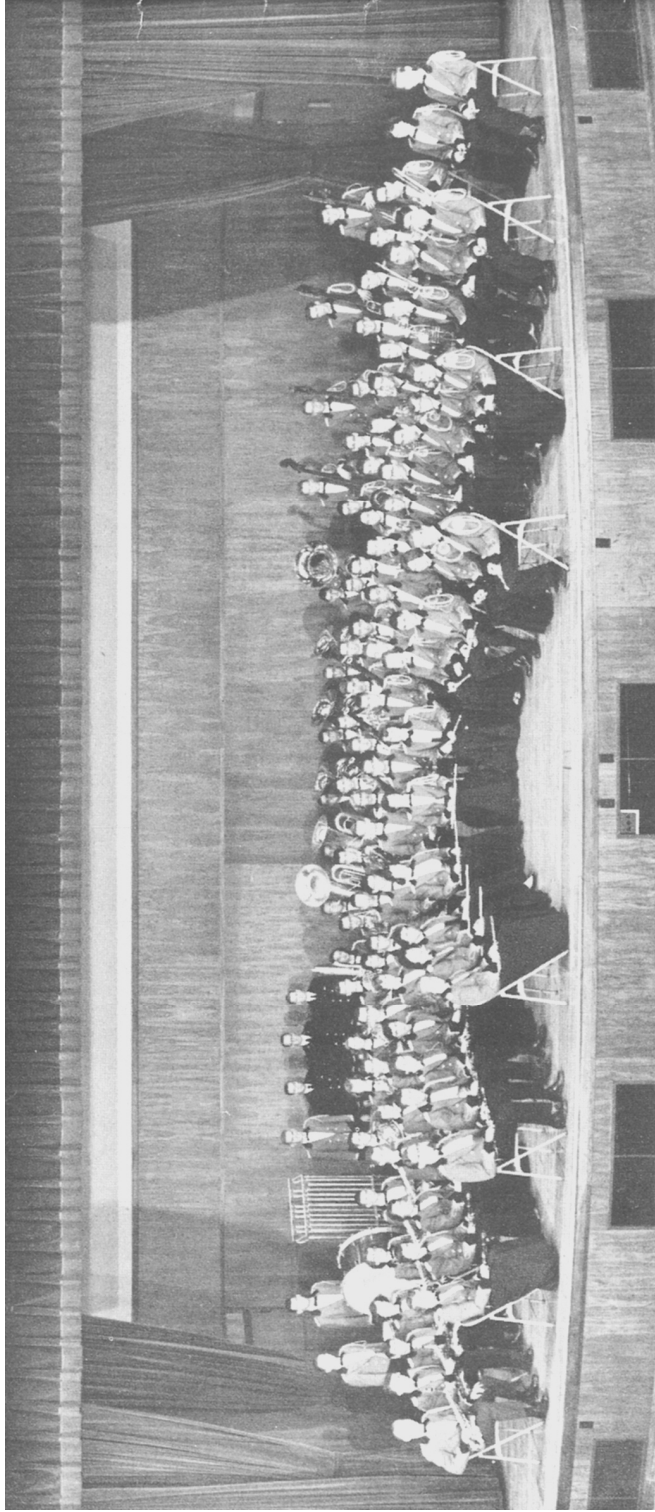


Figure 26: The Ohio State University Concert Band, early 1950s
(Photograph courtesy of Donald McGinnis)

Although McGinnis greatly respected Manley Whitcomb's accomplishments, he nevertheless desired to develop his ideal band and create his own unique personality on the podium. He struggled for the first few years with remaining personnel from Whitcomb's band.

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.¹⁷⁶

The turning point came when McGinnis realized what he wanted and how it could be accomplished. He drew on his knowledge of effective rehearsal techniques and past experiences in various ensembles to achieve his desired results. "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."¹⁷⁷

An immediate modification was to discontinue Whitcomb's practice of allowing faculty members to play solo parts. As Assistant Conductor, McGinnis had presided as concertmaster under Whitcomb. However, he believed talented students were capable of playing principal parts and felt the leadership experience would be valuable to the individual and to the ensemble. This also contributed to the cultivation of fine solo performers. Most university concert bands in the 1950s were patterned after Albert

¹⁷⁶ Donald E. McGinnis, interview with author, October 3, 2003, 7.

¹⁷⁷ Donald E. McGinnis, interview with author, May 20, 2004, 15.

Austin Harding's University of Illinois Band, a large ensemble of approximately one-hundred-players.¹⁷⁸ Although similar-sized ensembles were maintained by many of his colleagues, McGinnis felt so many instruments hindered the production of a clean, balanced sound. "If things were not clean, I would find myself returning to shortening the notes and playing lighter."¹⁷⁹ He often urged the band to imitate the stunning balance and clean articulation of the Cleveland Orchestra under George Szell or the NBC Symphony under Arturo Toscanini.¹⁸⁰

McGinnis believed that in addition to producing clarity through shorter notes, a smaller ensemble of ideally eighty members might have similar results. His early instrumentation included piccolo, eight to thirteen flutes, and sometimes two E-flat flutes.¹⁸¹ While orchestral transcriptions for wind band frequently required E-flat clarinet, early on McGinnis occasionally employed the E-flat flute to play the more challenging E-flat clarinet parts, feeling it was better suited to the flute. He occasionally used the alto flute, although it was rarely required in early wind band music, and does not recall ever utilizing the bass flute.¹⁸²

McGinnis' clarinet section consisted of fifteen to twenty-four B-flat clarinets, between two and four alto clarinets, two and four bass clarinets, and one to two contra-bass clarinets. His ideal double reed section consisted of two oboes, English horn, two

¹⁷⁸ Frank L. Battisti, *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor* (Galesville: Meredith Music Publications, 2002), 66.

¹⁷⁹ Donald E. McGinnis, interview with author, October 3, 2003, 10.

¹⁸⁰ Frank Hudson, questionnaire response to author, October 30, 2004, 5.

¹⁸¹ The E^b flute is not included in programs after 1964. See Appendix E.

¹⁸² Donald E. McGinnis, interview with author, February 13, 2004, 2.

bassoons, and a regular contra bassoon;¹⁸³ however, these numbers were flexible depending on ability of the players. “If a person deserved to be in there, I would take them. I had no compulsions about adding people into the ensemble; they needed the experience of being there, so we would double on parts.”¹⁸⁴ Because of this philosophy, certain sections were often much larger than McGinnis’ ideal. For instance, in six different years, the flute section was comprised of thirteen players, and in 1966 it reached fifteen. Between 1965 and 1967, McGinnis included as many as five bassoons and contra-bassoons.¹⁸⁵

McGinnis’ standard brass section totaled ten players: two first, second, and third cornets, and two first and second trumpets. He preferred four French horn players, four euphonium players, two first and second trombones and two bass trombones, and between four and six tubas. McGinnis enjoyed an enhanced bass line and preferred two string bass players placed with the tubas and contra-bassoon.¹⁸⁶ In a 1963 *Instrumentalist* article titled, “The String Bass in Bands,” William D. Revelli wrote, “I find the string bass to be the most valuable part of the instrumentation of the modern symphony band.”¹⁸⁷ McGinnis felt the sound of a full bass section suited large transcriptions from the romantic era, such as Berlioz overtures. “I had a wonderful, rich bass line!”¹⁸⁸

¹⁸³ Ibid., 2.

¹⁸⁴ Donald E. McGinnis, interview with author, February 13, 2004, 3.

¹⁸⁵ See Appendix E.

¹⁸⁶ Ibid., 4.

¹⁸⁷ Frank L. Battisti, *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor* (Galesville: Meredith Music Publications, 2002), 74.

¹⁸⁸ Donald E. McGinnis, interview with author, February 13, 2004, 3.

The percussion section developed throughout McGinnis' career. "As we grew more into the contemporary music, we would have to carry more percussionists, but if our numbers expanded beyond our normal six to seven percussionists, people in the other sections enjoyed playing some of the parts that were called for."¹⁸⁹ Increased percussion was typical in the twentieth-century concert band; in fact, early wind bands utilized two percussionists, compared to between four and nine in the latter half of the twentieth century.¹⁹⁰

In the late 1950s and early 1960s, some conductors began to feel the concert band was too large and many desired standardization. The continuance of Harding's one-hundred-piece band was debated at the 1960 College Band Directors National Association by leading conductors and composers,¹⁹¹ and a new ideal instrumentation of seventy-three players was formed with the intent to standardize the concert band across the United States. However, these attempts proved unsuccessful. According to Battisti,

All great bands have had their own 'special sound' resulting from the group's specific instrumentation and the conductor's concept of tone.... The focus on 'band sound' and instrumentation influenced the conductor's selection of repertoire. This, in turn, affected how composers, transcribers and arrangers wrote and orchestrated their music.... Traditional band orchestration practices, such as heavy doubling of parts, were used to produce the 'good [full] band sound.'¹⁹²

¹⁸⁹ Ibid., 4.

¹⁹⁰ Raoul F. Camus, "American Wind Bands" www.grovemusic.com (April 7, 2005).

¹⁹¹ Revelli, Fitzgerald, Creston, Persichetti, Gould, Giannini, Reed. Frank L. Battisti, *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor* (Galesville: Meredith Music Publications, 2002), 75.

¹⁹² Ibid., 76.

| | |
|------------------------------|----------------------------------|
| 1 piccolo | One part for piccolo |
| 6 flute | Two or three parts |
| 2 oboe | First and second parts |
| 1 English horn | Possibly an oboe player doubling |
| 2 bassoon | First and second parts |
| 1 E-flat clarinet | |
| 18 B-flat clarinet | First and second parts |
| 6 E-flat alto clarinet | |
| 3 B flat bass clarinet | |
| 2 E-flat contrabass clarinet | |
| 1 B-flat soprano saxophone | Straight soprano |
| 1 E-flat alto saxophone | |
| 1 B-flat tenor saxophone | |
| 1 E-flat baritone saxophone | |
| 1 B-flat bass saxophone | |
| 1 E-flat cornet | |
| 3 B-flat cornet | Two parts, three voices |
| 3 B-flat trumpet | Two parts, three voices |
| 4 horn | Four parts |
| 3 trombone | Two parts, three voices |
| 1 bass trombone | |
| 3 euphonium | One or more voices |
| 3 BB-flat tuba | One part |
| 5 percussion | Two parts |
| Total: 73 players | |

Source: Charles Minelli, "Conference on the Band's Repertoire, Instrumentation, and Nomenclature," in *The College and University Band*, David Whitwell and Acton Ostling Jr., eds. (MENC Publications, 1977), 103.

Figure 27: CBDNA Ideal Band Instrumentation, 1960.
 Frank L. Battisti, *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor* (Galesville: Meredith Music Publications, 2002), 75.
 (Used with permission, Meredith Music Publications. All rights reserved)

McGinnis felt a one-hundred-piece band was too heavy: “We were a little tubby, and sometimes it was hard for me as a woodwind player to get away from the thickness.”¹⁹³ Although he preferred a smaller band, McGinnis felt an obligation as part of an educational institute to include any capable musician. In addition to the difficulties of maintaining balance, dynamic control, and clarity, touring costs remarkably escalated if the band breached eighty members.¹⁹⁴ Instrumentation in The Ohio State University Concert Band varied widely throughout his career. Although his ideal capacity was eighty members, McGinnis typically maintained an ensemble of between eighty-five and ninety-five members, and in 1958, 1961, and 1965, this number reached one-hundred-players.¹⁹⁵

¹⁹³ Donald E. McGinnis, interview with author, February 13, 2004, 3.

¹⁹⁴ Ibid.

¹⁹⁵ See instrumentation lists in Appendix E.

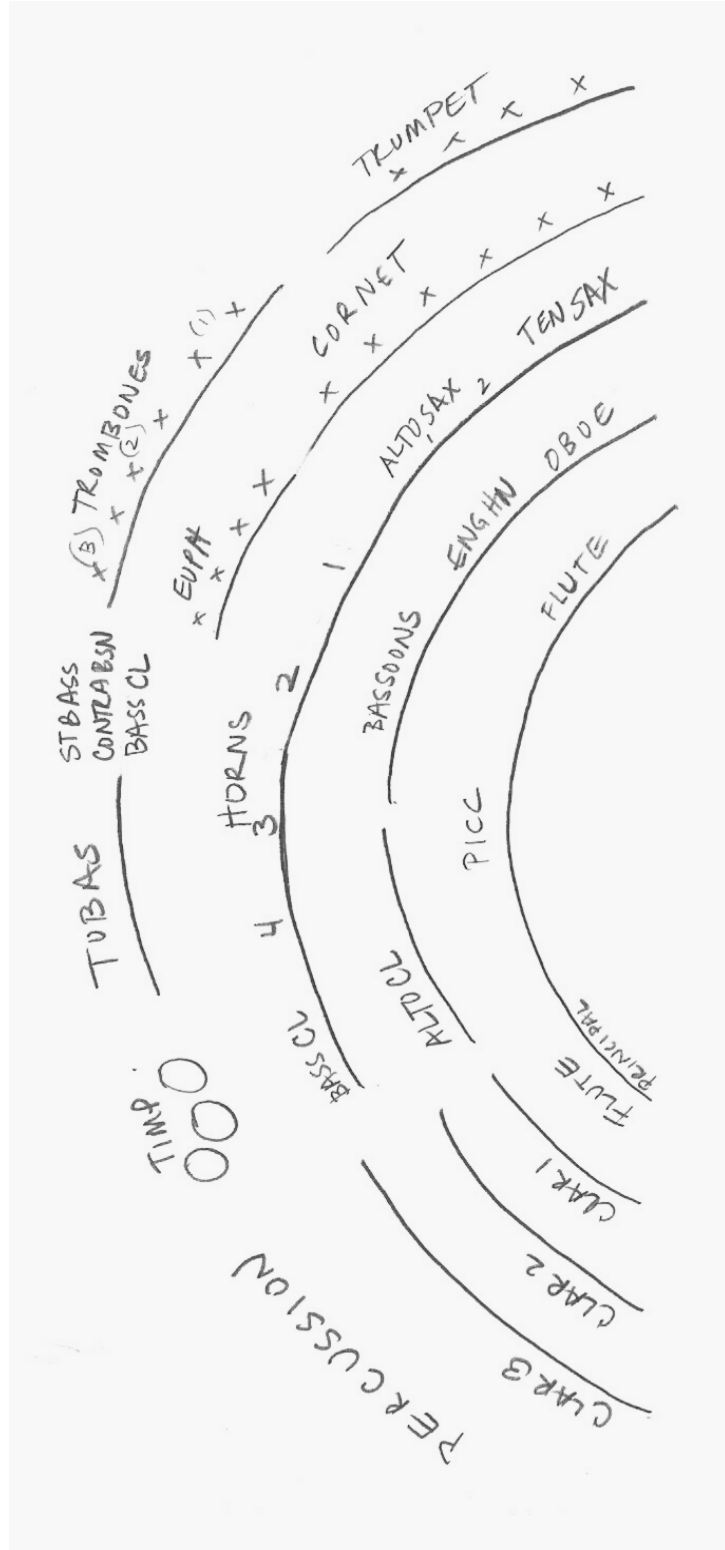


Figure 28: The Ohio State University Concert Band configuration under Donald E. McGinnis; Drawing by author based on pictures and descriptions by McGinnis

| PROGRAM | |
|---|--------------------|
| Overture for Band | <i>Mendelssohn</i> |
| Concerto No. 1 in E-flat Major, Opus 11 | <i>Strauss</i> |
| Allegro—Andante—Allegro | |
| NICK PERRINI, French Horn Soloist | |
| Symphony for Band | <i>McGinnis</i> |
| (First Performance) | |
| 1. March | |
| 2. Variations | |
| 3. Waltz | |
| 4. Solemn Tune | |
| 5. Rondo | |
| INTERMISSION | |
| (Mr. Stoll will conduct the next portion of this program) | |
| March, Opus 99 | <i>Prokofieff</i> |
| Rhumba, from Second Symphony | <i>McDonald</i> |
| Wilderness Road | <i>Siegmeister</i> |
| Finale, from Symphony in B-flat | <i>Fauchet</i> |

| PERSONNEL | | |
|-------------------------------|-----------------------------|-----------------------|
| <i>Flutes</i> | Joyce Gottlieb | <i>Trombones</i> |
| Patricia Richard | Robert Kentner | Daniel Sable |
| Phyllis Goldfein | Anita Ebsenshade | Ronald Smith |
| Linda Ridge | William Moore | Woodford Zimmerman |
| Janet Bez | | Lawrence Roush |
| Beverly Bailey | <i>Alto Clarinets</i> | |
| Howard Wagner | Neil Cook | <i>Bass Trombones</i> |
| Rosemary Grossman | William Fischer | Edward Matthews |
| Donald Kucera | | Gene Sears |
| <i>Piccolo</i> | <i>Bass Clarinets</i> | |
| Linda Ridge | John Martin | <i>Euphoniums</i> |
| | Clarence McBroom | John Aldrich |
| | William Grim | John Spangler |
| <i>Oboes</i> | | Robert Damico |
| Robert Lowry | <i>Contra Bass Clarinet</i> | |
| Donald Pleinicar | Lawrence Penbrook | <i>String Basses</i> |
| George Marshall | | Robert Markowitz |
| Paul Spiegel | <i>Alto Saxophones</i> | Lloyd Du Vall |
| | James Staten | John Howie |
| <i>English Horn</i> | Norman Gaines | Donn Vickers |
| Robert Lowry | | |
| <i>Bassoons</i> | <i>Tenor Saxophones</i> | <i>Tubas</i> |
| Mary Jo Gaskalla | Marion Finney | Eugene Ewell, Jr. |
| Wayne Ellerman | James Bassichis | Marvin Gale |
| John Tschanz | | William Pangburn |
| | <i>Baritone Saxophones</i> | Melvin Ponzi |
| <i>Solo and 1st Clarinets</i> | Carol Jean Clark | Gary Payne |
| Joseph Lovd | Michael Trigg | |
| Stanley Hottinger | | <i>Percussion</i> |
| Sara Ewing | <i>Cornets</i> | Charles Spohn |
| Frank Pardi | Robert Frost | Richard Schuch |
| Rita Hucik | Dale Baum | Werneth Avril |
| Max Black | Robert Johnson | Don Winkleman |
| | Elizabeth Claypool | David Angus |
| | Josef Schafer | |
| <i>Second Clarinets</i> | Nancy Andrews | <i>Manager</i> |
| Alice Corbin | | Robert Johnson |
| Merry Texter | <i>Trumpets</i> | |
| Marvin Miller | William Haase | <i>Librarian</i> |
| James Meugel | Daniel Nawrocki | Woodford Zimmerman |
| Robert Miller | | |
| Lowell Harman | <i>French Horns</i> | <i>Secretary</i> |
| William Kaiser | Nick Perrini | Elizabeth Claypool |
| Mary Pooler | John Knox | |
| | John Ball | |
| <i>Third Clarinets</i> | Shirley Weekley | |
| Nancy Klose | Richard Lazure | |
| Elaine Kousoulas | Carol Helm | |
| James Renken | Donald Matthews | |
| Patricia Robinson | | |

Figure 29: The Ohio State University Concert Band, February 14, 1954. This program features ninety-two musicians. McGinnis' *Symphony for Band* was premiered on this night with all five movements. (Courtesy of the Donald McGinnis private program collection)

Concert Band Repertoire Changes

McGinnis' conducting career was situated in the midst of major changes in concert band repertoire in the 1950s and 1960s. William D. Revelli founded the College Band Directors National Association in 1941 with the purpose of stimulating notable composers to write original music for concert band.¹⁹⁶ The American Bandmasters Association actively encouraged composers to write in this capacity as well.¹⁹⁷ Alfred

¹⁹⁶ Richard K. Hansen, *The American Wind Band: A Cultural History* (Chicago: GIA Publications, 2005), 82.

¹⁹⁷ "The American Bandmasters Association," *The Instrumentalist* 51, no. 4 (November 1996): 71.

Reed's 1949 *La Fiesta Mexicana* served as a catalyst for radical changes in concert band repertoire. Wind band historian, Richard Hansen writes, "The work established possibilities for future composers to explore the symphony as an expressive genre for the American wind band. As a result, several symphonies for band were ushered into the band's repertoire by major American composers in the 1950s. The 1950s could be accurately labeled as the decade of the American wind band symphony."¹⁹⁸ New works were commissioned and composed, and conductors throughout the United States left behind orchestral transcriptions in pursuit of new and original works for concert band.

McGinnis performed nearly all the new works usually within one to five years of the original compositional date. For instance, he first performed Hindemith's *Symphony for Band* (1951) in 1957, Ingolf Dahl's *Sinfonietta* (1961) in 1964, *Variations on a Korean Folk Song* by James Barnes Chance (1966) in 1967, and Karl Husa's *Music for Prague* (1968)¹⁹⁹ in 1970. "I always felt a responsibility to play the new works, because we "had the horses," so to speak to be able to tackle that music. We were capable of doing it, so why not? We were the ones who should. At the same time, there was not such a profusion of literature that we would not do transcriptions."²⁰⁰ Despite the excitement of performing new concert band works, McGinnis did experience some opposition.

¹⁹⁸ Richard K. Hansen, *The American Wind Band: A Cultural History* (Chicago: GIA Publications, 2005), 90.

¹⁹⁹ Dr. Carl Philip Chevallard was a member of The Ohio State University Concert Band from 1969 to 1972, and recalls performing *Music for Prague* on manuscript paper. Carl Chevallard, interview with author, June 15, 2004, 6.

²⁰⁰ Donald E. McGinnis, interview with author, February 13, 2004, 11.

The Hindemith Symphony now is considered tame.... People wanted to do the Persichetti pieces and Ingolf Dahl. Ingolf Dahl is really dissonant, not for the uninitiated. People would not come to your concert if you started with the Ingolf Dahl. Even the Persichetti Symphony was considered a little far out, or if you did the Holst *Hammermusik* instead of one of the suites.²⁰¹

Even with a plethora of new concert band literature, McGinnis still found transcriptions essential. “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.”²⁰² McGinnis included transcriptions on nearly every concert²⁰³ and preferred some composers over others:

There were a lot of composers that I did not think transcriptions fit. Brahms was one. I did not think the predominance of the strings could be imitated. On the other hand, the Mozart overtures [were good]. Beethoven was not good in transcriptions. A lot of the classical music, especially when the orchestra became bigger, was not good for band.²⁰⁴

McGinnis frequently performed transcriptions of J.S. Bach, Mozart, “you can get the light, marvelous texture you need in Mozart,”²⁰⁵ and Italian and Russian composers including Rossini, Tchaikovsky, Borodin, and Rimsky-Korsakov. He believed the rich textures in the transcriptions of the Russian composers particularly suited the concert band.²⁰⁶ Furthermore, transcriptions were valued and supported by organizations such as The American Bandmasters Association as an important element of concert band history.

²⁰¹ Donald E. McGinnis, interview with author, February 13, 2004, 12.

²⁰² Ibid., 11.

²⁰³ See The Ohio State University Concert Band Repertoire List, Appendix A.

²⁰⁴ Donald E. McGinnis, interview with author, October 3, 2003, 17.

²⁰⁵ Donald E. McGinnis, interview with author, February 13, 11.

²⁰⁶ Ibid.

“I am proud to be a Past President and Honorary Life Member of The American Bandmasters Association because of the fact that we still stand forth and play that great, early literature in the transcribed forms and publications.”²⁰⁷

The trend of newly composed music post World War II leaned increasingly toward atonality. Schoenberg, Berg, and Webern led the masses to explore the freedom atonality and twelve-tone technique could provide. McGinnis was also caught up in this exploration: his *Symphony for Band* (1953) relies heavily on atonal components. Although he found this a method in which freedom from traditional harmonic structures could exist, he found some composers went too far.

I think so many of us who were delving into composition for one or more reasons, wanted to explore atonality. For me, it was a way to release the bonds of tonic and dominant, about the only way I was able to get rid of feeling like Bach and Handel, Mozart, Haydn, Beethoven, and Brahms...all of those composers were so much into traditional harmonic structure.... I think this explored a new realm in composition, as did aleatoric music. I have never been convinced it is music if you simply roll a tennis ball across the stage. To me, it is not art. Or, to come out in costumes and play, or to sing whatever you want in a certain place. Those are all explorations of musical content or instrumentation.²⁰⁸

McGinnis felt a place existed for atonal and aleatoric music. However, his ideal program consisted of varied repertoire that included, but was not limited to the contemporary literature. “I put an emphasis on the fact that I did not want to treat the people in my band or audiences to nothing but the contemporary. I have heard people make statements like, ‘I don’t care about the audience, I don’t care if we play to two people; we will do the music of the newest composers.’ I cannot agree with that.”²⁰⁹

²⁰⁷ Donald E. McGinnis, interview with author, March 22, 2004, 14.

²⁰⁸ Ibid., 13.

²⁰⁹ Ibid., 14.

In McGinnis' opinion, some composers have breeched the boundaries in artful literature; however, "Exploration just has to keep coming; there will be new ways to do it."²¹⁰ Variety and fresh programming draws audiences to a performance. If music becomes stagnant, and exploration no longer provides new and innovative works, interest and attendance will severely suffer. In recent years McGinnis has noticed the return of tonality as a mainstream practice in new compositions for wind groups. Composers such as James Barnes are again integrating prominent melodies supported by traditional harmonic structures. Although he appreciates the variety atonality provides contemporary literature, the attraction of fine melodic contour is undeniably important and pleasing to many audiences.²¹¹

The importance of appropriate programming is according to McGinnis paramount to the success of an ensemble. Each program should be appropriately tailored to suit the audience. His programming style throughout his career was balanced and varied. Although he included many transcriptions in the early years, he still incorporated them into concerts once original and contemporary works were abundant. McGinnis chose a variety of repertoire for each concert including a grand opener, a quickstep march, a lyrical piece, a large work for band, shorter light pieces, and often a guest soloist. McGinnis was considered an excellent programmer who understood the importance of connecting with the audience through effective programming. Carl Philip Chevallard states,

²¹⁰ Donald E. McGinnis, interview with author, March 22, 2004, 14.

²¹¹ Donald E. McGinnis, interview with author, February 13, 2004, 12.

McGinnis taught me that every program has a beginning, a middle, and an end. He understood very well how to connect with the audience, whether it was a high school crowd in a gym, a public “showcase OSU” concert at Mershon Auditorium, or a private concert for The American Bandmasters Association, which can be among the toughest audiences in the world. Whatever the audience, he adjusted the program and the pace to fit. He always included marches, great solos, a rousing opener, and a definitive closer. What more is there to say than that about how to achieve successful programming?²¹²

While he might prefer certain composers to others, McGinnis possesses a tremendous respect for composers of all styles. “I might state my preferences for composers, but I would not malign a great one.”²¹³ According to McGinnis, each piece whether it was atonal, transcribed, a march, or an easy selection from the Ohio Music Education Association required contest list, was approached from the educational standpoint and was not performed less than they were capable.

Encouragement of New Works

Commissioning works from prominent composers has proven an effective method of producing fine works for most ensembles. Composers without the financial assistance of a college or university in which to teach rely on commissions as a primary income source. While this is vital to the continuance of new repertoire, it has become costly, and in many cases supported largely by arts councils or organizations with adequate funding. During McGinnis’ tenure at The Ohio State University, university funding was limited, and he therefore never outwardly commissioned works for concert band. “To get a renowned composer in whatever field, be it wind symphony or concert band...those

²¹² Carl Philip Chevallard, interview with author, June 15, 2004, 7.

²¹³ Donald E. McGinnis, interview with author, August 21, 2003, 2.

commissions now are in the \$10,000 range, and we had no money for that.”²¹⁴ Some groups such as the military bands, The American Bandmasters Association, and the College Band Directors National Association, have funds to support commissions and have significantly expanded the repertoire for groups of all ability levels.²¹⁵ Through McGinnis’ participation in these organizations, he has supported commissions by important composers.

McGinnis chose to encourage composers in different ways: “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.”²¹⁶ Composers such as Carmen Dragon, John LaMontaine, Clare Grundman, Frank Hudson, and others have composed or arranged works in honor of McGinnis, or for a specific performance of The Ohio State University Concert Band, including the 1966, 1973, and 1977 Concert Band reunions. Between 1954 and 1979, McGinnis premiered forty original works or arrangements for concert band, including Carmen Dragon’s famous arrangement of *America The Beautiful*. In addition, several composers have dedicated their works to McGinnis, including Herbert Elwell, Clare Grundman, Edmund Siennicki, and Frank Hudson.²¹⁷ Inspired by McGinnis and the accomplished musicians in the band, Concert Band alumnus Frank Hudson arranged works for The Ohio State University Concert Band.

²¹⁴ Donald E. McGinnis, interview with author, March 22, 2004, 12.

²¹⁵ Frank L. Battisti, *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor* (Galesville: Meredith Music Publications, 2002), 185-209.

²¹⁶ Donald E. McGinnis, interview with author, March 22, 2004, 11.

²¹⁷ See Appendix A for citations of premiere performances, dedications, and compositions written for Dr. Donald E. McGinnis and The Ohio State University Concert Band.

My motivations were: (1) to make it possible for the OSU Concert Band to play a fine piece, one unlike anything else then available; (2) to help improve the overall quality of the band repertoire in general; (3) to give the OSU Concert Band a piece that was unique, that nobody else had. . . . I was surrounded by players much better than I was, including Leo Dontchos and Charlie Mayhew, both superb bass clarinetists. In the band at that time were musicians like Howard Klug, Richard Stoltzman, Fred Schmidt, Al Calderone, Stu Best -- and that's just naming clarinetists! So making a new piece for the Concert Band's repertoire seemed like a good way to show my appreciation for being taken into the group. As a token of my respect and gratitude, I naturally dedicated *School for Scandal* to Dr. McGinnis, who had the faith in my work to perform it repeatedly. It really is quite difficult, and for many years I never heard another performance of it that approached that of OSU -- and to this day, have heard only half a dozen renditions that were really up to par.²¹⁸

Although McGinnis did not monetarily contribute to the composition of new works, he inspired students and colleagues to compose for concert band. His encouragement of new literature is undeniable based on the number of premiere performances and works dedicated to or written for him. This classifies him as a significant and influential figure in the promotion of new literature during a time of major repertoire changes.

Although many concert bands in the 1950s, 1960s, and 1970s chose to follow Frederick Fennell's Eastman Wind Ensemble movement and reorganize their ensembles, McGinnis maintained the structure of his Concert Band. 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. "I would have been comfortable with it, but I also loved the big band at approximately eighty, which is a big, luxurious sound. I think many people relate to that, and it was more the way bands were

²¹⁸ Frank Hudson, e-mail correspondence with author, April 9, 2005.

in the high schools throughout the country at that time.”²¹⁹ McGinnis did allow, however, other faculty to organize and conduct smaller groups comprised of Concert Band members.

When Craig Kirchhoff succeeded McGinnis in 1979, he was encouraged by faculty to pursue the creation of a wind ensemble. According to Kirchhoff, other Big Ten university bands were undergoing the same transformation. Although he did create a wind ensemble, Kirchhoff realized this was not an improvement upon the work of McGinnis, it was instead a pursuit in a variant direction based on different philosophical beliefs.

Significant interest in this philosophical direction by students and faculty was resonant with my background and my musical and educational goals.... 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.²²⁰

Ohio Music Education Association Recordings: 1964-1979

In 1964, McGinnis began recording the Ohio Music Education Association (OMEA) required concert band contest list with The Ohio State University Concert Band for distribution in Ohio, and eventually in parts of the United States and Japan. The first three months of each school year were dedicated to learning the required repertoire and

²¹⁹ Donald E. McGinnis, interview with author, March 5, 2005, 5.

²²⁰ Craig Kirchhoff, e-mail to author, April 19, 2005.

recording in either Hughes or Mershon Auditoria. Recordings were completed by Thanksgiving in order to distribute them by Christmas, at which point McGinnis focused on more demanding literature. For balance purposes and to optimize recording time, he sometimes reduced the band into smaller groups. Less-experienced players recorded the easier “Class B” and “Class C” literature with the associate conductor, while the advanced musicians recorded “Class A” and difficult “Class B” literature with McGinnis. Faculty members were only included when recording particularly demanding pieces.²²¹

These recordings were made and distributed by Mus-I-col Inc., Coronet Recording, and Century-Advent Recording, and were in high demand throughout Ohio and beyond. Former band director and concert band alumnus Elaine Ostrander felt these recordings were ground-breaking:

Recordings were highly sought after, because they were not like what they are now. You couldn't find band recordings then, and he not only recorded the difficult literature, but he recorded the easy literature. I put them on for my band and let them listen to them so they knew what it was supposed to be like. The concert band was just impeccable. It was hard to imagine that they were so fantastic...you couldn't find mistakes anywhere...musicianship really got through to the kids in high school.²²²

Each 33 and 1/3 record sold for five dollars plus the cost of shipping and handling, and students in the Concert Band could purchase them at two dollars per disc. Local music storeowner John Stanton supported the recordings by loaning the music free of charge from Stanton's Sheet Music.²²³

²²¹ Donald E. McGinnis, interview with author, October, 3, 2003, 18-19.

²²² Elaine Ostrander, telephone interview with author, March 19, 2005.

²²³ Donald E. McGinnis, interview with author, February 13, 2004, 15.

Although McGinnis initiated this project to educate musicians and conductors in Ohio, the resulting impact reached beyond original expectations. According to Elaine Ostrander, “They would have a huge concert to perform the OMEA contest list...jam packed for The Ohio State University Concert Band, on Sunday afternoons, [with] hundreds of buses from all over the state.”²²⁴ Columnist Rosemary Curtin Hite in a 1969 review commented:

Contest band music has come a long way from the days when the list of required music was composed mainly of transcriptions of orchestral music which, while great music per se, hardly utilized the unique resources of the concert band. If you had a strong cornet-trumpet section and good clarinet technicians, your band could get by quite handily. But those days are gone forever, as The Ohio State University Concert Band demonstrated definitively Sunday afternoon at Mershon Auditorium. The program was focused on the Required Composition List of the Ohio Music Education Competition and underscored the high level of sophistication and musical sensitivity that is expected of high school musicians today. The Concert Band under the direction of Conductor Donald E. McGinnis and Associate Conductor Richard J. Suddendorf, provides a valuable contribution to music education in performing these works under near-ideal conditions. The enthusiastic packed house Sunday was testimony to the appreciation of high school musicians for the service. I couldn't help thinking, however, that hearing some of these works with all their difficulties so smoothly performed must have stricken terror in the breasts of some of the budding musicians in the audience who will so soon be bidden to 'go and do likewise.'²²⁵

²²⁴ Elaine Ostrander, telephone interview with author, March 19, 2005.

²²⁵ Rosemary Curtin Hite, “OSU’s Concert Band Passes Muster,” review of concert performance by The Ohio State University Concert Band, *Columbus Citizen Journal*, November 11, 1969.

Each distributed recording included errata sheets listing errors discovered during the recording process, a particularly helpful service for new publications.

| ERRATA | | | | | |
|-------------|----------------|------|-----------------------|--|---|
| Exhortation | Measure Number | Beat | Instrument | Error | Correction |
| | 8 before 1 | 1 | 4th Horn | Crescendo indicated | omit |
| | 5 after 1 | 2 | 1st Flute | Lacks dot | |
| | 8 after 3 | 1 | 1st Flute | Has C | Should be B ⁴ |
| | 8 after 3 | 1 | Score | 1st Fl. has C | Should be B ⁴ |
| | at 4 | 3 | Alto Clarinet | Has D [#] | Should be D ⁴ |
| | 2 after 5 | 1 | Bassons | Have B ⁴ | Should be B ^b |
| | 1 before 6 | 3 | 2nd Flute | Has C | Should be D ^b |
| | at 6 | | Tenor Sax | Three bars rest omitted | |
| | 2 before 7 | 3 | Flute | Tie omitted | |
| | 3 after 9 | | Bass Clarinet | Dots missing on half notes | |
| | 3 after 9 | 3 | 1st Alto Sax | Has C ⁴ | Should be C [#] |
| | 5 after 9 | 1 | 3rd Clarinet | Has A ⁴ | Should be F [#] |
| | 2 after 10 | 3 | Tenor Sax | Has B ⁴ | Should be B ^b |
| | 2 after 10 | 3 | Baritone Sax | Has B ⁴ | Should be B ^b |
| | 3 after 10 | 1 | Cornet | Has caesura in part | omit |
| | 4 after 10 | | Contra-Alto Clarinet | lacks 2 bars rest | |
| | 6 after 10 | 1 | 2nd Horn | Has F [#] | Should be F ⁴ |
| | at 12 | 2 | Tenor Sax | Has B ⁴ | Should be B ^b |
| | at 12 | 2 | Score | T. Sax Has B ⁴ | Should be B ^b |
| | 2 after 13 | 2&3 | Contra-Alto Clar. (e) | Has F [#] , F [#] | Should be F ⁴ , G ⁴ |
| | 5 before 14 | 2 | Flute | Has A ^b | Should be A ⁴ |
| | 5 before 14 | 2 | E Flat Clarinet | Has F ⁴ | Should be F [#] |
| | 5 before 14 | 2 | 1st Clarinet | Has B ^b | Should be B ⁴ |
| | 5 before 14 | 2 | 2nd Clarinet | Has B ^b | Should be B ⁴ |
| | 5 before 14 | 2 | 3rd Clarinet | Has B ^b | Should be B ⁴ |
| | 5 before 14 | 2 | 1st Alto Sax | Has F ⁴ | Should be F [#] |
| | 5 before 14 | 2 | 2nd Alto Sax has | F ⁴ | Should be F [#] |
| | 4 before 14 | 1 | Tenor Sax | Has C ⁴ | Should be D ⁴ |
| | 4 before 14 | 1 | 1st Flute | Has 2 quarters | Should be 2 8ths |
| | 4 before 14 | | 4th note | 2nd Clarinet Has A [#] | Should be C [#] |
| | 2 after 14 | 2 | 1st&3rd Horns | Have D [#] | Should be D ⁴ |
| | &3 | | | | |
| | 2&3 after 14 | | 2nd & 4ths Horns | Have C ⁴ | Should be C [#] |
| | 2&3 after 14 | | 2 Score | 1st and 3rd Horns have D [#] | Should be D ⁴ |
| | | | | 2nd and 4th Horns have C ⁴ | Should be C [#] C [#] |
| | 3 after 14 | | entire bar Bari. Sax | Same measure repeated three times; should only be two | |
| | 6 before 17 | 3 | 2nd Basson | Has G ⁴ | Should be G ^b |
| | 3 after 17 | 1 | 1st Alto Sax | Has G [#] | Should be G ⁴ |

Figure 30: Errata sheet from OMEA Contest Music Recordings.
(Artifact courtesy of Donald McGinnis)

In addition, "I would analyze each piece for the director, its difficulties, inherent problems, the strengths, and weaknesses. It was the total synopsis of what we found in recording these pieces, which was another huge value to have all the errata from the students, and from me from the standpoint of the score."²²⁶

December 29, 1978

NOTES FROM THE CONDUCTORS AND CONCERT BAND MEMBERS WHO PERFORMED IN
THE RECORDING(S):

AA CLASSIFICATION

The music selection committee chose difficult music for you!! Robert LeBlanc had performed on concerts with our band the music by Reed, Tull, and Chobanian. The performance of the Tull was taken from the concert tape, and will show you what a splendid piece it is. Alfred Reed writes very well, and Mr. LeBlanc and the band enjoyed rehearsing and performing his music. Loris Chobanian is an outstanding composer; his Armenian Dances are musically and technically challenging. Although difficult, they are outstanding!!

If you have an outstanding principal flutist you will enjoy Will's Dances, Sacred and Profane. Most AA bands will find this music surmountable, with splendid writing in all parts, especially percussion. We did not have a harpist available, thus the substitution. I think it works O.K.

Russian is a real toughie! You will need outstanding clarinets, saxes, and low reeds, plus superior technic in the solo, cornets and baritones. I feel that a fast tempo is a must; I should have liked to move even faster than we did in the record, and to achieve clarity and articulation fluency I added five flutists to many of the clarinet parts, wrote the 1st trumpet part into Oboe II (8 before A and at the recap of same) for lightness and balance, used the Alto clarinets in such as 2 before B (eighth notes), and added Bass Clarinets and Tenor Sax to all of the eighth notes in such as 9 and 5 before D. This is a fine arrangement, but I usually re-write such difficult pieces - and use a lot of divisi to facilitate many parts.

A CLASSIFICATION

There is much good music in this classification. The Reed Armenian Dances No. 2 were not available when we recorded. It is fine music; perhaps the best of his writing. We plan to play it sometime this year. I had hoped that record time would allow us to include the TRIBUTE TO CANTERBURY, for it is such fine music. Unfortunately, we could not. It is eminently worthy of your time and effort, as is the piece by Lo Presti - a very musical number, not especially difficult if your trumpets have good high range. You will want to try this one.

Robert Resseger has a brilliant talent, and PRIDE AND SPIRIT is musically and technically worthy. OVERTURE TO MASANIELLO is possibly AA in difficulty, but most enjoyable to work on. The style at such as 120 is difficult, and the rhythm at 143, 152, etc. 210 can be divided in each measure with half of the players playing beats 1 and the first note of 2, the others playing one note only on 1 and 3 and ktk on the second and fourth beats. The clarinet difficulties at 272 can be hidden, and of course all slurred, not 2 plus 2!!

B and C CLASSIFICATIONS

With music of shorter duration one has the disadvantage of often lesser musical development and substance, but our recording will show you what you will want to buy - except for one piece which we could not get on the disc. Claude Smith is well known to all, and the music by Rex Mitchell is a lovely song. James Swearingen's writing is brilliant and well scored, as is the MATIKVAH. I did not like my tempos in SYMPHONIC PRELUDE by Frank. JAPANESE PRINCE demonstrates what an excellent composer can do with simple materials. There are plenty of control and intonation traps in II, and your keen ear will detect a wrong note in the bells (between C and D). Our students thought III a bit corny, but with proper style it can be attractive. Jared Speers and John Caruso are real pros at making simple music sound good, and the POLLY OLIVER is an attractive little song for class C or Junior High players.

Figure 31: Notes from the 1978 OMEA Contest List recordings.
(Artifact courtesy of Donald McGinnis)

²²⁶ Donald E. McGinnis, interview with author, February 13, 2004, 15.

McGinnis recorded the required contest list in its entirety, including Class “A,” “B,” and “C.” “We felt it a necessity to record for the young, unprivileged kids as well as for the privileged kids.... I grew up under very humble circumstances, and I know what it was like to be underprivileged, so we did them all, right down to the class “C” numbers for the district and state.”²²⁷ Because many members of the Concert Band were intended music education majors, learning the repertoire was beneficial. According to music composer, arranger, and concert band alumnus Frank Hudson:

The OMEA contest recordings that the band did every fall were, I believe, of exceptional value to the players and to the teachers around the state. The concert band members had the invaluable experience of learning good teaching music “from the inside” and of working it up under a master conductor in a very, very short time. They also gave us lasting reminders of Dr. McGinnis’ concepts of style, sound, balance, interpretation, etc.²²⁸

McGinnis believes the process of quickly learning the repertoire and recording under pressure, significantly improved the sight-reading capabilities of the band.²²⁹

Any recording profits were utilized to purchase new instruments and music and provided funds for basic operational fees, including bus transportation, uniforms, hotel costs, and additional touring expenses. Recordings sold throughout the United States, as well as in Japan, Sweden, Norway, and England. The collection of approximately two hundred works is provided in Appendix C. The impact these recordings had on high school and college band directors as well as the reputation of The Ohio State University Concert Band is substantial. According to colleague Jon Woods,

²²⁷ Donald E. McGinnis, interview with author, October 3, 2003, 19.

²²⁸ Frank Hudson, questionnaire response to author, October 30, 2003, 6.

²²⁹ Donald E. McGinnis, interview with author, October 3, 2003, 19.

His concert band recordings of the Ohio Music Educators large group contest list served for many years as a model for public school concert bands in Ohio and surrounding areas. The concert band under Dr. McGinnis was recognized as one of the finest in the country. This band served as a model to many aspiring college and high school band directors. His musical interpretations of the masterworks were exemplary, studied and copied by many excellent band directors.... His musicianship and reputation as an outstanding conductor, performer, and composer has helped provide credibility to the wind band movement in this country and abroad.²³⁰

Special Performances with The Ohio State University Concert Band

During Donald McGinnis' twenty-seven year tenure as Director of The Ohio State University Concert Band, the reputation of the ensemble escalated to national prominence. The Concert Band annually toured throughout Ohio and various parts of the United States, performing concerts, many by invitation, at twelve prestigious events including the College Band Directors National Association Convention, Philharmonic Hall at Lincoln Center, The American Bandmasters Association Convention, and Carnegie Hall. In addition, Lucien Cailliet, Vincent Persichetti, Percy Grainger, William F. Santelmann, Harry Began, and others conducted the band on various occasions. Numerous works for concert band were composed and many additional pieces were premiered on several of these concerts. Important details from each performance are provided in the following section; however, repertoire from most performances between 1952 and 1979 can be located in Appendix A.

As a result of these numerous performances and their quality recordings, The Ohio State University Concert Band became one of the leading college ensembles in the United States, and was considered by many musicians the premiere concert band in Ohio.

²³⁰ Jon Woods, questionnaire response to author, January 28, 2005, 2.

In response to their exhilarating performances, the Concert Band received numerous accolades by guest artists and in music reviews, including this 1972 concert review:

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.²³¹

The first major performance of The Ohio State University Concert Band took place in Columbus, Ohio on May 6, 1960, for the thirtieth anniversary of the National Seminar on Radio and Television. The Chevron School Broadcasts in California arranged for composer Carmen Dragon to conduct a performance with guest soloists and orchestra. However, when symphonic players from Columbus, Cincinnati, and Dayton proved too costly, Dragon requested The Ohio State University Symphony Orchestra. According to McGinnis, the orchestra conductor declined due to insufficient time for preparation and Director of the School of Music from 1959 to 1965, Henry Bruinsma, suggested instead to utilize the Concert Band. Dragon reluctantly accepted, provided the School of Music complete some of the needed musical arrangements. McGinnis retained Richard Heine,

²³¹ Bob Nitzel, "OSU Band Gives Sensitive Performance," Review of concert performance by The Ohio State University Concert Band, *Mount Vernon News*, February 1, 1972.

notable arranger for The Ohio State University Marching Band to complete several arrangements for this concert. The now famous concert band arrangement of *America the Beautiful* by Carmen Dragon was premiered on this event.²³²

FRIDAY EVENING

30TH ANNIVERSARY DINNER **7:00 p.m., Ballroom**
(Price: \$5.00. Reservations Close Friday Noon)
Dress Optional
TOASTMASTER: Harold B. McCarty, Director, Stations WHA-AM-FM-TV, University of Wisconsin
INTRODUCTION OF DISTINGUISHED GUESTS
30TH ANNIVERSARY CONCERT

The Chevron School Broadcast
Presents
The Ohio State University Concert Band
DONALD E. MCGINNIS, *Conductor*
CARMEN DRAGON, *Guest Conductor*
NORMA LARSEN, *Soprano*
PAULENA CARTER, *Pianist*

Procession of The Nobles.....*Rimsky-Korsakov*
This Hour is Yours.....*J. Haug*
America The Beautiful.....*Ward-Dragon*
Les Filles de Cadix.....*Leo Delibes*
Miss Norma Larsen
Concerto in A Minor—1st Movement.....*Grieg*
Miss Paulena Carter
Woodwind-Kin.....*Dragon*
Woodwind Ensemble
Were You There When They Crucified My Lord...*Traditional*
Miss Norma Larsen
Concerto Symphonique—Scherzo.....*Litolff*
Miss Paulena Carter
L'Arlesienne Suite No. 2—Farandole.....*Bizet*
(Courtesy: California Spray-Chemical Company)

30TH ANNIVERSARY EXTRAVAGANZA—You Might Call It a Scrapbook!
Executive Producer: William G. Harley, Program Director, Stations WHA-AM-FM-TV, University of Wisconsin
(Special Equipment, Courtesy: Teleprompter Corporation)

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Figure 32: National Institute for Education by Radio and Television with guest conductor and composer Carmen Dragon, Columbus, Ohio: 1960
(Courtesy of the Donald McGinnis private program collection)

²³² Donald E. McGinnis, interview by author, February 13, 2004, 16.

Following the performance, Dragon wrote the following sentiments:

You are doing a magnificent job at Ohio State University and [I] wish you all the best of everything in your profession. I was pleased and thrilled to have had the opportunity to conduct this Concert Band. I especially admired the sincerity and devotion of both the students and the conductor. I cannot think of a happier combination and as a result, the final product shows up at a concert performance such as we had together.²³³

On April 9, 1961, The Ohio State University Concert Band was invited to perform at Veteran's Memorial Auditorium in Columbus, Ohio for the North Central division of the Music Educators National Conference. Norman Phelps' *Concert Overture for Band*, and a John Knox arrangement of Richard Strauss' *Concerto No. 1 in E-flat, op. 11* for French horn were premiered on this program.

The American School Band Directors Association invited The Ohio State University Concert Band to perform as the feature presentation on December 29, 1961, in Cleveland, Ohio. This program featured the Hummel *Concerto for Trumpet and Orchestra* with soloist Tom Battenberg,²³⁴ and three premiere performances: Gillis' *The New Frontier*, *Overture for Band*, Elwell's *Song and Scherzo*, and Emmett's *Fantasia on "Dixie"* arranged by Carmen Dragon. Following the performance, Forest McAllister publisher of *School Musician* magazine, expressed these laudatory sentiments:

Congratulations to all of you on a highly superior performance. . . . The beauty of tone, discipline of precision, and judgment of musicianship exhibited by your great band indicates many hours of sacrifice through diligent attention to detail in rehearsal and individual study. This band is a true reflection of the entire academic curriculum of the university. It is therefore readily understood and accepted that all students in your university, whether they be in the band or not, are receiving the finest in educational benefits.²³⁵

²³³ The Ohio State University Concert Band 1961 Spring Tour Program.

²³⁴ Tom Battenberg was a member of the OSU Concert Band as principal trumpet.

²³⁵ Forest McAllister to Donald E. McGinnis, January 2, 1962.

Composer Herbert Elwell was also in attendance at this performance and wrote the following comments in a 1962 concert review:

To judge them [The Ohio State University Concert Band], therefore, on the basis of national superiority obviously would be unfair. But if there is a finer band in the country than that of Ohio State University, under the direction of Dr. Donald McGinnis, it would be surprising. Here is a conductor who has the sensitiveness and skill of the best of symphonic conductors. Under his knowledgeable guidance are students who represent the cream of high school bands from a large area. They play like seasoned professionals, with musicianly insight and true artistry.²³⁶

The Ohio State University Concert Band was the feature presentation at the Music Educators National Conference on March 13, 1964, in Philadelphia. Henry Bruinsma arranged for all expenses, including airfare and hotel, to be provided by The Ohio State University School of Music.²³⁷ This program featured French horn soloist William Hammond²³⁸ in an arrangement of the Strauss *Concerto for Horn, op. 8*. Two pieces were premiered on this occasion: James Lindholm's *Toccata for Percussion and Band*, and *Pastiche* for wind band by John Ness Beck.²³⁹ McGinnis dedicated this performance of the Hindemith *Symphony in B-flat* to the composer who had recently passed away.

²³⁶ Herbert Elwell, "Concert Band Regains Ground as Important Cultural Unit," review of concert performance by The Ohio State University Concert Band, *The Plain Dealer*, January 7, 1962.

²³⁷ Donald E. McGinnis, interview with author, February 13, 2004, 17.

²³⁸ William Hammond is a prime example of the level of students playing in the concert band under McGinnis. The program notes read: "William Hammond is a senior in the School of Music, where he has studied with William Kearns and Leonard Rivenburg. Other teachers include Martin Morris of the Cleveland Orchestra and Harry Shapiro and James Stagliano of the Boston Symphony Orchestra. He has studied at the Berkshire Music Center, Tanglewood, for two seasons, and is the recipient of the Walter Damrosch Music Scholarship at the University. He has toured with Arthur Fiedler and the Boston Pops Orchestra, and with the Mantovani Orchestra as principal horn."

²³⁹ "John Ness Beck received the B.A. and B. S. in Education degrees in 1952 with a major in English. However, following his military experience in special units, he returned to The Ohio State University to complete the degrees of B.M. and M.M. in composition. He was a member of the OSU School of Music faculty until this past year [1963] when he resigned to devote full time to composition and other musical activities." Concert program notes, March 13, 1964.

The January 1966 concert at the National Association of Secondary School Principals in Cleveland, Ohio was an honor for the Concert Band, but was considered by McGinnis more of a recruiting performance than a prestigious musical event. This opportunity helped promote and gain national exposure for The Ohio State University Concert Band and the School of Music.²⁴⁰

University of Michigan Director of Bands, William D. Revelli, invited The Ohio State University Concert Band to play for the College Band Directors National Association Silver Anniversary Concert on February 10, 1967. Prominent wind composer and guest artist Vaclav Nelhybel (1919-1996) was scheduled to present a demonstration on one of his major compositions with a guest concert band. McGinnis accepted the invitation to play for this demonstration, although the Concert Band had limited time to fully prepare the selection.²⁴¹

Nelhybel severely criticized the band during the first moments of rehearsal, and McGinnis reminded him of their limited preparation time, informing Nelhybel, “You will either tone down in criticizing my band, or we will walk off the stage.” According to McGinnis, “That was the end of that. The rest of it went smoothly, and it turned out to be one of our best performances!”²⁴² In addition to the demonstration, the band performed a Friday night concert, on which two new pieces were premiered: Ian Polster’s²⁴³ *Symphony for Band*, and Frank Hudson’s arrangement of Samuel Barber’s *Overture to*

²⁴⁰ Donald E. McGinnis, interview with author, February 13, 2004, 20.

²⁴¹ Donald E. McGinnis, interview with author, February 16, 2004, 1.

²⁴² *Ibid.*, 2.

²⁴³ Ian Polster was a graduate student in the OSU School of Music and wrote this composition per request of McGinnis for this occasion.

“*The School for Scandal.*” In a letter addressed to McGinnis on March 6, 1967, William D. Revelli wrote, “I want to tell you how much I enjoyed your band. You are doing a tremendous job and the band reflected great credit upon the convention. I was tremendously impressed with your program and its performance.... It was an honor to have your fine band with us.”²⁴⁴

On March 21, 1968, The Ohio State University Concert Band under the direction of Donald E. McGinnis and Richard J. Suddendorf performed in New York City at Philharmonic Hall in Lincoln Center. With the assistance of Concert Band funds, The School of Music paid for the entire event as well as advertising.²⁴⁵ According to Suddendorf, “The band played a great concert and was well received by the OSU Alumni and friends.... It was a beautiful hall for the concert. The trip was a tremendous success.”²⁴⁶ A program highlight included Gunther Schuller’s *Dyptich for Brass Quintet and Band* featuring The Ohio State University Faculty Brass Quintet.

²⁴⁴ William D. Revelli to Donald E. McGinnis, March 6, 1967.

²⁴⁵ Donald E. McGinnis, interview with author, February 16, 2004, 2.

²⁴⁶ Richard Suddendorf, questionnaire response to author, March 17, 2005.

The Ohio State University Concert Band

DONALD E. MCGINNIS, *Conductor*

RICHARD J. SUDDENDORF, *Associate Conductor*

Thursday Evening, March 21, 1968, at 8:30

ETIENNE-HENRI MEHUL **Overture in F**

VACLAV NELHYBEL **Symphonic Movement**

RICHARD SUDDENDORF *conducting*

JOHN BARNES CHANCE **Variations on a Korean Folk Song**

PAUL HINDEMITH **Symphony in B flat for Concert Band**

Moderately fast, with vigor

Andantino grazioso—Fast and gay

Fugue, rather broad

INTERMISSION

GUNTHER SCHULLER **Dyptich for Brass Quintet and Band**

THE OHIO STATE UNIVERSITY FACULTY BRASS QUINTET

Richard Suddendorf, *Trumpet* James Jones, *French Horn*

Thomas Battenberg, *Trumpet*, Paul Droste, *Trombone*

Robert Leblanc, *Tuba*

R. B. HALL **March "Independientia"**

ALEXANDRE TANSMAN **Carnival Suite**

Mardi Gras

Interlude Blues

Cakewalk

RICHARD HEINE **Buckeye Ballads**

The taking of photographs and the use of recording equipment are not allowed in this auditorium.

Members of the audience who must leave the auditorium before the end of the concert are earnestly requested to do so between numbers, not during the performance.

Figure 33: Philharmonic Hall program, Lincoln Center, March 21, 1968
(Courtesy of the Donald McGinnis private program collection)

The February 8, 1968 performance at the Ohio Music Education Association Convention in Columbus, Ohio, featured guest trumpet soloist Carl “Doc” Severinsen on Floyd Werle’s *Concerto for Trumpet*.²⁴⁷ Friday night before the performance, Severinsen taped an episode of the *Tonight Show* with Johnny Carson and was immediately transported on a private airplane for a ten o’clock rehearsal with the Concert Band.

By the time he got there, it was 11:30. 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 11:30 at night, we rehearsed the concerto. It was in the wee small hours of the morning when we got out of there.²⁴⁸

²⁴⁷ This concerto, along with two others were written for Severinsen and have been performed . “Meredith Music Publications Composers and Authors: Floyd Werle,” <http://www.meredithmusic.com/bios4.html> (accessed April 11, 2005).

²⁴⁸ Donald E. McGinnis, interview with author, February 16, 2004, 4.



Figure 34: "Doc" Severinsen program, February 8, 1968
 (Courtesy of the Donald McGinnis private program collection)

The Ohio State University Concert Band was selected to play for The American Bandmasters Association thirty-sixth annual convention held in Columbus, Ohio on February 25, 1970. The Ohio State University Buckeye Scarlet and Gray Bands with Jack O. Evans and Robert T. LeBlanc also performed on this occasion. According to McGinnis, tradition in The American Bandmasters Association allows conductors to conduct one piece on a program of their choosing. "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."²⁴⁹ McGinnis feels this was a hallmark performance in his career.

²⁴⁹ Ibid., 5.

College
of
The Arts

presents

THE
AMERICAN
BANDMASTERS
ASSOCIATION
36th
Annual
Convention
CONCERTS

THE OHIO STATE
UNIVERSITY
CONCERT BAND

Donald E. McGinnis,
Conductor
Richard J. Suddendorf,
Associate Conductor

MERESHON AUDITORIUM

8:00 p.m.
Friday,
February 27, 1970



THE OHIO STATE UNIVERSITY CONCERT BAND

*This program is dedicated to
Novice G. Fawcett, President of The Ohio State University*

- THE NATIONAL ANTHEM
Richard J. Suddendorf conducting
The Ohio State University
- EGMONT OVERTURE Ludwig van Beethoven
arr. by Theo. Moses Tobani
Lt. Col. William F. Santelmann conducting
U.S. Marine Corps, Retired, Alexandria, Virginia
- THREE NEGRO DANCES Florence B. Price
arr. by Eric Leidzen
Rabbit Foot
Hoe Cake
Ticklin' Toes
Arthur L. Williams conducting
Oberlin College, Emeritus, Oberlin, Ohio
- ROSE VARIATIONS for Cornet and Band Robert Russell Bennett
Stephen Jones, cornet soloist
Donald E. McGinnis conducting
The Ohio State University
- ANATOLIA Turkish Rhapsody Paul Creston
Harry Begian conducting
Michigan State University, East Lansing, Michigan
- THREE SKETCHES FOR WINDS Clare Grundman
1. Carousel
2. Charade
3. Callithump
Manley R. Whitcomb conducting
Florida State University, Tallahassee, Florida
- DANZA FINAL from Estancia Alberto Ginastera
arr. by David John
George C. Wilson conducting
National Music Camp, Interlochen, Michigan
- INTERMISSION
- THE FLYING DUTCHMAN, OVERTURE Richard Wagner
arr. by Mark H. Hindsley
Mark H. Hindsley conducting
University of Illinois, Champaign, Illinois
- METAMORPHOSIS Kenjiro Urata
Toshio Akiyama conducting
Musashino Academy of Music, Tokyo, Japan
- FEHRBELLINER REITERMARSCH Richard Henrion
H. Robert Reynolds conducting
The University of Wisconsin, Madison, Wisconsin
- PRESENTATION OF THE 1970 OSTWALD AWARD COMPOSITION
James W. Dunlop conducting
Pennsylvania State University, University Park, Pennsylvania
- CROWN IMPERIAL, A Coronation March, 1937 William Walton
arr. by W. J. Duthoit
Lt. Col. Sir Vivian Dunn conducting
Director, Royal Marines Band (Ret.) Sussex, England

Figure 35: The American Bandmasters Association Convention program, February 27, 1970
(Courtesy of the Donald McGinnis private program collection)



Figure 36: The American Bandmasters Association Convention Guest Conductors, 1970. Pictured back row left to right: Harry Began, Michigan State University; H. Robert Reynolds, University of Wisconsin; James Dunlop, Pennsylvania State University; Toshio Akiyama, Mushashino Academy of Music in Tokyo, Japan; Mark H. Hindsley, University of Illinois; front row left to right: Manley Whitcomb, Florida State University; Sir Vivian Dunn, Royal Marines Band Director (retired) in Sussex, England; Lt. Col. William F. Santelmann, United States Marine Corps; Donald E. McGinnis. Not pictured: Richard J. Suddendorf, The Ohio State University; Arthur L. Williams, Oberlin College; George C. Wilson, National Music Camp, Interlochen, Michigan.

(Photograph courtesy of Donald McGinnis)

Another pinnacle performance in McGinnis' career occurred on March 23, 1972, when The Ohio State University Concert Band performed at Carnegie Hall in New York City, financed partially by The Ohio State University New York Alumni Association and the College of the Arts. The Concert Band assisted the fundraising by performing in several public schools and proceeds from the recording produced during this performance covered any remaining deficit.²⁵⁰ Highlights included LaMontaine's *Jubilant Overture, op. 20*, Paul Creston's *Concertino for Marimba and Orchestra* featuring Robert Chappell, and Richard Heine's *Buckeye Ballad*.



Figure 37: Carnegie Hall concert, McGinnis conducting Heine's *Buckeye Ballad*
(Photograph courtesy of Donald McGinnis)

²⁵⁰ Donald E. McGinnis, interview with author, March 5, 2005, 7-8.



80th ANNIVERSARY SEASON

The College of the Arts
with
The New York Alumni Association
of
The Ohio State University
presents

The Ohio State University Concert Band

Thursday Evening, March 23, 1972, at 8:00

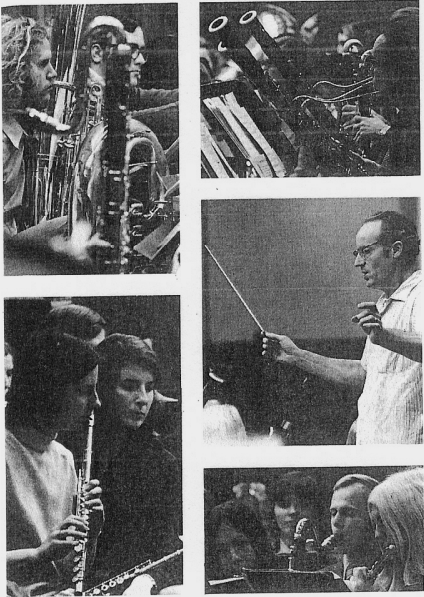
Donald E. McGinnis, *Conductor*
ROBERT T. LEBLANC, *Assistant Conductor*

- LAMONTAINE Jubilant Overture, Op. 20
- CRESTON Concertino for Marimba and Orchestra
II Calm
III Lively
ROBERT CHAPPELL, *Soloist*
- DAHL Sinfonietta for Concert Band
I Introduction and Rondo
II Pastoral Nocturne
III Dance Variations
- GRAINGER Children's March, "Over the Hills and Far Away"
- INTERMISSION
- BRUNELLI In Memoriam
- GRAINGER Lincolnshire Posy
I Lisbon IV The Brisk Young Sailor
II Horkstow Grange V Lord Melbourne
III Rufford Park Poachers VI The Lost Lady Found
ROBERT LEBLANC, *Conducting*
- HEINE Buckeye Ballad
Sequence: Buckeye Battle Cry, O-H-I-O
Sing a Song of College Days
For He's a Jolly Good Fellow
Buckeye Fanfare
Carmen Ohio
Fight the Team

Figure 38: Carnegie Hall concert program, March 23, 1972
(Courtesy of the Donald McGinnis private program collection)

On the day of the performance the band rehearsed only once on stage; however, as McGinnis states, “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 kids [in the public schools] 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.”²⁵¹ In the following advertisement from *The Ohio State University Monthly*, the performance schedule on route to Carnegie Hall is provided.

Carnegie Hall Concert for OSU Concert Band



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 18, 8 p.m., at Northmont High School.

PARMA — Sunday, March 19, 3 p.m., at Normandy High School, and Monday, March 20, at 9 a.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, 119 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.

The Ohio State University Monthly
February 1972
no. 6
7

Figure 39: The Ohio State University Monthly Magazine, February 1972

²⁵¹ Donald E. McGinnis, interview with author, March 5, 2005, 8.

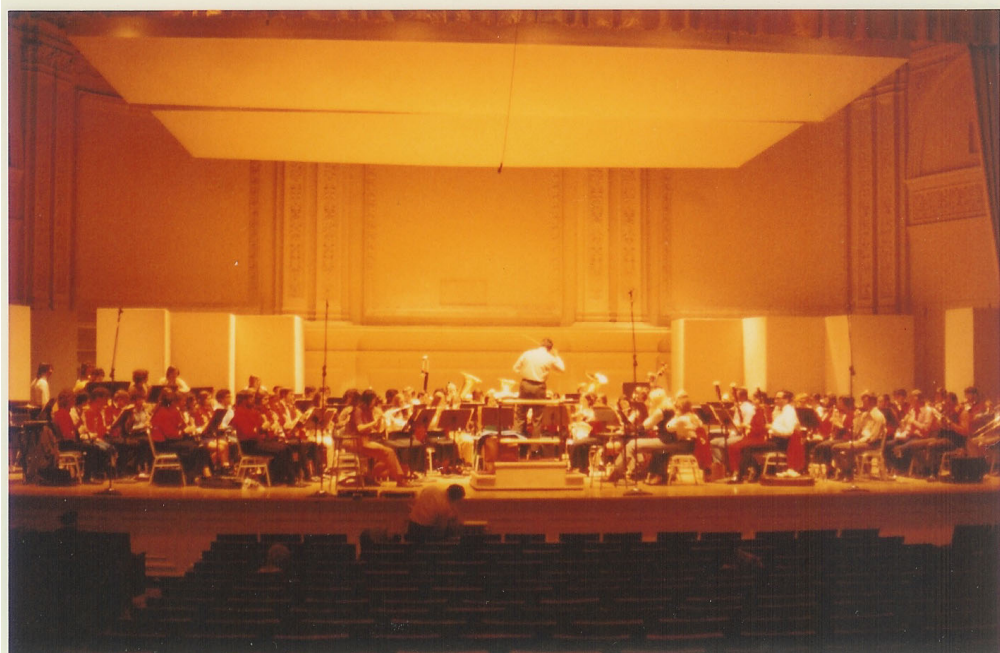


Figure 40: The Ohio State University Concert Band in rehearsal at Carnegie Hall
(Photograph courtesy of Donald McGinnis)

Following the performance, McGinnis received numerous accolades, including a letter from composer John LaMontaine:

It was a great joy for me to hear Frank Hudson's band arrangement of my *Jubilant Overture* played by your brilliant band. I would never have guessed that arrangement and performance could be so completely satisfactory. You are doing work with your band that for refinement and musical sophistication matches the best of our orchestras. Everyone has grown to expect rhythmic alertness from bands. But that is only where you start. The things I have rarely encountered to such a degree are the beauty of tone, the sense of nuance, and the delicacy of balances. And the virtuosity of the lead players is absolutely stunning. Thank you very much for including my work on your truly distinguished Carnegie Hall concert.²⁵²

²⁵² John LaMontaine to Donald E. McGinnis, April 10, 1972.

For the Ohio Music Education Association convention in Columbus, Ohio on February 9, 1974, McGinnis featured faculty member and bass-baritone soloist, McHenry Boatwright.²⁵³ “He was an African American and a wonderful singer...He sang in all the big halls in this country and probably abroad also.”²⁵⁴ Boatwright performed Copland’s *Old American Songs*, Gershwin’s *Selections from “Porgy and Bess,”* and was one of only a few vocal soloists McGinnis featured during his tenure at The Ohio State University.

The Music Educators National Conference concert in Atlantic City, New Jersey on March 10, 1976, marked the last major Concert Band performance under Donald McGinnis. Charles H. Benner, President of the Music Educators National Conference (MENC) from 1974 to 1976, suggested a concert in the style of the Sousa Band.²⁵⁵ “At that time, the concerts were performed by people who would dress up like Sousa and conduct. They were big audience grabbers!”²⁵⁶ Sousa historian Paul Bierley narrated, and McGinnis featured numerous soloists to replicate the Sousa Band concert style.

²⁵³ The program notes states: “McHenry Boatwright was born and raised in Tennille, Georgia, and in Boston amid musical surroundings. He earned two degrees at the New England Conservatory – the first in piano and the second in voice. Following his graduation he quickly won four of the most coveted awards in America. He was invited to sing for President Eisenhower. He won the famed Chicagoland Music Festival contest and appeared on the Ed Sullivan Show as the singing discovery of the year. He won two consecutive Marian Anderson Awards. Later he took top honors in the National Federation of Music Clubs Biennial competition in the men’s division. The baritone role in Beethoven’s Ninth (Chorale) Symphony served as his debut with the Philadelphia Orchestra and he has performed this work many times since then. He made his opera debut with the New England Opera Theatre. McHenry Boatwright’s career has been studded with ovations. However, such reactions at his recitals are not expected to match the 30-minute standing ovation that greeted the close of his historic opera debut as Carter Jones in the world premiere of Gunther Schuller’s *The Visitation* in Hamburg, Germany, in October, 1966. That night there were an unprecedented 51 curtain calls!! Mr. Boatwright is Associate Professor in the Ohio State University School of Music.”

²⁵⁴ Donald E. McGinnis, interview with author, February 16, 2004, 6.

²⁵⁵ Benner also agreed to cover hotel and traveling expenses

²⁵⁶ Donald E. McGinnis, interview with author, February 16, 2004, 6.

PROGRAM

Paul E. Bierley, Narrator

Medea's Meditation and Dance of Vengeance Samuel Barber
arr. by Frank Hudson

El Capitan—March John Philip Sousa

The Debutante Herbert L. Clarke
Richard Burkart, Cornet soloist

The Three Solitaires Victor Herbert
Richard Burkart, Allan Dudek, James Powell

Tempo de Marcia for 3 Cornets Victor Herbert

Suite, The Last Days of Pompeii John Philip Sousa

- a. *In the House of Burbo and Stratonice*
- b. *Nydia*
- c. *The Destruction of Pompeii and Nydia's Death*

Humoresque—Showing Off Before Company In the Style of
John Philip Sousa

Fantasia di Concerto E. Boccalari
Sandra Emig, Euphonium soloist

La Reine de La Mer—Waltzes John Philip Sousa

Symphonic Dance Music from West Side Story . . Leonard Bernstein
arr. by Ian Polster

- Scherzo
- Mambo
- Cha-cha
- Fugue

Anchor and Star—March John Philip Sousa

The Stars and Stripes Forever John Philip Sousa

Figure 41: Music Educators National Conference concert program, March 10, 1976
(Courtesy of the Donald McGinnis private program collection)

Featured Guest Conductors and Soloists

McGinnis frequently invited guest artists and faculty to conduct or perform with the Concert Band. He felt these performances were exhilarating and provided an opportunity for students to hear and be inspired by a master musician. Over twenty-seven years, McGinnis featured approximately fifty guest artists including Eugene J. Weigel, William F. Santelmann, John Cacavas, Henry Bruinsma, Lucien Cailliet, Nilo Hovey, Vincent Persichetti, Leonard B. Smith, and Roger Nixon. Notable guest soloists include Alfred Gallodoro, B-flat and bass clarinets and saxophone; Don Jacoby, cornet and trumpet; Frederick Hemke, alto saxophone; Frederick Wilkins, flute; Vincent J. Abato, clarinet and saxophone; Harvey Phillips, tuba; Robert Nagel, trumpet; Leonard B. Smith, cornet; Urbie Green, trombone; and Janet Hill, organ. Faculty artists include James Moore, percussion; Wilbur Held on organ; Robert Hightshoe, trumpet; Tom Battenberg, trumpet and member of the faculty brass quintet. Other faculty brass quintet members include Richard Suddendorf, trumpet; James Jones, French horn; Paul Droste, trombone; and Robert LeBlanc, tuba.

Director of the School of Music, Eugene J. Weigel founded The Ohio State University Concert Band in 1929,²⁵⁷ and out of respect and admiration, McGinnis often requested him to conduct before he retired in 1959.²⁵⁸ Henry Bruinsma, Director of The Ohio State University School of Music from 1959 to 1965 also conducted on occasion.²⁵⁹

²⁵⁷ Joan Lehr, "A Brief History of the School of Music," (computer printout, School of Music, The Ohio State University, 1987). Eugene J. Weigel became the second Director of The Ohio State University School of music in 1938 when Royal D. Hughes passed away. In 1939, Weigel hired Manley Whitcomb as the new Director of Bands.

²⁵⁸ *Ibid.*, 2.

²⁵⁹ *Ibid.*

In addition to the 1970 American Bandmasters Association convention, Colonel William F. Santelmann²⁶⁰ (1902-1984) conducted The Ohio State University Concert Band at McGinnis' request in March of 1960. McGinnis performed his own transcription of Messager's *Solo de Concours* on clarinet, and recalls Santelmann conducted an encore march, giving the audience a spectacular performance:

We did not know he was going to do this, but half way 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 rest 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.²⁶¹

Following the performance, Santelmann wrote the following:

Your band was as good as any anywhere in its class.... I am particularly impressed with the ensemble that prevails over the entire group. There seems to be a unity of understanding and purpose that gives life and spirit to each composition. Technical facility in almost every section is fluid and unrestrained. The passages seem to flow rather than to stumble. All of this gives a continuity that binds the individual composition a well-rounded entity.²⁶²

Similar statements from other guest artists were frequently received, and McGinnis included these comments in concert programs and advertisements.

Compositions by John Cacavas were often played by bands of all levels in the 1960s. In fact, McGinnis programmed his original works and transcriptions approximately seven times throughout his career.²⁶³ The Ohio State University Concert

²⁶⁰ Santelmann was conductor of the United States Marine Band in Washington D.C. from 1940 to 1955.

²⁶¹ Donald E. McGinnis, interview with author, February 16, 2004, 11.

²⁶² William F. Santelmann to Donald E. McGinnis, December 11, 1960.

²⁶³ See The Ohio State University Concert Band Repertoire List, Appendix A.

Band shared this February 25, 1961 concert with the Carrollton High School Band, who played the first half of the performance. This program featured three Cacavas works, including arrangements of Morton Gould's *Skier's Waltz from Cinerama Holiday*, selections from *Bye, Bye Birdie*, and *Fanfare and Scenario*. Cacavas later wrote, "Your band was magnificent, and it was a great thrill for me to hear them in concert."²⁶⁴

Composer and arranger Dr. Lucien Cailliet²⁶⁵ (1891-1985) was employed for nineteen years with the Philadelphia Orchestra under Stokowski. He wrote numerous movie scores, including *The Ten Commandments*, and became educational and musical director of the G. Leblanc Corporation. Through his affiliation with the Selmer Company, McGinnis invited Lucien Cailliet to conduct on this February 11, 1962 performance featured eight transcriptions, and one original Cailliet composition.²⁶⁶

²⁶⁴ John Cacavas to Donald E. McGinnis, March 15, 1961.

²⁶⁵ Raoul F. Camus, "Lucien Cailliet," *Grove Music Online*. <http://www.grovemusic.com>. "Lucien Cailliet: (1891-1985) American composer, arranger and conductor of French birth. While stationed in Dijon for military service he attended the conservatoire there; he then studied in Paris with Gabriel Parès and Vincent D'Indy. He served successively as a drum major, solo clarinetist and bandmaster in the French Army before emigrating to the USA in 1915 while on tour with a French band. He became an American citizen in 1923. In 1919 he joined the Philadelphia Orchestra as a clarinetist and arranger under Stokowski; he made a number of orchestral arrangements, some of which were performed and recorded under Stokowski's name. He remained with the Philadelphia Orchestra until 1938. During this period he taught the clarinet at the Curtis Institute and took the doctorate at the Philadelphia Musical Academy (1937). From 1938 to 1945 he taught orchestration, counterpoint and conducting at the University of Southern California. Between 1945 and 1957 he appeared as a guest conductor with many orchestras, composed 25 film scores and made numerous orchestrations, including that of Elmer Bernstein's score for Cecil B. DeMille's *The Ten Commandments*. In 1957 he was appointed educational and musical director for the G. Leblanc Corporation, a position he held until 1976."

²⁶⁶ Donald E. McGinnis, interview with author, February 16, 2004, 12.




Figure 42: Dr. Lucien Cailliet
 (Photograph courtesy of the Donald McGinnis private program collection)

THE OHIO STATE UNIVERSITY
 SCHOOL OF MUSIC

presents

**THE UNIVERSITY
 CONCERT BAND**

DONALD E. MCGINNIS, *Conductor*
 CHARLES L. SPOHN, *Associate Conductor*
 LUCIEN CAILLIET, *Guest Conductor*



SUNDAY, FEBRUARY 11, 1962
 MERSHON AUDITORIUM
 3:00 P.M.

PROGRAM

*Jesu, Joy of Man's Desiring.....*J. S. Bach*
 *Nabucco Overture.....*G. Verdi*
 *Symphony No. 8 in B Minor.....*F. Schubert*
 Allegro moderato
 *March and Scherzo from *Love for Three Oranges*.....*S. Prokofieff*
 *Waltzes from *Der Rosenkavalier*.....*R. Strauss*
 *Elsa's Procession To The Cathedral from *Lohengrin*....*R. Wagner*

INTERMISSION

Concerto for Trumpet.....*J. N. Hummel*
 Andante
 Rondo

THOMAS BATTENBERG, *Soloist*

Thomas Battenberg, junior in the School of Music received his early training at Dayton Kettering High School under the leadership of Clark J. Haines. His trumpet teachers were Willard Neff and Paul Blagg; he is studying the trumpet now with Richard Suddendorf in the pursuit of the degree Bachelor of Science in Education.

An honor student in high school, Thomas is continuing to excel in all phases of his study and is a member of the Brass Choir, Marching Band, and Symphony Orchestra.

In addition to being Vice President of the Concert Band, he is President of the Junior Class in the School of Music and chairman of its Student Council.

*Invocation of Alberich from *Rheingold*.....*R. Wagner*
 Second Suite in F, Op. 28.....*G. Holst*
 March
 Song without words, "I'll love my love"
 Song of the Blacksmith
 Fantasia on the "Dargason"
 Fantasy and Fugue on Stephen Foster's "Oh Susanna".....*L. Cailliet*
 *Die Fledermaus Overture.....*J. Strauss*

* Indicates transcription was made by Dr. Cailliet

Figure 43: Lucien Cailliet concert program, February 11, 1962
 (Courtesy of the Donald McGinnis private program collection)

McGinnis recalls this ranked among the best of the concert band performances. In a letter addressed to McGinnis on February 14, 1962, Cailliet wrote the following:

I wish to express to you and to them my humble and most sincere congratulations and thanks for the great honor of having been your guest conductor. The friendly cooperation of your artist musicians, their excellent musicianship, technique, dedication, willingness to work hard, their wonderful attitude, determination, and reliability when confronted by a large audience in a program of the difficulty as that of last Sunday will always remain among my dearest remembrances and one of the few and greatest artistic thrills of my career.²⁶⁷

In 1966, Vincent Persichetti's²⁶⁸ (1915-1987) music publisher Elkan-Vogel, Inc., contacted McGinnis requesting The Ohio State University Concert Band record an album consisting only of Persichetti band literature. With financial assistance from Elkan-Vogel, Inc., Coronet Recording Company recorded this album. Persichetti conducted *Chorale Prelude: So Pure the Star* and *Symphony No. 6 for Band*, while McGinnis conducted the remainder of the recording. In addition, Persichetti presented several lectures in Hughes Hall and guest conducted on a February 5, 1967 concert.

He gave lectures from the piano in Hughes Hall for the students and it was a full auditorium each time. He would do as Mozart and J.S. Bach: they would take a certain number of notes, and from that would improvise a complete sonata, or movement. Persichetti had that same kind of pianistic technique, and he related to people because he was such an absolutely wonderful person.²⁶⁹

²⁶⁷ Lucien Cailliet to Donald E. McGinnis, February 14, 1962.

²⁶⁸ Walter G. Simmons, "Vincent Persichetti," *Grove Music Online*, <http://www.grovemusic.com>. "Vincent Persichetti: (1915-1987) American composer, educator and pianist. At the age of five he enrolled in the Combs Conservatory (Philadelphia), where he studied the piano, organ and double bass; he also studied theory and composition with Russell King Miller.... While in high school, he acquired professional experience performing on the radio, in churches and in recital. After graduating from Combs (BMus 1935), he served as head of its theory and composition departments while studying the piano with Samaroff and composition with Nordoff at the Philadelphia Conservatory (MMus 1941, DMus 1945), and conducting with Fritz Reiner at the Curtis Institute. In 1941 he was appointed head of the theory and composition departments at the Philadelphia Conservatory. He joined the faculty of the Juilliard School in 1947, where he became chairman of the composition department (1963) and of the literature and materials department (1970). From 1952 he also served as director of publications for Elkan-Vogel."

²⁶⁹ Donald E. McGinnis, interview with author, July 3, 2003, 5.

Conductor Craig Kirchhoff comments on the importance of this recording. “A significant accomplishment of the McGinnis era was the association of the Concert Band with important composers of our time. For example, the recording made by the Concert Band of the music of Vincent Persichetti was a landmark recording for the period of time.”²⁷⁰

Following the event, Persichetti stated in a letter to McGinnis:

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.²⁷¹

Conductor and cornetist Leonard B. Smith²⁷² (1915-2002) performed with The Ohio State University Concert Band on February 7, 1971, by invitation from McGinnis. Smith played cornet on Goedicke’s *Concert Etude, op. 49*, and conducted his own composition, *March “Jurisprudence.”* According to McGinnis, “Leonard B. Smith...did

²⁷⁰ Craig Kirchhoff, e-mail to author, April 19, 2005.

²⁷¹ Vincent Persichetti to Donald E. McGinnis, n.d.

²⁷² “Leonard B. Smith,” *International Trumpet Guild*, <http://www.trumpetguild.org/news/news02/smith.htm>. “Leonard B. Smith: Smith performed as the principal trumpet player with the Detroit Symphony Orchestra and was considered a successor of John Philip Sousa. He conducted the Blossom Festival Concert Band, near Cleveland, from 1972 until 1997. He also briefly played with the Philadelphia Orchestra, Toscanini's NBC Orchestra, and studied with Ernest Williams. Born in Poughkeepsie, N.Y., Smith began studying the trumpet at age 8, received a musical scholarship to the New York Military Academy at 14 and joined the Edwin Franko Goldman Band at 19. During his six-year career in New York, he played the familiar trumpet call announcing the popular "Lone Ranger" radio program. In the 1930s, he served his tenure as principal trumpet of the Detroit Symphony. During World War II, he was principal cornetist and soloist with the U.S. Navy Band. Smith founded the Detroit Concert Band in 1946, recorded all of John Philip Sousa's marches, made a BBC documentary about Sousa's life and amassed a huge collection of symphonies, operas and ballet music arranged for band. "He was the world's leading authority on Sousa," said his daughter, Sandra Smith Neilson, also of Scottsdale. Although he gave up playing trumpet and cornet when he was 55, Smith conducted the Detroit Concert Band until 1991.”

a great job at both conducting and performing, because he was a perfectionist.... He was dictator on the podium; he was tough. But he had a professional band, and he could expect that of them. Nothing happened that was not under his stick, and he had a marvelous baton technique.”²⁷³

Smith wrote these comments in a letter to McGinnis: “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, Don, for the very sensitive accompaniments to my solos.... My sincere thanks to you for the wonderful and gratifying musical experience last week-end.”²⁷⁴

Nilo Hovey (d. 1986), former Educational Director of Selmer Division of the Magnavox Company, Past President of The American Bandmasters Association, and writer and editor of numerous instrumental methods and books used throughout the United States,²⁷⁵ conducted by invitation on November 4, 1973. Hovey conducted only two selections including his own arrangement of Mozart’s *Overture to Cosi Fan Tutti* for woodwind choir, and Arthur Frankenpohl’s *Cantilena for Woodwinds*.

²⁷³ Donald E. McGinnis, interview with author, February 16, 2004, 14; March 5, 2005, 4.

²⁷⁴ Leonard B. Smith to Donald E. McGinnis, February 13, 1971.

²⁷⁵ Concert program notes, November 4, 1973.

Composer Roger Nixon²⁷⁶ (b. 1921) conducted on February 5, 1978, in Mershon Auditorium by invitation from McGinnis and Robert Hare, Director of The Ohio State University School of Music beginning in 1974.²⁷⁷ A large portion of the concert consisted of works composed and conducted by Nixon, including *Centennial Fanfare – March*, *Pacific Celebration Suite*, *Nocturne*, and *Fiesta Del Pacifico*.

Concerts in which McGinnis featured guest conductors were inspiring and exciting events for the band and audience. In addition, serving as an accompanist to outstanding musicians also provided variety and excitement.

I always enjoyed being an accompanist. It is always a pleasure for a conductor to accompany a really fine soloist; it is really exciting, trying to make all the little innuendos happen with nerves at the concert....²⁷⁸ I think it is great for the conductor and great for the players, to have people who play marvelously to establish that great standard. I found it always that the concert band played its very best on the concerts when we had these great soloists....because of the financial end of it being not only assisted, but in some cases being completely paid for by the instrument companies at that time, it was possible for us to have [them].²⁷⁹

The Leblanc Corporation, Selmer Company, and Conn Corporation were prominent instrument companies during this time, and sponsored guest artists in clinics and performances throughout the country in educational outreach programs. Through his

²⁷⁶ “Roger Nixon,” http://www.windband.org/foothill/pgm_note/notes_mn.htm#Nixon (accessed January 19, 2005). “(b. 1921)...He spent the war years in the Navy as a commanding officer of an LCMR in the Atlantic. He obtained his Ph.D. from the University of California at Berkeley, where he studied with Roger Sessions, Sir Arthur Bliss, Ernest Bloch and privately with Arnold Schoenberg. In 1960, he joined the faculty at San Francisco State University. He has written over 60 compositions for orchestra, band, choir, and opera. In 1997, Nixon was honored by the Texas Bandmasters Association as a Heritage American Composer.”

²⁷⁷ Joan Lehr, “A Brief History of the School of Music,” 2. (computer printout, School of Music, The Ohio State University, 1987)

²⁷⁸ Donald E. McGinnis, interview with author, March 25, 2004, 5.

²⁷⁹ Donald E. McGinnis, interview with author, March 22, 2004, 2.

own association as a clinician and recording artists with the Selmer Company, McGinnis maintained personal and professional relationships with many of the guest soloists; however, the reputation of The Ohio State University Concert Band preceded them, and artists often requested to perform of their own accord. Guest artists attracted immense crowds at each concert. “It was a joyous time! I am almost in disbelief at times what a tremendous outpouring of people we had who came to our concerts. It is a totally different scenario today.”²⁸⁰

McGinnis’ first guest soloist, sponsored by the Selmer Company, was clarinetist and saxophonist, Alfred Gallodoro on February 19, 1956. Following the Saturday afternoon rehearsal, the Concert Band often hosted banquets to honor the guest artist. At the conclusion of this banquet, the students were so impressed with Gallodoro’s musicianship and personality that they sang *For He’s a Jolly Good Fellow*. McGinnis remembers: “He was so moved by that.... when he sat down, he had tears in his eyes. He told me he never had anything like that happen to him before.”²⁸¹

²⁸⁰ Ibid., 4.

²⁸¹ Donald E. McGinnis, interview with author, March 22, 2004, 3.



Figure 44: Alfred Gallodoro. Caption reads: “To my good friends “Don McGinnis” and the Ohio State University Concert Band. It was a great pleasure playing with you. Your band is the [best] band I have ever played with. Keep up the good work. My very best, Sincerely, Al Gallodoro 2/20/56”
(Photograph courtesy of Donald McGinnis)

A writer for *The Ohio State Journal* commented on Gallodoro’s performance:

Alfred Gallodoro will have good and pleasant reasons for long remembering his appearance as guest conductor with The Ohio State University Concert Band here Sunday afternoon. He was given such an enthusiastic ovation by the capacity audience in the Men’s Gymnasium, following the playing of the Concerto for Doubles, he was called back for three encores. The amazing technique and full, resonant tones brought forth by Mr. Gallodoro on the alto saxophone, B-flat clarinet and bass clarinet held the audience spellbound during the performance. The accompaniment by the concert band was superb and a credit to its director, Dr. Donald E. McGinnis. It was of professional quality and merited the enthusiasm with which it was greeted and the warm tribute Mr. Gallodoro [sic] later paid to the 80 members and director following the concert.²⁸²

McGinnis feels this performance set the standard as the first of many great artists to perform with the band. “We never had a soloist who was more technically and tonally brilliant than Gallodoro. He was the complete package on all three instruments.”²⁸³

²⁸² William C. Moore, “Gallodoro Given Ovation with OSU Concert Band,” Review of concert performance by Alfred Gallodoro and The Ohio State University Concert Band, *The Ohio State Journal*, February 21, 1956.

²⁸³ Donald E. McGinnis, interview with author, March 22, 2004, 3.

McGinnis invited cornetist Don Jacoby to perform as guest soloist on February 8, 1959. McGinnis and Jacoby had become acquainted through the Conn Corporation, McGinnis as a member of the research committee, and Jacoby as a guest artist sponsored by the instrument company.²⁸⁴ On the Sunday afternoon performance, he soloed on Williams' *Dramatic Essay*, and performed his own composition, a jazzy trio titled *Carnival Variations*.

Frederick Hemke,²⁸⁵ (b. 1935) alto saxophonist, soloed with the concert band on February 19, 1961, at McGinnis' request. This was the beginning of a lifelong personal relationship. Hemke played the band transcription of Ibert *Concertino Da Camera for alto saxophone and orchestra* and Ward's *Prelude and Rondo*.

²⁸⁴ Donald E. McGinnis, interview with author, March 5, 2005, 4-5.

²⁸⁵ Sorab Modi, "Frederick Hemke," *Grove Music Online*, <http://www.grovemusic.com> (accessed January 18, 2005). "Frederick Hemke: (b. 1935). American saxophonist and teacher. He studied at the University of Wisconsin (1953–5) and then under Marcel Mule at the Paris Conservatoire, where in 1956 he became the first American to win a *premier prix* for saxophone. He returned to the USA in that year and continued his studies at the Eastman School, where his teachers were Joseph Mariano and Robert Sprenkle. Hemke was a member of the Chicago SO from 1962 to 1982 and made his *début* as soloist at Town Hall, New York, in 1965. In 1964 he became chairman of the department of wind and percussion instruments of Northwestern University's School of Music, having joined the faculty in 1962. He received the DMA from the University of Wisconsin in 1975. A virtuoso saxophonist, Hemke has performed much rarely heard music for the instrument and has given the *premières* of several works, including Warren Benson's *Dream Net* for alto saxophone and string quartet (1976) and Allan Pettersson's Symphony no.16, a work he commissioned, with the Stockholm PO under Yuri Ahronovich (1984). He has composed for the saxophone and written extensively about the instrument and its music: he is the author of *The Early History of the Saxophone* (1975), an expansion of his doctoral dissertation, and *The Teacher's Guide to the Saxophone* (1977) among other publications, and has contributed many articles to music education journals."



Figure 45: Frederick Hemke. Caption reads: “With great respect to Don and the outstanding OSU Concert Band; Fred L. Hemke; Feb. 19, 1961” (Photograph courtesy of Donald McGinnis)

Flutist Frederick Wilkins performed with The Ohio State University Orchestra on November 12, 1961 in Mershon Auditorium, sponsored by Artley, Inc. and Coyle Music Centers of Columbus, Ohio.²⁸⁶ At the time of this performance, Wilkins was the vice-president in charge of development and quality control of Artley, Inc., and made regular appearances around the United States giving clinics and concert performances.²⁸⁷ Wilkins performed Chaminade’s *Concertino for Flute, op. 107*, and his own band arrangement of Morlacchi’s *The Swiss Shepherd*, which according to McGinnis, was performed on E-flat flute.

²⁸⁶ Letter from Ziggy Coyle to Donald E. McGinnis, June 23, 1961.

²⁸⁷ Concert program notes, November 12, 1961.

PROGRAM

Royce Hall Suite for Concert Band.....*Healey Willan*
 I. Prelude and Fugue
 II. Menuet
 III. Rondo

Healey Willan, noted organist and composer has written much admirable church and organ music. This piece was scored for band by William Teague, and reflects the composer's great skill, developed through these two great media. Royce Hall is the concert auditorium on the campus of the University of California at Los Angeles where it was first performed.

Concertino for Flute, Opus 107.....*Cécile Chaminade*
 Clayton Wilson scored for band the accompaniment to this lovely piece which is well known to all flutists. It shows the composer's great understanding of the technical and expressive resources of the flute.

The Swiss Shepherd.....*Morlacchi-Wilkins*
 Mr. Wilkins is responsible for this delightful little solo with band accompaniment. It appears on his recording, *The Flutist's Showcase*.

Compassion from "Heritage Suite".....*Edward E. Montgomery, Jr.*

Premier Performance

Edward E. Montgomery, Jr., a senior in the School of Music was born in Coshocton, Ohio and was graduated from Coshocton High School in 1950. In 1954 he was graduated from Purdue University with a Bachelor of Science degree in Engineering.

During the last two years, Mr. Montgomery has done special arrangements for the Men's Glee Club and the Marching Band. One of his original compositions, *Chauvin in Brass* is in the repertoire of the University Brass Choir, while his first composition, a quick step march written in 1960, is now the Coshocton High School fight song. Last June, the University Military Band, premiered his *L'Enfilade Overture*.

The Heritage Suite was completed this fall. It is dedicated to the memory of the composer's grandfather, T. L. Montgomery, the former Coshocton banker, who died in 1959 at the age of 92.

Prelude and Dance, Opus 76.....*Paul Creston*
 Published in 1960, this brilliant and technically demanding composition demonstrates the composer's highly developed skill in writing for winds and percussion. Previous strong pieces for band include *Legend*, *Zawoni*, and *Celebration Overture*.

INTERMISSION

March for Band.....*Sir Thomas Beecham*
 An unusual concert march from the pen of the late conductor of the Royal Philharmonic Orchestra.

Polyphonies for Percussion.....*Warren Benson*
 Warren Benson has written compositions in many media, and is presently enjoying a year of research and composing in Mexico. He is eminently qualified to write this piece, for he teaches both composition and percussion instruments at Ithaca College.

The Christmas Scene and Finale, 1st Act, *The Miracle*
Engelbert Humperdinck
 The composer, famous for his opera *Hansel and Gretel*, wrote the incidental music to a number of plays. Music to *The Miracle* (London, 1911) attracted considerable attention and was produced in both Europe and America.

Carnival Suite.....*Alexandre Tansman*
 I. Mardi Gras
 II. Interlude Blues
 III. Cakewalk

The American Bandmasters Association has been a strong force in getting original band music written and published. Published in 1945, this suite is one of an ever-growing list.

Festival.....*Clifton Williams*
 Clifton Williams, a name synonymous with excellence in contemporary composition conducted this composition in nine of eleven performances given it by the San Antonio Symphony Orchestra. The manuscript used in today's performance has been loaned to the O.S.U. Concert Band by the composer.

(Program comments by Dr. McGinnis)

FREDERICK WILKINS

Frederick Wilkins began his study of the flute at the age of fourteen after several years of studying the violin. At eighteen, after studying with Anthony Linden, solo flutist of the San Francisco Symphony Orchestra, and with Meredith Wilson, Frederick won the first five Juilliard Fellowships. He spent the next five years studying under the celebrated flutist Georges Barrère, whom he was destined to succeed in his position at Juilliard, as well as in the Chautauqua, New York, School of Music and the Chautauqua Symphony.

Early in his professional career, Mr. Wilkins became solo flutist with the Radio City Music Hall orchestra under the baton of the late Erno Rapee. In addition to making many appearances before Radio City Music Hall audiences, both in the theater and on the "Music Hall of the Air," he frequently appeared with the New York City Opera and the New York City Ballet. In 1937, he became flutist with the famed "Voice of Firestone" orchestra under the direction of Alfred Wallenstein and his noted successor, Howard Barlow.

In 1941, at the beginning of a promising career, Frederick enlisted in the Navy. He saw action in the Philippines and in the Iwo-Jima and Okinawa campaigns. He also served the war effort in another way. His performances for the U.S.O. in Honolulu led to recitals at the Academy of Arts and solo appearances with the Honolulu Symphony Orchestra under the direction of Fritz Hart, and the Royal Hawaiian Band, directed by Domenico Moro. Honolulu music lovers and servicemen from all parts of the Asiatic Theater received the young artist with enthusiasm.

When the war was over, Frederick rejoined the Firestone orchestra, appearing on radio and television, and joined the faculties of the Juilliard and Manhattan Schools of Music. Following Barrère's death, he succeeded him in the Chautauqua engagements. For a time he held similar positions with the Teachers College of Columbia University and with the New Mahoney School of Music in Long Island, New York.

Mr. Wilkins is currently the vice-president in charge of development and quality control of Arley, Inc. and makes clinic and concert appearances throughout the United States.

Figure 46: Frederick Wilkins concert program, November 12, 1961
 (Courtesy of the Donald McGinnis private program collection)

Featured soloists often presented Saturday clinics prior to the afternoon rehearsal with the Concert Band. McGinnis and Wilkins teamed up on this occasion for an all-day festival with workshops including "An Analysis of Flute Problems in Bands and Orchestras" with McGinnis, and "The Flute and Flute Playing" and "Flute Literature and Ensemble Playing" with Wilkins. Those in attendance for the clinic were invited to an open rehearsal with Wilkins and The Concert Band.²⁸⁸ Wilkins later wrote the following comments: "The Ohio State University Concert Band can only be compared with a great

²⁸⁸ The Ohio State University Archives, School of Music (RG 31/d/4), "Assorted Programs: 1961-62," Accession 151/96.

concert organ. It is a magnificent musical organization. The sensitive accompaniments supplied by its conductor, Donald McGinnis, for my solo performance, left nothing to be desired.”²⁸⁹

The performance featuring Vincent J. Abato (b. 1919) on saxophone and clarinet occurred on November 4, 1962 in Mershon Auditorium. According to McGinnis, Abato requested to perform with The Ohio State University Concert Band in sponsorship through the Leblanc Corporation. He performed Russell Howland’s arrangement of Paul Creston’s *Concerto for Saxophone, op. 26* and Lucien Cailliet’s arrangements of Tchaikovsky’s *Finale* and *Canzonetta* for solo clarinet and clarinet choir and solo saxophone and clarinet choir. Abato also traveled to Canal Fulton, Ohio with the Concert Band to perform for a high school clinic and concert.



Figure 47: Vincent J. Abato
(Program photograph courtesy of the Donald McGinnis private program collection)

²⁸⁹ The Ohio State University Concert Band 1961 Spring Tour Program.

Abato later wrote the following statement about McGinnis and the Concert Band. “In all my years, appearing as soloist with symphonic orchestras and concert band, I never was more pleased or thrilled than I was when I performed with you and your great organization. It was a wonderful and most gratifying musical experience that I shall always treasure.”²⁹⁰

Virtuoso tubist, Harvey Phillips was sponsored by the Conn Corporation, and although this concert program cannot be located, McGinnis recalls “...for one of his encores, he came out with the Sousaphone, and the audience broke up!”²⁹¹ Robert Nagel²⁹² (b. 1924) performed with the Concert Band on February 2, 1969 most likely at the request of Richard Suddendorf, trumpet professor and Associate Conductor of the Concert Band. Nagel was featured soloist on an arrangement of Haydn’s *Concerto for Trumpet*, and his own compositions, *Introduction and Allegro for Trumpet and Band* and *Trumpets of Spain*.

²⁹⁰ The Ohio State University 1965 Spring Tour Program.

²⁹¹ Donald E. McGinnis, interview with author, March 22, 2004, 7.

²⁹² “Robert Nagel,” *WindSong Press Limited*, <http://www.windsongpress.com/brass%20players/trumpet/nagel.htm> (accessed January 20, 2005). “Robert Nagel was born in Freeland, PA, USA in 1924. He holds a Diploma in Trumpet and B.S. and M.S. degrees in composition from the Juilliard School of Music. For 20 years, Mr. Nagel was a freelance first trumpet in concerts, radio, television, recordings and film recording in New York City, and a member of the American Composers Alliance. He was the founder of the New York Brass Quintet, which he directed for 31 years, and of the Nagel Duo, a chamber ensemble of soprano, trumpet & keyboard. In 1975, he co-founded the International Trumpet Guild and for many years was a Board member of the Christian Instrumentalists and Directors Association. Mr. Nagel is Prof. Emeritus at the Yale School of Music where he was a faculty member for 31 years. He also has former teaching affiliations with the Juilliard & Manhattan Schools of Music, University of Hartford, New England Conservatory and North Carolina School of the Arts. Currently an adjunct faculty member of the University of South Carolina School of Music, Mr. Nagel is also President of Mentor Music, a publishing house for brass & choral music founded in 1959. In 1999, Mr. Nagel received the Cesare Bendinelli Award in Verona, Italy.”

On February 3, 1974, Urbie Green²⁹³ (b. 1926) was recruited by Thomas Battenberg to perform with the Concert Band. Green was featured on two Davies arrangements including Carmichael's *Stardust* and Hebb's *Sunny*. Janet Hill is a graduate of The Ohio State University School of Music and was a clarinetist in The Ohio State University Concert Band under McGinnis. She returned in 1975 to perform her own transcription of Poulenc's *Concerto in g minor* with concert band on the organ in Mershon Auditorium.

Faculty and Student Soloists

McGinnis featured instrumental and occasionally vocal soloists in nearly every performance throughout his career. Though many conductors avoid using soloists, McGinnis chose to showcase the talents of colleagues and students in the School of Music. Over the years he featured eleven faculty professors: Charles Spohn, James Moore, Tom Battenberg, Richard Suddendorf, James Jones, Paul Droste, Robert LeBlanc, McHenry Boatwright, Wilbur Held, Richard Burkart, and Robert Hightshoe. McGinnis felt these performances were important not only to the performers, but also for the band to hear outstanding performers establish a great standard on their instrument.

²⁹³ "Urbie Green." *Trombone Page of the World*. http://www.trombone-usa.com/green_urbie.htm (accessed January 20, 2005). "Urbie Green: b. 1926. Trombonist Urban (Urbie) Green, known as the "trombonist's trombonist," is one of the true greats of jazz, among the elite of the world's trombone players. Urbie Green has toured with Woody Herman, Gene Krupa and Frankie Carle and has been cited numerous times in Down Beat magazine's annual critics awards. Green has also established an extensive career as a free-lance trombonist for recording artists such as Count Basie, Frank Sinatra, Leonard Bernstein, Louis Armstrong and others. He has approximately 30 albums under his own name, appeared in the film version of The Benny Goodman Story and appears at major jazz festivals. Lately his solo career has taken him around the world three times in as many years. Urbie's collaboration with Martin design engineers has led to innovations in the comfort of the hand brace and slide, an improved water hole with a curved key that empties easily in one turn rather than several shakes, and a goose neck that is chrome-plated to prevent players' clothing from becoming marked by brass."

In addition, McGinnis presented numerous student soloists. During his tenure, few graduate students performed in the Concert Band. Therefore, soloists were primarily undergraduate students with exceptional talent. Soloists were selected based upon “consultation with faculty in the band department, and with the recommendations of their studio teachers. We had such an overlap at that time, that it was very easy to select them.”²⁹⁴ McGinnis had a discerning ear for extraordinary players, and although partial to the woodwind section, he demonstrated a sense of fairness, featuring woodwinds, brass, and percussion alike. Students were also chosen to perform in concertino-like groups. There was an inherent element of showmanship in these performances: “Those were marvelously received by their teachers back home, and the high schools from which they graduated. Band members were there to hear their former solo trombonist, clarinetist, or flutist, playing with The Ohio State University Concert Band in Mershon Auditorium. They were big promotions. I was a promoter, top notch!”²⁹⁵ A complete list of featured student soloists appears in Appendix F.

According to McGinnis, selection as a student soloist was a coveted mark of distinction, and each soloist diligently prepared for their performance. McGinnis felt an overwhelming sense of duty for the institution he served and he ultimately instilled this in his students. Frank Hudson comments, “The rationale behind this discipline was not

²⁹⁴ Donald E. McGinnis, interview with author, March 25, 2004, 5.

²⁹⁵ *Ibid.*, 8.

‘you’re letting me down;’ it was always, ‘you’re letting your ensemble down.’ I never once heard Dr. McGinnis couch his comments in terms of anything but upholding one’s responsibility to the reputation of the ensemble and the School of Music.”²⁹⁶

Beginning in 1963, McGinnis chose to recognize fine leaders and performers whom he felt contributed significantly to the band and exhibited exceptional skills in conducting classes. “Student conductors of my advanced conducting class were voted by the band to be student honor conductors...with my input, of course.”²⁹⁷ On each Mirror Lake concert in May, honor conductors rehearsed and conducted a piece of their choosing. In 1975, he began another tradition of recognizing prominent local band directors through an invitation to conduct also on a Mirror Lake performance. Fifteen directors were selected between 1975 and 1979. The complete list of all honor and guest conductors is located in Appendix F.

Fine education and leadership tend to have spiral effects on all those affected. Former McGinnis student and lifelong friend, Kay Logan says the continuation of McGinnis’ legacy is inevitable: “How can you not [pass on the McGinnis legacy], if that is what you valued, and that is what made you grow. That is what you want to impart to other people because you have moved to another standard of excellence yourself.”²⁹⁸ Perhaps one of the most important things McGinnis accomplished as an educator was to inspire his students to expect only the best of themselves and work toward their own

²⁹⁶ Frank Hudson, questionnaire response to author, October 30, 2004, 3-4.

²⁹⁷ Donald E. McGinnis, interview with author, February 16, 2004, 8-9.

²⁹⁸ Kay Logan, interview with author, June 13, 2004, 7.

highest standard of excellence. These major performances of The Ohio State University Concert Band are only a few examples of the constant pursuit of excellence and musicianship McGinnis aspired to throughout his career.

Student Recruitment

Throughout his career as conductor and professor at The Ohio State University School of Music, Donald McGinnis spent considerable time actively recruiting talented students. Flutist Phyllis Hester states, “He was the primary reason I came to Ohio State, both as a flute teacher and as a conductor.”²⁹⁹ The reputation of the Concert Band significantly developed because of several factors: the OMEA Contest List and other prominent recordings, spring concert tours, McGinnis’ professional activities with the Selmer Company as a recording artist and flute and clarinet clinician, and his appearances as a guest conductor and adjudicator in many parts of the United States.

Each spring the Concert Band traveled to schools around Ohio and other states, performing for the public schools. It is evident that the reputation of The Ohio State University Concert Band under Donald McGinnis effectively reached high school audiences through these numerous tour performances. The review by Theodore Price of the *Akron Beacon Journal* exemplifies the reputation of the Concert Band.

For the first time in the seventeen years that he has conducted the OSU Concert Band, Dr. Donald E. McGinnis brought his spit and polish organization to perform in Akron Saturday night. Spit – in the dynamic, gripping manner in which they attack the interpretative magnitude of contemporary music, like the Barber, Dello Joio and Menotti. Polish – in the hair-splitting coordination and ensemble of the five solo clarinets performing Henri Raboud’s contest solo, or of the double trio of cornets and trumpets who intoned an antiphonal arrangement of

²⁹⁹ Phyllis Hester, interview with author, September 13, 2004, 2.

The Three Trumpeters... The OSU Concert Band makes a beautiful, balanced sound, brass always deferring slightly to allow woodwinds to season the overall timbre. The percussion department is capable of virtuoso feats.³⁰⁰

In addition, the fifteen-year production of the Ohio Music Education Association required contest list recordings for concert band helped the ensemble develop a reputation as one of the finest bands in Ohio. As a Selmer recording artist, McGinnis' *Clarinet Contest Music* (1959) album gained him considerable recognition as a fine clarinet performer. This album was distributed throughout the country, and young clarinetists grew up listening to and learning the clarinet contest music as performed by McGinnis. His later recordings, *Flute and Clarinet Duets* (1967), and *Donald McGinnis plays Clarinet* (1969) also inspired young musicians to learn from a master performer and teacher. Because McGinnis was the conductor of a prominent university band, and was considered a specialist on the woodwind section, he was frequently requested as a guest conductor and clinician on both flute and clarinet.³⁰¹ This national exposure appreciably contributed to the recruitment of musicians from all over the United States.

Once McGinnis recruited talented musicians to the university, he followed through with developing and cultivating each student to achieve their very best. Kay Logan comments, "He was always attracting very good undergraduate talent, maybe not even people who thought they wanted to major in music, but they were good, and he got them there, and developed them."³⁰²

³⁰⁰ Theodore Price, "OSU Bandsmen Delight Audience," review of concert performance by The Ohio State University Concert Band, *Akron Beacon Journal*, March 16, 1969.

³⁰¹ See Appendix G for a listing of all guest conducting and clinician events.

³⁰² Kay Logan, interview with author, June 13, 2004, 6.

Administrative Duties in The Ohio State University School of Music

Chairman of the Performance Division at The Ohio State University: 1969

McGinnis was promoted to Chairman of the Performance Division in the School of Music in 1969. With this increased workload, he decreased his private studio teaching, continued to teach only an advanced conducting course, and was assigned a larger office to accommodate his new full-time secretary. Because Ruth McGinnis fulfilled many secretarial duties for her husband throughout his career, a full-time secretary alleviated some of her responsibilities in this capacity.³⁰³

McGinnis was responsible for maintaining the performance budget and planning the calendar and curriculum with the Director and Assistant Director, the Dean of the College, and other Chairpersons in the School of Music. “I would have to keep myself apprised of what was going on in the choral division, going to their concerts and some rehearsals. I had to keep an eye on the orchestra. There were times a faculty or student needed to see me about some personal or class problem, or problem with a teacher.”³⁰⁴

McGinnis enjoyed these leadership responsibilities and felt he could better express his views and lead an organization in a position direction. “If you have any ambition for yourself, you want to be a leader and have something to say about what is going on. If the Dean and the Director at that time had that kind of confidence in me, I felt honored, and I tried to do the very best I could.”³⁰⁵ McGinnis resigned in 1973 when he was appointed Director of the School of Music.

³⁰³ Donald E. McGinnis, interview with author, April 8, 2004, 14-15.

³⁰⁴ Ibid., 14.

³⁰⁵ Ibid., 15.

Acting Director of the School of Music: 1973-1974

Director of The Ohio State University School of Music, Harold Luce resigned in 1973, and McGinnis was called upon by Dean Lee Rigsby to become the Acting Director until a national search could be implemented.³⁰⁶ Although his salary did not increase,³⁰⁷ Dean Rigsby gave McGinnis full command of a lump monetary sum to spend as he deemed necessary. In McGinnis' opinion, one of his greatest achievements he provided with the fund was implementing a salary for previously retired Jack O. Evans to recruit students and assign scholarships. Because Evans was active in the Ohio Music Education Association, McGinnis felt he had the ability to recruit quality musicians.³⁰⁸

This position was fulfilling for McGinnis in many ways: "For the end of my time there, having the chance to do these things that I thought were important, and having people tell me that they thought I had brought some imagination to the school..."³⁰⁹ McGinnis was encouraged by certain faculty to submit his name as a candidate for the permanent position as director; however, he was not selected for the position.

It was probably the first real defeat I ever had in my professional life. I think I had earned things that had come to me, but I felt that I had been the golden boy for many years.... I guess I was not quite prepared for the fact that I would lose out....I was crushed when I was not voted by the faculty to be director, but in the end it was the best thing that ever happened to me.... There are always good things that happen with the not so good. I stayed with my greatest talent and my greatest love of what I was doing. I no longer kidded myself at being

³⁰⁶ Joan Lehr, "A Brief History of the School of Music," 2 (computer printout, School of Music, The Ohio State University, 1987).

³⁰⁷ The Ohio State University Archives, Payroll Pedigree Cards (Record Groups 6/c-13/Box 1- Microfiche), "Active: 1940-1978."

³⁰⁸ Donald E. McGinnis, interview with author, April 8, 2004, 16-17.

³⁰⁹ Ibid.

director....All is well that ends well. I look back on it without a particle of regret or bitterness. I still say to myself, 'I cannot understand why some of those people were so vehement about the fact that they did not want me to be director,' but they saw some things in me that I did not see in myself.³¹⁰

McGinnis' gracious attitude, kindly demeanor, and inspiring command of the podium are greatly admired by many colleagues and students. Former student and conductor Philip Carl Chevallard stated, "He's always a gentleman.... He brought dignity to the podium and when he spoke to the band, he did so with eloquence, efficiency, and gentility...he was there to teach and coach and inspire. There was a refinement and compassion he brought to the podium, and I believe that influenced all of us."³¹¹

Although McGinnis served the school well in his administrative roles, perhaps McGinnis' true place was on the podium in front of the band, conducting, teaching, and inspiring students to achieve excellence.

³¹⁰ Ibid., 17.

³¹¹ Carl Philip Chevallard, interview with author, June 15, 2004, 9.

CHAPTER 5

PERFORMANCE CAREER: 1941-2005

While Donald McGinnis thrived as conductor of The Ohio State University Concert Band, he also enjoyed a prominent performance career on flute and clarinet. He was in high demand not only as a guest conductor, but also as an accomplished clarinetist and flutist. McGinnis' multi-faceted career was a result of his persistence for perfection as a conductor, performer, and teacher.

His performance career includes a forty-one year involvement with the Columbus Symphony Orchestra as principal clarinet, principal flute, and assistant conductor. He also performed in smaller orchestras including the Wheeling Symphony Orchestra as principal flute and the Southeastern Ohio Symphony Orchestra as conductor. McGinnis was co-founder of The Ohio State University Faculty Woodwind Quintet, where he played flute from 1962 to 1969, and was a soloist with the Alard and Walden string quartets. He made three recordings through his involvement with the Selmer Company, and was regularly requested as a guest soloist, clinician, and adjudicator in forty-five of the fifty states, as well as Europe, Canada, Mexico, and Japan. Although McGinnis felt his conducting constituted the greatest portion of his career, he was known around the world for his exceptional skills as a performer. Undoubtedly each aspect of his career affected and enhanced the others.

Orchestral Career: 1941-1982

Principal clarinet: 1941-1942

Donald McGinnis played principal clarinet with the Columbus Philharmonic beginning in the fall of 1941. A recent graduate of Oberlin Conservatory of Music, he auditioned for principal clarinet under Izler Solomon³¹² and won the position. McGinnis recalls the early budget allowed for a season of only three or four concerts, nearly always performed on Sunday afternoons. The string section was small, although the availability of wind and percussion players was extensive. In later years the orchestra expanded, allowing for the performance of large works such as Beethoven and Brahms symphonies.

We were playing mostly lighter music, like Haydn and Mozart symphonies...works that did not require large strings. There were plenty of wind and percussion players available, but there was a paucity of really fine string players, which was a concern at that time until they started bringing in players from other places. The budget grew so they could hire people from outside the area to be completely committed to the entire season of the orchestra.³¹³

McGinnis enjoyed playing with second clarinetist David Hite, and playing principal clarinet under Izler Solomon, who according to McGinnis, liked and respected his playing.

³¹² "Izler Solomon Library." *William and Gayle Cook Music Library: Indiana University Bloomington Libraries*. <http://www.music.indiana.edu/collections/special.html#solomon> (accessed January 17, 2005). "American conductor Izler Solomon (1910-1987) was a champion of 20th-century American music. A native of St. Paul, Minnesota, much of Solomon's career was spent with orchestras in the Midwest. He made his conducting debut with the Lansing Civic Orchestra in 1931, and during the 1930s worked for the WPA as music director for the State of Michigan. As conductor of the Illinois Symphony Orchestra (1936-1941) he introduced more than 150 American works. Subsequently he was music director of the Columbus Philharmonic Orchestra (1941-1949), and of the Indianapolis Symphony Orchestra (1956-1976). As a guest conductor Solomon appeared with the Philadelphia Orchestra, Chicago Symphony, Israel Philharmonic, and Indiana University Philharmonic Orchestra. After his retirement from the Indianapolis Symphony Orchestra in 1976, Solomon donated his music collection to Indiana University."

³¹³ Donald E. McGinnis, interview with author, October 3, 2003, 6.

It was great fun! I think with my heavy schedule, it was one of the great releases of the tortuous hours of trying to keep up with everything at the university, trying to learn and do at the same time... part of which was brought on by my own interest in doing so many things that were part of Columbus, rather than just part of the university. But it made my time difficult, because I always tried to do my job at Ohio State and always tried to grow in what I was doing in the city of Columbus.³¹⁴

McGinnis was principal clarinet for only one year, and left in May of 1942 for navy duty; however, he resumed performance with the Columbus Philharmonic in 1946, this time as a part-time clarinet player. On one occasion he played under Aaron Copland on his third symphony soon after its composition in 1946.³¹⁵ In addition, McGinnis performed flute, clarinet, and second tenor in Jimmy Franck's Philharmonics, the Columbus Philharmonic dance band that played Saturday evening pops concerts.³¹⁶ However, the Columbus Philharmonic soon ended: "The Columbus Philharmonic association had, in 1949 disbanded following inability to raise sufficient funds to meet a large deficit (over \$18,000)...and the true symphony devotees were experiencing pangs of regret and music hunger."³¹⁷

³¹⁴ Donald E. McGinnis, interview with author, April 1, 2004, 9.

³¹⁵ Howard Pollack, "Aaron Copland," *Grove Music Online*, <http://www.grovemusic.com>.

³¹⁶ Donald E. McGinnis, interview with author, July 3, 2003, 2.

³¹⁷ Columbus Symphony Orchestra. *A History of the First Fifteen Years of the Columbus Symphony Orchestra: 1951-1966*. Columbus, Ohio, 1966, 2. Ohio Historical Society Archives/Library.



Figure 48: McGinnis playing clarinet
Victor Zajec, *The First 50 Years: Mid-West International Band and Orchestra Clinic*, (Dallas: Taylor Publishing Company, 1996).
(Used by permission of the Midwest Clinic)

Principal Flute of the Columbus Little Symphony: 1952-1962

The Columbus Little Symphony, later the Columbus Symphony Orchestra, was founded in 1951:

George Hardesty, after urging from Theron McClure and William Poland,³¹⁸ began looking around for musicians who could play in a small re-activated orchestra. After his consultation with musicians, the womens' groups were approached with the idea of presenting a concert for them...for their discriminating judgments of its merits and for their consideration for its future permanent establishment.... The musicians held five rehearsals and the concert was performed, free of charge on Sunday, May Sixth, 1951 with the approval of Musicians Union, local 103, at the Ohio State Archaeological and Historical Museum.³¹⁹

³¹⁸ George Hardesty, Theron McClure, and William Poland were all faculty members at The Ohio State University. George Hardesty conducted the orchestra, Theron McClure taught string bass, and William Poland taught oboe.

³¹⁹ Columbus Symphony Orchestra. *A History of the First Fifteen Years of the Columbus Symphony Orchestra: 1951-1966*. Columbus, Ohio, 1966, 2. Ohio Historical Society Archives/Library.

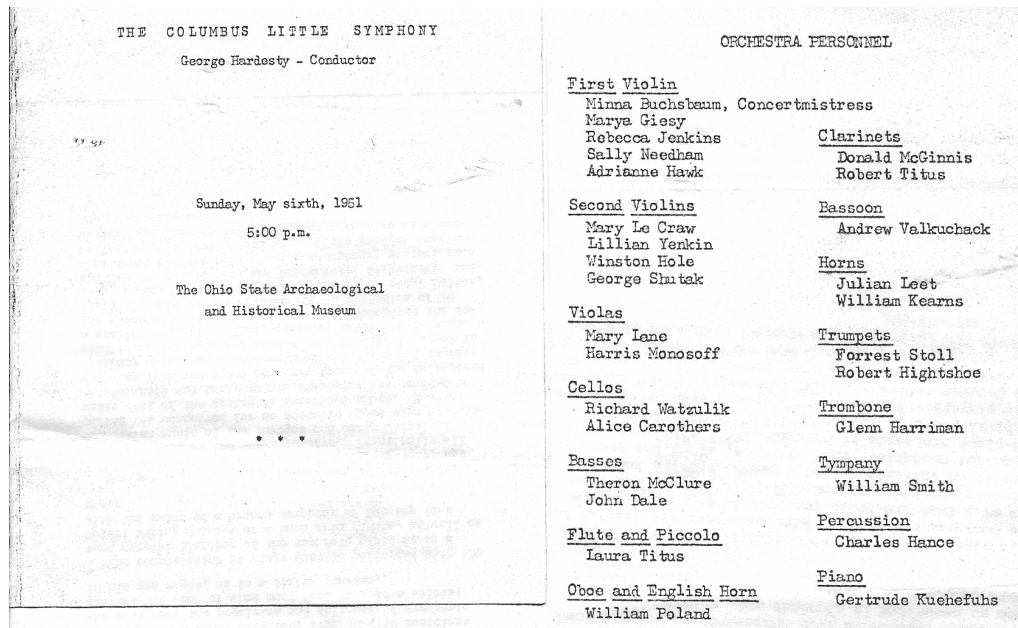


Figure 49: Columbus Little Symphony First Performance, May 6, 1951; Front and back covers; McGinnis as principal clarinet (Courtesy of the Donald McGinnis private program collection)

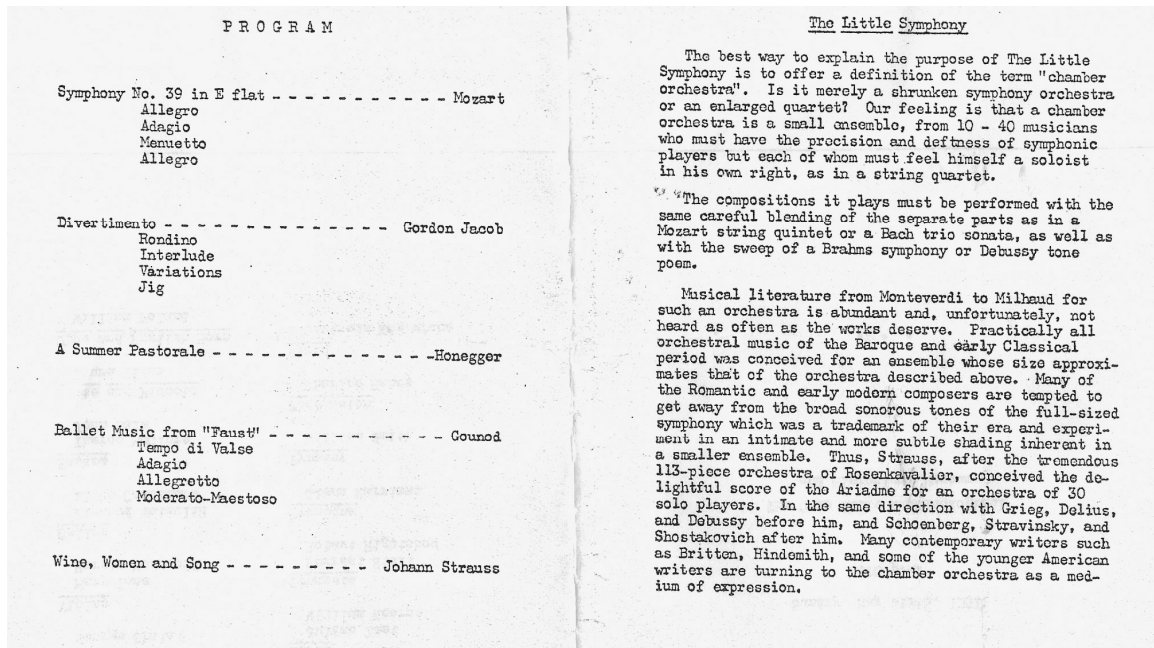


Figure 50: Columbus Little Symphony First Performance, May 6, 1951; Inside covers (Courtesy of the Donald McGinnis private program collection)

George Hardesty had performed as concertmaster in the Columbus Philharmonic from 1941 to 1947 under Izler Solomon and conducted The Ohio State University Symphony Orchestra beginning in 1946.³²⁰ Hardesty was the first conductor of the Columbus Little Symphony in 1951, and under his direction it grew from its initial twenty-eight musicians to thirty-five in the 1952-1953 concert season. At Hardesty's request, McGinnis began his tenure as principal flutist in the Columbus Little Symphony in 1952 upon his return from the University of Iowa. Fred Brobst played second flute from 1953 to 1960³²¹ while teaching flute at Capital University.

McGinnis' student Kay Logan³²² played second flute beginning in 1960, and when McGinnis retired from principal flute in 1962, she auditioned and won the position. Logan studied with McGinnis as a high school student, then enrolled as a music performance major at The Ohio State University in 1954 to continue flute studies.³²³ McGinnis always considered Logan a natural talent: "I have never had a student with a more perfect sense of rhythm, and great technique, and [she] could read the spots off of everything."³²⁴

According to Logan, performing with McGinnis in the orchestra was an ideal place to learn and grow under a master. "It was great because he was a good musician and he never gave less than his best.... Anybody you are sitting next to who has a high

³²⁰ Ibid., 4.

³²¹ Ibid., 47.

³²² Kay Logan's maiden name was Kay Wolford. She married George Hardesty and changed her name to Kay Hardesty. She later married Harry Logan and now goes by the name Kay Logan.

³²³ Kay Logan, interview with author, June 13, 2004, 1.

³²⁴ Donald E. McGinnis, interview with author, May 20, 2004, 3.

standard of excellence, you learn from.”³²⁵ Logan and McGinnis have maintained a close relationship: “...we went from the teacher/mentor role, to the colleague role, to maintaining a lifelong friendship, which has spanned a few years.... he was a good friend that you [I] have so much in common with, and have been through so many different kinds of things with.”³²⁶

Following George Hardesty’s abrupt resignation as conductor of the orchestra in the midst of the 1952-1953-concert season, the Board of Directors engaged Henry Mazer (1918-2002)³²⁷ to complete the season until a suitable replacement could be found. In 1953, Claude Monteux³²⁸ was hired as the new conductor of the Columbus Little Symphony until he resigned in 1956.³²⁹ Comparing the two conductors McGinnis comments, “George was a tough conductor, but he was not the kind of conductor who would scream at you and unnerve you. Then Claude Monteux came in, and he was

³²⁵ Kay Logan, interview with author, June 13, 2004, 5-6.

³²⁶ Ibid., 8.

³²⁷ Henry Mazer was then conductor of the Wheeling, West Virginia Symphony.

³²⁸ “Claude Monteux,” <http://www.claudemonteux.com>. (Accessed March 23, 2005). “As a flutist, he played under the batons of Toscanini, Walter, Beecham, Stokowski, Casals, Stravinsky, and his father Pierre Monteux. On the podium he served as Music Director of the Columbus Symphony (1953-56) and the Hudson Valley Philharmonic (1959-75). Mr. Monteux studied flute with Georges Laurent, then principal flutist of the Boston Symphony and conducting with his father, both privately and at the Monteux School for conductors. He has appeared in concert and in recording with orchestras throughout the world, including the London Symphony, the Royal Philharmonic, the Pittsburgh Symphony, the NBC Symphony, the Metropolitan Opera orchestra, and has guest-conducted orchestras in Berlin, Paris, Brussels, Norway and Holland. He has recorded extensively on London, Phillips and other labels, including concerti by Mozart and Bach with the Academy of St. Martin-in-the-Fields. Mr. Monteux has served on the faculties of the New England Conservatory of Music, the Peabody Conservatory, Vassar College and Ohio State University. Now affiliated with the SDSU [South Dakota State University] School of Music and Dance, he spends his summers in Maine, where he is Musical Advisor of the Pierre Monteux School, coaches chamber ensembles, and works privately with conductors in their score study.”

³²⁹ Columbus Symphony Orchestra. *A History of the First Fifteen Years of the Columbus Symphony Orchestra: 1951-1966*. Columbus, Ohio, 1966, 5-6. Ohio Historical Society Archives/Library.

wonderful too. He allowed us to grow in things.”³³⁰ With the resignation of Monteux in 1956, the Columbus Little Symphony again searched for a new conductor.

In April, 1956, the Board of Directors was called into extra session by its president, Mrs. William O’Brien. The purpose of this meeting had been one of the few, perhaps the only, really kept secret from the Board....Mr. Monteux had resigned!!!...and the orchestra was to open its next concert season at Veteran’s Memorial...Brochures, featuring Monteux’s picture were already printed...A committee was appointed and functioned with great ability...Thru the American Symphony Orchestra League the vacancy was announced and over 80 applications were received...in June, 1956 the Board voted to engage Evan Whallon who was, at that time, conductor of the Springfield, Ohio Symphony.³³¹

Playing under Evan Whallon was unique and educational, and according to McGinnis, where he learned extensive conducting, programming, and rehearsal techniques.

My eyes were always open, because I wanted to know how I could do better in my conducting. I learned a great deal under Evan Whallon, because I played quite a number of years under him.... Evan Whallon, our conductor, programmed to the best qualities of our orchestra, rather than constantly over programming....He was an incredible musician, with a great musical mind. Of all the musicians under whom I have played on a regular basis, from being able to conduct scores from memory, and the total command of the score, he was the best.³³²

³³⁰ Donald E. McGinnis, interview with author, April 1, 2004, 9.

³³¹ Columbus Symphony Orchestra. *A History of the First Fifteen Years of the Columbus Symphony Orchestra: 1951-1966*. Columbus, Ohio, 1966, 6. Ohio Historical Society Archives/Library.

³³² Donald E. McGinnis, interview with author, April 1, 2004, 7, 12.



Figure 51: Columbus Symphony Orchestra, 1961; Evan Whallon, conductor. McGinnis is sitting in the principal flute position directly behind Whallon; Kay Logan is seated to McGinnis' left. George Hardesty is pictured in the front row far left as concertmaster.

(Photograph courtesy of Donald McGinnis)

In 1962, due to increased pressure and commitments at the university, McGinnis retired from principal flute, subsequently playing only to replace an ill player or when “Evan wanted to have assistants to enlarge the size of the orchestra for big works, for post Brahms, the big German Romanticism, like Wagner, Bruckner, or Mahler. I had the privilege of playing with no pressure because I would double in the loud spots.”³³³ In November 1966, McGinnis was an extra flutist when Stravinsky conducted his own *Symphony of Psalms*.³³⁴

Assistant Conductor of the Columbus Symphony Orchestra: 1964-1982

As the orchestra and concert season expanded, Donald McGinnis embarked on an entirely different role with the orchestra. “Evan Whallon felt he could refine the orchestra better if he had George Hardesty take the strings, and Don McGinnis take all the winds and percussion.”³³⁵ Hardesty maintained his position as concertmaster and also became Assistant Conductor with McGinnis in 1964. Cellist William Conable³³⁶ was later hired to lead lower string sectionals. McGinnis ascertained Whallon was far superior at conducting than rehearsing and Whallon believed the orchestra would significantly improve in specialized rehearsals. McGinnis attended most rehearsals in order to organize effective wind sectionals.

³³³ Donald E. McGinnis, interview with author, May 20, 2004, 3.

³³⁴ Donald E. McGinnis, “Curriculum Vitae.” (computer printout, The Ohio State University, 1973)

³³⁵ Donald E. McGinnis, interview with author, April 1, 2004, 12.

³³⁶ Cello professor at The Ohio State University.

In the 1970s and until his retirement in 1981 Whallon hired pre-existing chamber groups as a way to expand the orchestra. In 1973, he recruited a woodwind quintet from the Eastman School of Music to assume the principal wind positions.³³⁷ String quartets and eventually a brass quintet were hired as well. These chamber groups also functioned as independent ensembles, performing civically in the schools and community.³³⁸ At Whallon's request, McGinnis led woodwind quintet rehearsals and supervised the ensemble.³³⁹ Flutist Randall Hester recalls rehearsals under McGinnis:

His rehearsal techniques were very thorough. Dr. McGinnis has a strong emphasis on the basics of playing from the ground up: rhythm, intonation, ensemble, anything to do with balance, where to listen around the group. It was an enhanced awareness of what was going on, and being thorough with our own playing. He conducted with clarity, which was a good way of bringing the ensemble together. It was a valuable experience for us.... Through his conducting, he gave us dynamic levels. Also, things like legato and staccato and lengths of notes, he showed beautifully.³⁴⁰

According to oboist Stephen Secan, McGinnis recommended classical quintets, including Mozart and Beethoven transcriptions, works by Etler and Piston, and led rehearsals on quintets by Reicha, Danzi, and Francaix. He consistently attended woodwind quintet performances and according to Secan, frequently offered advice to the ensemble after each performance.³⁴¹

³³⁷ This group consisted of Randall Hester, flute; Stephen Secan, oboe; Kenneth Grant, clarinet; Ted Will, French horn; Ardith Freeman, bassoon. Stephen Secan, telephone interview with author, March 19, 2005.

³³⁸ Ibid.

³³⁹ Ibid.

³⁴⁰ Randall Hester, interview with author, September 13, 2004, 1.

³⁴¹ Stephen Secan, telephone interview, March 19, 2005.

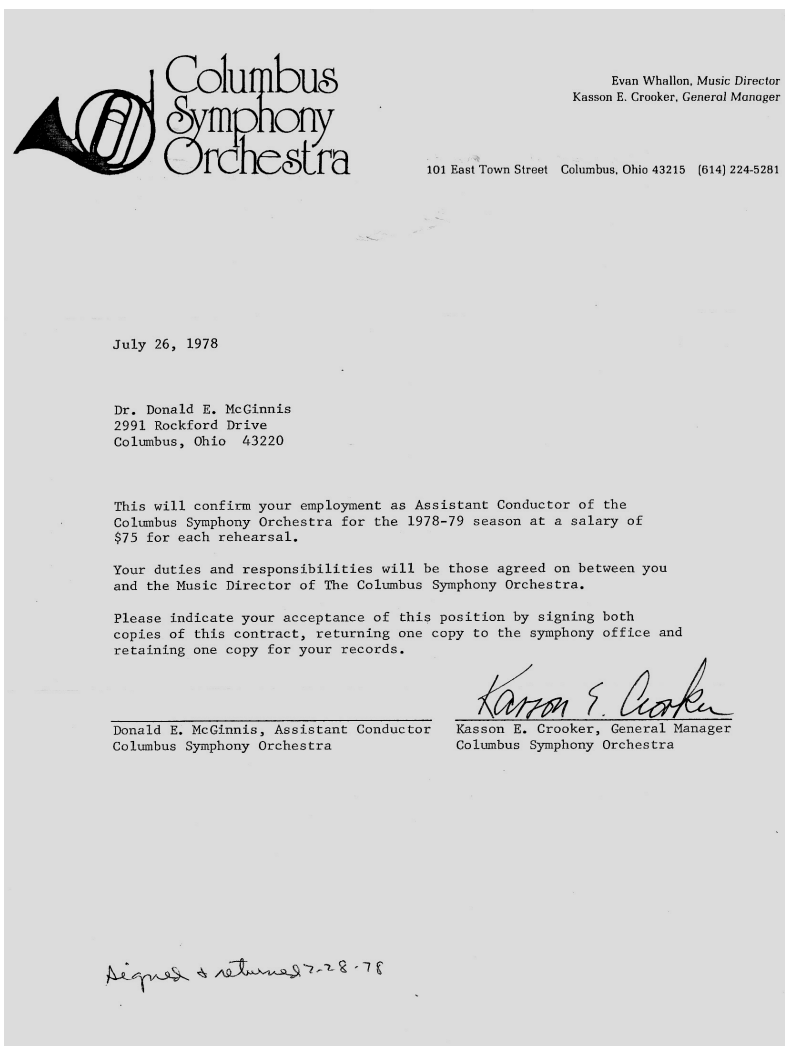


Figure 52: Columbus Symphony Orchestra Contract as Assistant Conductor, July 26, 1978

As McGinnis recalls, the orchestra continued to expand and in 1979, Whallon recruited assistant conductor George Schram to conduct the summer “pops” concerts. McGinnis’ title was officially changed from Assistant Conductor to Conducting Assistant although he occasionally conducted when Schram was unavailable.³⁴²

³⁴² Donald E. McGinnis, interview with author, April 1, 2004, 13.

In the early days of the orchestra musicians were not full-time employees, and many sought additional work to supplement their income. “We were not a full time orchestra in all of my years. We were contracted for each event. Now if they are told they will play something, they play for it.”³⁴³

As the orchestra and concert season grew, most players became full-time employees and according to McGinnis, this produced a less family-oriented ensemble:

...they were not full-time professionals who would come in after we early trailblazers had left the orchestra....If a wind player made a mistake, if the trumpet or horn player cut a high note, or a clarinet had a squeak in the reed, the string players [did] not look over their shoulders despairingly. Not that they do that now, but if you came back in the orchestra at a time like this, I think you would feel a little less family oriented.³⁴⁴

Reminiscing, McGinnis is nostalgic of the level of playing, the fine concerts, and the camaraderie. “It was fun, and I knew all the people in the orchestra....In so many ways, we were a big family.... We were a real team, and I think that is why we played some really fine concerts, because everyone was pitching. They were great days, and I was so lucky to be part of it.”³⁴⁵

Perhaps McGinnis’ most significant influence in working with the Columbus Symphony Orchestra was his relationship with Evan Whallon. “Evan Whallon is the one I give the credit for my conducting, because playing those years I played under him, and being associated with him as a man, had a huge influence on me. And never did he say, ‘do this or do that,’ from the standpoint of the stick.”³⁴⁶ McGinnis always had his eyes open, watching and learning to apply techniques to his own conducting.

³⁴³ Donald E. McGinnis, interview with author, April 8, 2004, 14.

³⁴⁴ Donald E. McGinnis, interview with author, April 1, 2004, 14.

³⁴⁵ Ibid.

³⁴⁶ Donald E. McGinnis, interview with author, July 3, 2003, 12.

Principal Flute of The Wheeling Symphony Orchestra: 1953-1954

In addition to playing principal flute in the Columbus Little Symphony, McGinnis was also principal flutist in the Wheeling Symphony Orchestra in West Virginia for two seasons under Henry Mazer. In 1953, McGinnis performed the Weber *Concertino* for clarinet with the Columbus Little Symphony under Henry Mazer. While Mazer was interim conductor before Claude Monteux was hired, he also conducted the Wheeling Symphony Orchestra, and following this performance he asked McGinnis to consider playing principal flute.

FOURTH CONCERT OF THE
COLUMBUS LITTLE SYMPHONY, INC.
FEBRUARY 22, 1953

Program

HENRY MAZER, Conductor

Concerto for Oboe and Strings.....Pergolesi
(Arr. Barbirolli)
Largo
Allegro
Andantino
Allegro
William Poland, Soloist

The Lark Ascending*—Romance for Violin and Orchestra.....Vaughan Williams
Minna Buchsbaum, Soloist

Concertino for Clarinet and Orchestra.....Weber
Donald McGinnis, Soloist

INTERMISSION

Symphony No. 34 C major K338.....Mozart
Allegro Vivace
Andante di Molto
Allegro Vivace

Le Boeuf Sur Le Toit.....Milhaud

*By arrangement with Oxford University Press, 114 Fifth Ave., New York City

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Figure 53: Columbus Little Symphony, February 22, 1953
(Courtesy of the Donald McGinnis private program collection)

McGinnis accepted provided that Mazer remain patient with him in rehearsals. “I was probably not ready to play principal chair in the Columbus Symphony, [with] all the things that you know one has to do to attack beautifully, to control pianissimo sounds.”³⁴⁷ In Wheeling Symphony rehearsals, Mazer was often harsh and impatient, prompting McGinnis to threaten to leave. Although Mazer curbed his criticism, McGinnis completed the concert season and played only one more year in the Wheeling Symphony Orchestra. This decision was also largely based upon considerable commitments at the university. “Columbus Symphony was growing, and do not forget I took over the leadership of the Concert Band in 1952, and that made it tough. I thought my responsibility was to teaching at Ohio State and the Concert Band, and the second responsibility was to the Columbus Symphony.”³⁴⁸

Despite his frustrations, McGinnis felt these two years were beneficial from the standpoint of learning literature, developing his playing skills, and watching and learning from Maestro Mazer. “Those two years helped me enormously to develop the confidence in my attack and my control of various volume levels and the range of the flute.... Mazer was a very good stick man, always very clear, and a fine musician. You can see by the fact that he went to Chicago as the Associate Conductor...It was a great experience for me to play under his outstanding leadership.”³⁴⁹

³⁴⁷ Donald E. McGinnis, interview with author, April 1, 2004, 6.

³⁴⁸ Ibid.

³⁴⁹ Ibid.

Solo Performance

Many believed McGinnis possessed superior technical and musical skills as a solo performer and was hailed by numerous newspaper reviews. Student Christopher Di Santo felt McGinnis' clarinet performance and musicianship were unparalleled.

His level of playing as a clarinetist, like his conducting and flute playing, was impeccable in terms of musicianship and phrasing, exhibiting equal and unparalleled refinement in all style periods. His technique, virtuosic and brilliant, was always secure and flawless, his articulation sparkled, his rhythm was precise but had the appropriate amount of rubato when the music required any temporal inflection, his intonation was exact, and his tone was, in my opinion, the ideal example of what he preached with his 'R's' of clarinet tone: rich and resonant in the chalumeau register, round and ringing in the clarion register, and refined in the altissimo register. I always endeavored to model my tone after his, especially admiring the richness and roundness of his sound. His musical interpretations were, whether it be etudes, solo literature, or orchestral excerpts, full of insight and musical inflection at every level.³⁵⁰

Featured clarinetist with the Walden String Quartet

In 1948, nineteen-year-old James N. Cain launched the Prestige Concerts to showcase chamber music in Columbus, Ohio. Both solo and ensemble groups of varying degrees of experience were hired to perform monthly at the Columbus Gallery of Fine Arts. In 1982, this concert series became the Columbus Chamber Music Society,³⁵¹ and today exists as Chamber Music Columbus. McGinnis often performed with soloists or ensembles that required extra musicians on clarinet and occasionally flute or piccolo.³⁵² The Walden String Quartet³⁵³ was invited to perform several times, and McGinnis was featured clarinetist on two separate occasions.

³⁵⁰ Christopher Di Santo, questionnaire response to author, January 23, 2005, 4.

³⁵¹ Prestige Concerts (Columbus, Ohio) Records, MSS 628, Ohio Historical Society; [Columbus Dispatch](#), September 26, 1983.

³⁵² McGinnis performed with soprano Jennie Tourel on Ravel's *Chansons Madecasses* for soprano, flute, cello, and piano in January 1961. McGinnis also played flute in an OSU Baroque Ensemble



Figure 54: The Walden String Quartet. From left to right: John Garvey, viola; Homer Schmitt, violin; Bernard Goodman, violin; Robert Swenson, cello. Prestige Concerts (Columbus Ohio) Records, MSS 628, Collection Inventory Series II/Box 1/Folder 70, "Walden String Quartet, 1948-1950."

Concert on January 1968. Donald E. McGinnis, "Curriculum Vitae." (computer printout, The Ohio State University, 1973)

³⁵³ David Hunter, "Walden String Quartet," *Grove Music Online*, <http://www.grovemusic.com>. "American string quartet. Founded in 1934, its original members were the violinists Homer C. Schmitt (1911–80) and Bernard M. Goodman (*b* 1914), the cellist Robert H. Swenson (*b* 1910) and the viola player LeRoy Collins, who was replaced by five more players in the first 14 years of the group's existence before John C. Garvey (*b* 1921) became the viola player in 1948. All of the original members played in the Cleveland Orchestra, and the quartet was based initially in Cleveland, then at Cornell University (1946–7), and from 1947 at the University of Illinois. The quartet established itself as a leading promoter of new string music in the USA, while not neglecting the classical repertory. It gave premières of more than 100 works by American composers, including Ives, Bergsma, Creston, Quincy Porter, Piston, Imbrie and Elliott Carter (his String Quartet no.1, 1950–51, was dedicated to the group), performed the works of modern European masters including Hindemith, Bartók, Schoenberg, Kodály, Szymanowski and Martinů, and received critical acclaim for its technical prowess and unanimity of expression. William Magers replaced Garvey for a season in 1971 before Guillermo Perich (*b* 1924) took over the viola position in 1972; the violinist Maria Lloyd (*b* 1922) replaced Goodman in 1974. The quartet disbanded in 1979 after the retirement of the remaining founding members"

McGinnis first performed with the Walden String Quartet on December 22, 1948, playing the Mozart *Quintet in A Minor, K. 581* for clarinet and string quartet. *The Columbus Dispatch* music reviewer, Samuel Wilson stated the following.

The occasion was made particularly noteworth[y] by virtue of an enchanting performance of Mozart's Clarinet Quintet, K. 581, with Donald McGinnis as the assisting artist. Instrumental balance was well nigh perfect, tone was of an exquisite transparency, styling was genuinely elegant and, from the standpoint of interpretation, the music was unfolded with marked sensibility and ingratiating show of spirit.³⁵⁴

PRESTIGE
CONCERTS
PRESENT

THE WALDEN STRING QUARTET

IN FIVE PROGRAMS OF CHAMBER MUSIC. THE WALDENS, ARTISTS IN RESIDENCE AT THE UNIVERSITY OF ILLINOIS, RECENTLY COMPLETED A THREE MONTH TOUR OF AUSTRIA, GERMANY, ENGLAND, AND FRANCE.

PRESTIGE CONCERTS is a non-profit organization devoted to the furtherance of Chamber Music. In addition to the Walden Series, other artists to be heard this season are Ernst von Dohnanyi, pianist, Thursday, March 30; Frances Magnes, violinist, Saturday, February 11.

The Programs

Monday, November 29, 1948
JOSEPH HAYDN, Quartet Op. 77, No. 1
WILLIAM WALTON, Quartet in A minor (First Cols. performance)
LUDWIG VAN BEETHOVEN, Quartet Op. 59, No. 3

Wednesday, December 22, 1948
JOSEPH HAYDN, Quartet Op. 77, No. 2
W. A. MOZART, Quintet in A minor, K. 581
Donald McGinnis, clarinetist
LUDWIG VAN BEETHOVEN, Quartet Op. 127

Thursday, January 13, 1948
LUDWIG VAN BEETHOVEN, Quartet Op. 59, No. 2
NORMAN LOCKWOOD, Quartet No. 3 (First Cols. performance)
MAX REGER, Quartet Op. 121

Tuesday, February 8, 1948
HENRY PURCELL, Four-Part Fantasias, ed. Peter Warlock
RALPH VAUGHN-WILLIAMS, Quartet in A minor (First Cols. performance)
LUDWIG VAN BEETHOVEN, Quartet Op. 130

Tuesday, March 22, 1948
LUDWIG VAN BEETHOVEN, Quartet Op. 95
BENJAMIN BRITTEN, Quartet No. 1, Op. 25 (First Cols. performance)
JOHANNES BRAHMS, Quintet Op. 34
Evelyn Garvey, pianist

All performances will be at the Little Theater
Columbus Gallery of Fine Arts 8:30 P.M.

Figure 55: The Walden String Quartet, December 22, 1948. Prestige Concerts (Columbus Ohio) Records, MSS 628, Collection Inventory Series II/Box 1/Folder 70, "Walden String Quartet, 1948-1950."

³⁵⁴ Wilson, Samuel T., "Clarinet Quintet is Highlight of Gallery Concert: Donald McGinnis is Guest Artist with Walden String Quartet on Wednesday Evening," Review of concert performance by The Walden String Quartet, *Columbus Dispatch*, 1948.

On April 5, 1950, McGinnis performed the Brahms *Quintet, op. 115* for clarinet and string quartet. Ray Evans, Jr. from the *Columbus Dispatch* praised McGinnis' musicianship.

A lot of people went down to hear Don McGinnis blow his clarinet in the great Brahms quintet. The auditorium of the Art Gallery was just about filled.... In this work the Waldens outplayed themselves, probably due to the inspiring and solid presence of Mr. McGinnis. They achieved a beautiful balance and the solo clarinet passages were not something set apart from the piece as a whole.... Donald McGinnis is, in our opinion, one of the very best clarinetists of our day. Anyone who has heard Benny Goodman tamper with the classics will immediately perceive the difference between one who can read notes and one who plays music on this instrument.... Above all his playing is consistent and solid. His phrasing makes wonderful sense of the music. Like most finished performers, he makes the playing of his instrument seem like a pleasure rather than the difficult achievement which it is. His music speaks for itself and he has no need of extravagant gestures to convince you that he can play the clarinet. He is neither a romantic nor a pedagogue, and he gets just as much beauty from the clarion register as from the sweet, low, mellow tones for which the instrument is famous.³⁵⁵

Prestige Concerts

James N. Cain-John Calnan, Jr.
Robert Lucas-Horace O. Schwartz

present
five
programs
of
chamber
music.

THE WALDEN STRING QUARTET

The Walden Quartet, resident artists at the University of Illinois, adopted their name 15 years ago from the Thoreau classic. Its members are Homer Schmitt and Bernard Goodman, violins, John Garvey, viola, and Robert Swenson, cello. In recent seasons, the Walden group has made appearances at Town Hall, the Yaddo Festival at Saratoga Springs, the American Musical Festival at Columbia Univ., and as soloists with the Cleveland Orchestra under Rodzinski. The quartet has been honored, by its selection as an outstanding artistic organization to tour Germany and Austria under government auspices.

APRIL 5, 1950

WOLFGANG MOZART Quartet, K. 590
Allegro moderato
Allegretto
Menuetto: Allegretto
Allegro

BENJAMIN FRANKEL Quartet No. 2, Op. 15
Moderato tranquillo
Giovale
Lento
Allegretto misterioso
Allegro assai

INTERMISSION

JOHANNES BRAHMS Quintet, Op. 115
Allegro
Adagio
Andantino: Presto non assai,
ma con sentimento
Con moto: Un poco meno mosso

Donald McGinnis, guest artist

Figure 56: The Walden String Quartet, April 5, 1950; Prestige Concerts (Columbus Ohio) Records, MSS 628, Collection Inventory Series II/Box 1/Folder 70, "Walden String Quartet, 1948-1950."

³⁵⁵ Evans Jr., Ray, "McGinnis is Special Event for Waldens." Review of concert performance by The Walden String Quartet, *Columbus Dispatch*, Thursday April 6, 1950.

Featured flutist with the Alard String Quartet: 1961

In 1961 McGinnis was invited to perform with the Alard String Quartet³⁵⁶ at the American Music Festival concert at the National Gallery of Arts in Washington D.C. At the time of this performance, the quartet was in residence at Wilmington College in Wilmington, Ohio. The original flutist was unable to play the performance, and McGinnis was called to perform with merely ten days notice. The repertoire consisted of Arthur Foote's *Night Piece* for flute and string quartet, and Walter Piston's *Quintet for Flute and Strings*.

I took every spare moment I had to practice that. I just took time out of everything I was doing. I probably even let someone else take the concert band and rehearse them, like Dick Suddendorf, because just simply in one week, to learn that and perform that...the technical requirements were just top-drawer....We played the Arthur Foote *Night Piece*, which is so lovely and gorgeous, and so rewarding to play for all the instruments. If you have not played it, you have your work cut out for you....But the Piston is a pistol. The scherzo [Vivace e leggiero] movement has a double triplet. It was the fastest triple tonguing I did in my life.³⁵⁷

³⁵⁶ "The Alard String Quartet," <http://www.music.psu.edu/Faculty%20Pages/alardbf.html> (accessed March 15, 2005). "The Alard Quartet was one of the earliest quartets to emerge from the Julliard School, having been inspired by the performances of the Julliard Quartet. The Quartet was formed in 1954 under the guidance of Hans Letz, a former member of the Kneisel and Letz quartets. The following year it was the recipient of the Young Artist Award of the National Federation of Music Clubs, the only chamber group to be so honored. The Quartet maintained a continuity of personnel from 1960 until it retired from active performance in 1997. During its long history it premiered many works by American composers and introduced to this country important works by Penderecki and Shostakovich. It also commissioned works by Vincent Persichetti, Ezra Laderman and Richard Willis.... The quartet concertized throughout North America, Mexico and Europe, and performed in many of the famous concert halls of the world, including the Brahmsaal in the Vienna Konzerthaus, the Concertgebouw in Amsterdam, and Wigmore Hall in London. It was quartet in residence at the University of Canterbury, New Zealand at various times between 1963 and 1982 and concertized throughout that country. For many years the Alard Quartet was a regular participant on the American Music Festival of the National Gallery in Washington DC and the AKI Festival of Contemporary Music at the Cleveland Museum."

³⁵⁷ Donald E. McGinnis, interview with author, May 20, 2004, 4.

Irving Lowens' review of this performance in the *Washington D.C. Evening Star* was complimentary. "Donald McGinnis was an excellent choice to participate in the group. The Mid-western flutist is a sensitive player with a luscious tone and the ability to blend it exquisitely in chamber music. And since the strange acoustics of the East Garden Court are exceptionally kind to the flute-and-string combination, the whole idea turned out to be a very happy one."³⁵⁸ This identical concert was also presented on November 5, 1961, on the Symphony Gallery Concert Series at the Columbus Gallery of Fine Arts.

THE CALOUSTE GULBENKIAN FOUNDATION
CONCERTS



National Gallery of Art

WASHINGTON, D. C.

Eighteenth
American Music Festival

Under the direction of
RICHARD BALES

SUNDAY EVENINGS
MAY 7, 14, 21 AND 28
1961

AT EIGHT O'CLOCK
IN THE EAST GARDEN COURT

839th Concert

Sunday, May 7, 1961, 8:00 P.M.

THE ALARD STRING QUARTET

In residence at Wilmington College, Ohio

DONALD HOPKINS, *First Violin*

JOANNE ZAGST, *Second Violin*

RAYMOND PAGE, *Viola*

LEONARD FELDMAN, *Cello*

Assisted by

DONALD MCGINNIS, *Flute*

HALL OVERTON *Second String Quartet
Andante cantabile
Allegro con spirito

WALTER PISTON Quintet for Flute and Strings
Allegro moderato e grazioso
Andantino con espressione
Vivace e leggero
Allegro non troppo

INTERMISSION

ARTHUR FOOTE A Night Piece for Flute and String Quartet

PETER MENNIN String Quartet No. 2
Allegro ardente
Prestissimo
Adagio semplice
Allegro focosamente

Figure 57: Alard String Quartet Program, National Gallery of Art, Washington D.C.
(Courtesy of the Donald McGinnis private program collection)

³⁵⁸ Irving Lowens, "American Music Fete Launched at Gallery," review of concert performance by The Alard String Quartet, *Washington D.C. Evening Star*, May 8, 1961.

Composition and Recording

Donald E. McGinnis composed his first major work in 1953 with his *Symphony for Band* as a final thesis for his PhD at the University of Iowa. Since that time, he has written several chamber works, including a clarinet quartet and a quartet for two flutes and two clarinets. He has also transcribed two favorite pieces, Howard Hansen's *Serenade* for flute and band, and André Messager's *Solo de concours* for clarinet and band. These chamber works exist only on manuscript and have been performed on occasion by students of McGinnis.³⁵⁹

In partnership with composer Edmund Siennicki, McGinnis composed a clarinet method book titled *Etudes for the Advanced Clarinetist*, published in 1969 by Shawnee Press.³⁶⁰ Siennicki composed thirteen advanced etudes based on McGinnis' suggestions. In addition, McGinnis wrote practice recommendations for each etude and recorded them for distribution with the printed score. Music reviewer Harry Schmidt stated, "If you have a good phonograph, here is an opportunity to imitate a fine clarinetist and if you study the text of this book, one could improve his musicianship. The many hints to fingering and intonation is a step forward in tangible, modern method writing. An excellent book and record."³⁶¹ In an October 1969 article in *The Instrumentalist* magazine, McGinnis' former clarinet teacher George Waln wrote the following:

³⁵⁹ Donald E. McGinnis, interview with author, March 22, 2004, 14; March 25, 2004, 1.

³⁶⁰ These etudes are also printed in Japanese and are no longer in print.

³⁶¹ Harry Schmidt, "Clarinet Clinical," review of *Etudes for the Advanced Clarinetist*, by Donald E. McGinnis and Edmund Siennicki, *The School Musician* (August-September 1969): n.p.

This is a combination book and recording of the complete thirteen etudes designed to assist the serious clarinetist in preparing for the demands of today's professional playing. The etudes are interesting melodically and rhythmically and require from the performer a high degree of musicianship and technique. Both traditional music and contemporary idioms are represented in the etudes, including twelve tone row, pentatonic, octatonic, whole tone, and changing meters. Added to the help and interest of the etudes, so aptly written by Mr. Siennicke [sic], is the skilled performance of them by clarinetist Dr. McGinnis. The recording is an integral part of this package. In addition to the skilled playing of the performer, Dr. McGinnis draws upon his vast knowledge, inquisitive nature, and sensitive musicianship in the oral discussion which he gives prior to the performance of each etude. These are master lessons of genuine value. I fully expect that a combination effort of this high quality by two qualified men will be warmly received by serious students of the clarinet. Mr. Siennicke [sic] wrote the etudes while he was a resident composer at the MacDowell Colony.³⁶²

The *Symphony for Band* and *Etudes for the Advanced Clarinetist* are McGinnis' only published compositions. "I think I had the capacity to write some very good things, but time proved that I did not have time, or could not have."³⁶³

In addition to composing, McGinnis also made three solo recordings. These recordings include *Clarinet Contest Music*, which prompted his association with the Selmer Company, *Flute and Clarinet Duets* (1967)³⁶⁴ featuring McGinnis on both flute and clarinet, and *Donald E. McGinnis Plays Clarinet* (1969). In October 1959, *Clarinet Contest Music* was reviewed in a press-clipping bureau of *Burrelle's* information services.

³⁶² George Waln, review of *Etudes for the Advanced Clarinetist*, by Donald E. McGinnis and Edmund Siennicki, *The Instrumentalist* 24, no. 3 (October 1969): n.p.

³⁶³ Donald E. McGinnis, interview with author, March 22, 2004, 14.

³⁶⁴ George Wilson recalls: "Dr. McGinnis was making a flute/clarinet recording in Hughes one Sunday afternoon. Somewhere in the auditorium a cricket was chirping and the sensitive microphone picked it up. I have never seen Dr. McGinnis so frustrated. Everyone was searching for that 'blasted' cricket." George Wilson, questionnaire response to author, March 4, 2005, 2.

A twelve-inch LP album of clarinet contest music has been recorded by Donald E. McGinnis, professor of Music at Ohio State University. The program was chosen especially for its value to bandmasters and students of the clarinet.... *Clarinet Contest Music* was produced to help the student improve his tone, phrasing and style. Degree of difficulty of the compositions, all selected from contest lists, ranges from II (easy) through VI (difficult) and piano accompaniment from III to VI.... A point of special interest to clarinetists is Mr. McGinnis' use of Bundy Resonite and Selmer clarinets for the recording. The tonal distinctions between the inexpensive Bundy instrument and the Selmer, a costly instrument made for the artist, are subtle and quite a challenge to the hi-fi phonograph fan.³⁶⁵

The quality of *Flute and Clarinet Duets* is expressed in this 1969 review:

“This is an amazing feat, to be able to take the most musical, yet difficult clarinet-flute duets and one artist performer record them to perfection. A record every flutist, clarinetist and musician would want. Dr. McGinnis makes all of us feel that if only we could play one instrument so artistically, let alone both, we would be happy.... A superior recording!”³⁶⁶ In 1974, McGinnis recorded Beethoven's *Trio No. 4 in B-flat Major, op. 11*, and Brahms' *Trio No. 5 in A minor, op. 114* with McGinnis, flute; William Conable, cello; and Rosemary Platt, piano.³⁶⁷

McGinnis recorded eight albums with The Ohio State University Concert Band, including the *30th Anniversary Concert* (1959), *On the Lighter Side* (1968), *The Music of Vincent Persichetti* (1968), *March Masterpieces* (1970), and *America: A Salute to Achievement* (1976). *America: A Salute to Achievement* was produced by Focus Unlimited, Inc. in collaboration with composer Dick Wooley, Donald McGinnis, and narrator Lowell Thomas. This album was released in celebration of

³⁶⁵ Unsigned review of *Clarinet Contest Music*, by Donald E. McGinnis, *Burrelle's* October 1959.

³⁶⁶ Harry Schmidt, “Music Reviews,” review of *Flute and Clarinet Duets*, by Donald E. McGinnis, *The School Musician* 39 (January 1969), n.p.

³⁶⁷ The complete recorded repertoire for each record is located in Appendix I.

America's bi-centennial and is "an original historical narration and original music piece with audio-visual support that is being made available in wide distribution.... The result is an upbeat piece on the history of America, which capsulizes some of the nation's key events, discoveries, and innovations."³⁶⁸ The full music score, Lowell Thomas' narration recording, and 145 thirty-five millimeter slides were sold as a kit for fifty-nine dollars.

The Ohio State University Concert Band, in addition to the above recordings, released albums of major concerts including performances at Philharmonic and Carnegie Halls. Christopher Weait states, "I had no way of knowing the depth of his [McGinnis'] musicianship until I happened across a compact disc of marches recorded by the OSU Concert Band. The recording is outstanding in its tasteful and stirring musicality. In my opinion, marches are deceptively difficult to play musically. That disc is one of my favorites."³⁶⁹ McGinnis also made over thirty records over sixteen years of the Ohio Music Education Association required contest list for band. Over McGinnis' twenty-seven year tenure with The Ohio State University School of Music, he recorded over forty-five record albums. These are lasting reminders of his quality musicianship and standard of excellence.

³⁶⁸ Tom Davies, "A Toledo firm Hails Progress Musically," *The Toledo Blade*, n.d.

³⁶⁹ Christopher Weait, questionnaire response to author, August 31, 2004, 1-2.

The Ohio State University Faculty Woodwind Quintet

When William Baker joined the faculty in 1962, the first official quintet was formed and in January of 1963, The Ohio State University Faculty Woodwind Quintet first performed with founding members Donald E. McGinnis, flute; William Baker, oboe; Robert Titus, clarinet; William Kearns, French horn; and George Wilson, bassoon.



Figure 58: The Ohio State University Faculty Woodwind Quintet. Original quintet; From left to right: Donald E. McGinnis, flute; William Baker, oboe; William Kearns, horn; George Wilson, bassoon; Robert Titus, clarinet. Featuring Arturo, the duck at the piano. (Photograph courtesy of William Baker)

The quintet was formed also in response to the increasing demands the Columbus Symphony Orchestra placed on full-time faculty at the university. “All of us realized that the symphony was growing too much for us in 1962. They were

bringing in a lot of professional players, the orchestra was growing, and the demands on schedules were greater. We knew we had to make a choice, and that the university was our primary responsibility.”³⁷⁰ Even after leaving the orchestra, the quintet had difficulty finding rehearsal time. “It was hard for us to have a good quintet because we had to do it on our own time. We may have gotten a half an hour or hour of credit in our schedules, but it was always above whatever else we were teaching.”³⁷¹ Oboist William Baker comments, “We were a wonderful happy group, rehearsing two or three times a week, doing a formal recital each quarter and began touring in Ohio and Florida.”³⁷²

According to McGinnis, “Bob [Titus] was a wonderful musician, and he was really the heart of the quintet. He organized it, selected our music, and did all our planning. We called Bob ‘our leader,’ saying ‘Now come on leader, let’s go.’”³⁷³ George Wilson remembers quintet rehearsals were invaluable: “The time spent in quintet rehearsals gave me added appreciation for his [McGinnis’] sensitive musicianship. During the rehearsals the essence and meaning of the music was discussed. I learned much about musical style in the various periods of music during these sessions.”³⁷⁴

³⁷⁰ Donald E. McGinnis, interview with author, August 21, 2004, 10.

³⁷¹ Ibid.

³⁷² William Baker, e-mail to author, March 9, 2004.

³⁷³ Donald E. McGinnis, interview with author, July 3, 2003, 11-12.

³⁷⁴ George Wilson, questionnaire response to author, March 4, 2005, 1.

The repertoire was classical and contemporary, lyrical and dissonant, simple and difficult, performing Mozart arrangements, works by Nielsen, Persichetti, Hindemith, and others. Current faculty bassoonist at The Ohio State University Christopher Weait states, “Their repertoire over the years of their existence was very good indeed. It was no doubt a reflection of the musical tastes of the members.”³⁷⁵ The quintet gave formal concerts and clinics, recorded albums, and traveled on concert tours in Ohio, Indiana, Florida, Arkansas, Georgia, Maryland, and West Virginia.³⁷⁶ See Appendix B for performance repertoire from 1963 to 1969.

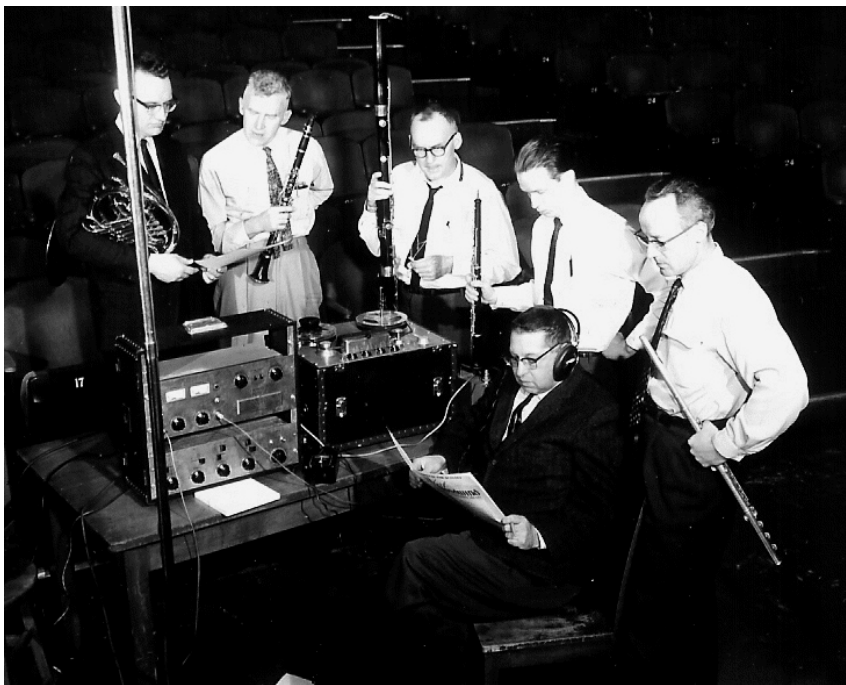


Figure 59: The Ohio State University Faculty Woodwind Quintet recording with Robert Buxbomb;
(Photograph courtesy of William Baker)

³⁷⁵ Christopher Weait, questionnaire response to author, August 31, 2004, 1.

³⁷⁶ Christopher Weait, “A Summary of Activities by the Faculty Woodwind Ensemble at the Ohio State University School of Music: 1963-1988.” (computer printout, School of Music, The Ohio State University, February, 1988)

In 1964, the quintet traveled to Fort Wayne, Indiana to perform at the Fort Wayne Bible College. Following the performance, Herbert Nuechterlein of the News-Sentinel wrote the following:

The Ohio State University Faculty Woodwind Quintet proved itself a most satisfying chamber ensemble in Saturday night's program at the Fort Wayne Bible College.... In addition to fulfilling the general principles of playing together, such as style, homogeneity, and the blending of the individual players' distinctive qualities, a woodwind group has the additional problems of blending five different instrumental sounds into a satisfactory whole.... The sense of the whole was always apparent. A pitfall common to small wind groups, that of playing in a careful by sort of noncommittal way regarding tempos and dynamics, was avoided successfully.³⁷⁷

Since its inception, the ensemble has had numerous members. During McGinnis' years, he played with oboist William Baker, clarinetist Robert Titus, horn players William Kearns, Philip Nesbit, James Jones, and John Freeman, and bassoonists George Wilson and John Husser. With each group, the quintet enjoyed a unique and friendly rapport. George Wilson comments on a humorous incident while on tour: "During one of the Florida trips we exchanged instruments for a 'photo-op.' Much to our chagrin the photo was published in the local newspaper. Dr. McGinnis was very concerned about our reputation and hoped that the photo would not find its way back to Ohio."³⁷⁸

³⁷⁷ Herbert Nuechterlein, "Woodwind Quintet Wins Applause as Ensemble," review of concert performance by The Ohio State University Faculty Woodwind Quintet, Fort Wayne, Indiana, *Fort Wayne News-Sentinel*, November 16, 1964.

³⁷⁸ George Wilson, questionnaire response to author, March 4, 2004, 2.



Figure 60: Florida “photo-op,” newspaper and date unknown.
 From left to right: Robert Titus, flute; Donald E. McGinnis, oboe;
 George Wilson, horn; James Jones, bassoon; William Baker, clarinet.
 (Photograph courtesy of Donald McGinnis)

McGinnis performed with the quintet through 1969 when the first full-time flute professor, Kyril Magg, was hired. The quintet has persisted with various faculty, formats, and names, including the Lyric Wind Quintet.

Flute Studies

While in high school, McGinnis purchased his first flute, a wooden Louis Lot flute which had a severe crack in the headjoint making it extremely difficult to play. While performing in the United States Navy Pre-Flight School Band, flutist Ralph Johnson suggested McGinnis send it to Verne Q. Powell in Boston for repair. The crack was so severe that Powell suggested fitting a silver head joint to the wooden flute. McGinnis logged hundreds of hours of practice and private study on this flute and eventually performed on it in the Columbus Symphony Orchestra.

While McGinnis developed significantly through individual practice, he also sought advice from accomplished musicians through private flute study. These studies with the exception of lessons with Betty Bang Mather at the University of Iowa, all took place outside of a formal institution. In addition to Mather, McGinnis studied with Ralph Johnson, Robert Cavally, Maurice Sharp, and Robert Willoughby.

McGinnis took only a couple of flute lessons with Ralph Johnson while playing with the United States Navy Pre-Flight School Band. He was not yet an advanced flutist, and therefore Johnson advised him to practice long tones, octaves, harmonics, articulation, and double and triple tonguing, to grasp the fundamental elements of flute playing. With a small amount of guidance from Johnson, McGinnis practiced these fundamentals for the remainder of his naval duty, attempting to refine his skills until he could seek further instruction following the war.³⁷⁹

Studies with flutist and flute historian Betty Bang Mather occurred during one summer following McGinnis' doctoral residency at the University of Iowa. McGinnis felt her expertise on fundamentals of tone, hand position, articulation, finger technique, and literature were extremely beneficial to his development. Because Mather had studied with flutist William Kincaid, McGinnis specifically asked her about "Kincaidisms," and they spent considerable time discussing these ideas.³⁸⁰

Following McGinnis' return from World War II in 1946, he began studying with Robert Cavally, former flutist with the Cincinnati Symphony Orchestra. According to McGinnis, Cavally could "analyze anything from the position of your

³⁷⁹ Donald E. McGinnis, interview with author, August 21, 2004, 9.

³⁸⁰ Donald E. McGinnis, interview with author, September 19, 2003, 19.

tongue, to what you do with your jaw.... When it came to the position of your jaw, or the position of the fingers, or placing the “tuh” and “kuh” when you are making a double tongue, he was helpful.”³⁸¹ Surprisingly, Cavally never played a note for McGinnis. Cavally was an inspirational and analytical teacher, but would not approach certain topics. When asked about vibrato, Cavally refrained from discussion, stating, “It will come when you are singing in the music.”³⁸²

In 1952, McGinnis began his tenure as principal flutist of the Columbus Little Symphony. Feeling he required further study, he engaged in flute lessons with Maurice Sharp, former principal flute of the Cleveland Orchestra. “The main reason I took from Sharp was that a lot of my students that came to Ohio State had studied with Sharp when they were junior high and high school kids. They just raved about him, and I heard the orchestra from time to time when I was a student. They came to Oberlin three times a year for concerts and clinics.”³⁸³ Because these lessons took place in Cleveland, Ohio, McGinnis studied only when he could manage the time.

Sharp’s method of teaching was vastly different from Cavally’s. Sharp constantly demonstrated: “Play it like this, or if you don’t like that, play it like this.”³⁸⁴ According to McGinnis, Sharp was particularly good at exploring finer points in orchestral literature, including sound nuances and phrasing, and often disclosed tricks to playing difficult excerpts:

³⁸¹ Ibid., 17-18.

³⁸² Ibid., 18.

³⁸³ Donald E. McGinnis, interview with author, July 10, 2004, 13.

³⁸⁴ Donald E. McGinnis, interview with author, September 19, 19.

I remember studying *Syrinx* with him, and he would say, ‘In this place, you might like to get this kind of sound,’ and he’d play it that way...he could do anything on the flute.... I asked him about *Till Eulenspiegel* when we played it in orchestra. I said, ‘I cannot play this in this spot. How do you do that?’ He smiled and said, ‘Do you have an assistant on your stand? I had my assistant play those two notes.’ He told me where he had his assistant breathe in the *Scherzo* from the Mendelssohn *Midsummer Nights Dream*. Szell liked it about ninety-six, which was mighty fast.³⁸⁵

McGinnis studied with flutist Robert Willoughby two years in the early 1960s while McGinnis conducted at a summer camp in New Hampshire. He recalls working with Willoughby primarily on exploring the qualities of his flute sound. Willoughby never played for McGinnis. Instead, he focused on drawing images and making verbal suggestions. He had a profound influence on McGinnis in many overall concepts, but particularly on vibrato and breathing.³⁸⁶

If McGinnis can emphasize one aspect as extremely beneficial to the study of a musical instrument, it is the importance of learning from the best teachers available. He had the good fortune to do so throughout his lifetime, and because of that and his extreme dedication, he enjoyed a successful performing career. According to McGinnis, there is always more to learn in the study of a musical instrument: “Amazingly enough, you never stop learning!”³⁸⁷

³⁸⁵ Ibid., 17.

³⁸⁶ Ibid., 18.

³⁸⁷ Donald E. McGinnis, interview with author, October 3, 2003, 14.

CHAPTER 6

PROFESSIONAL SERVICE

The American Bandmasters Association

The American Bandmasters Association was founded on July 5, 1929 in New York City by nine charter members.³⁸⁸ Formed to create a unified association of band conductors and composers, the movement was in response to a lack of original compositions for band and an inferiority complex felt by concert bands when compared to symphony orchestras.

During the early part of the twentieth century many concert bands toured throughout the United States, Canada, and Europe to bring music to thousands of people who had never heard a professional ensemble. Regardless of their popularity, concert bands could not compete with symphony orchestras. Bands of this era had a limited repertoire, aspiring conductors had few opportunities to gain experience or to share their views, music critics considered bands to be inferior to symphony orchestras, and there was a lack of camaraderie among the leading bandmasters.³⁸⁹

³⁸⁸ The nine charter members include: Edwin Franko Goldman, Lt. Charles Benter, J.J. Gagnier, Victor Gabriel, Albert Austin Harding, Capt. Richard B. Hayward, Capt. Charles O'Neill, Arthur Pryor, and Frank Simon. In addition to the charter members, eleven directors were elected to membership including: John Philip Sousa, Peter Buys, Henry Fillmore, Ernest Glover, D.A. Ives, Karl King, Simone Mantia, Everett McCracken, Theron D. Perkins, Francis Sutherland, and Sam Treloar. Jennifer Scott, "History." *The American Bandmasters Association*. <http://americanbandmasters.org/HISTORY/HTM>

³⁸⁹ "The American Bandmasters Association," *The Instrumentalist* 51, no. 4 (November 1996): 71.

This sentiment persisted into the middle of the twentieth century and was expressed in a 1942 article written by Richard Franko Goldman³⁹⁰ for the magazine *Modern*

Music:

Bands in general are looked upon as something very inferior to the orchestra. Most people (including critics) consider them a medium for parades, picnics, Fourth of July celebrations and the like. They scarcely ever consider them from purely musical angles. The band is not inferior to the orchestra. It is simply different. And there is no reason in the world why a band should not play as artistically as an orchestra, given the same type of musicians, the same amount of rehearsing, and a fine conductor.³⁹¹

When the founding members met to discuss its formation, the original intent was as follows: “...we conceived the idea of creating the A.B.A. for the purpose of furthering the interests of outstanding American bandmasters, and to interest composers, arrangers, and music publishers in wind band music.... It would be the aim of the A.B.A. to unite in a concerted effort to influence the best composers to write for the wind band.”³⁹² The original intent of the organization has been upheld, and the newly revised 1998 Constitution states:

The objectives of this organization shall be the recognition of outstanding achievement in the field of the Concert Band* and its music; helpfulness and fellowship among members; an increasingly higher standard of artistic excellence for the Concert Band, its performers, conductors, and literature; and a constantly greater contribution through the Concert Band to the musical life and culture of all peoples. To these ends the organization shall: (1) honor outstanding achievement by invitation to membership; (2) encourage prominent composers of all countries to write for the Concert Band; and (3)

³⁹⁰ Richard Franko Goldman was the son of Edwin Franko Goldman, founder of the American Bandmasters Association and the famous Goldman Band. R.F. Goldman became the conductor of the Goldman Band in 1937. Dorothy Klotzman, “Richard Franko Goldman,” www.grovemusic.com.

³⁹¹ Richard K. Hansen, *The American Wind Band: A Cultural History* (Chicago: GIA Publications, 2005), 82.

³⁹² Captain Stannard to Albert Austing Harding, August, 1928. “The American Bandmasters Association, Long a Leader in Bands,” *The Instrumentalist* 51, no. 4 (November 1996): 71.

by example and leadership further enhance the Concert Band and its music within our cultural heritage.... The name CONCERT BAND is inclusive of all major ensembles of wind and percussion instruments.³⁹³

Since its inception, The American Bandmasters Association has invited to membership only a select group of band conductors and composers each year. The constitution states “membership shall be by election and invitation only as prescribed herein. Requirements for the classification of Member shall include exceptional ability and accomplishment as a band conductor, composer or arranger, good character, commendable personal qualities, and a high standard of professional ethics.”³⁹⁴

Donald E. McGinnis was elected to The American Bandmasters Association in 1956.³⁹⁵ This began a lifetime affiliation with the organization, one in which he assumed many leadership responsibilities. McGinnis served on several committees including the Membership Committee, the Board of Directors from 1969 to 1970,³⁹⁶ and as Chairman of the committee to revise The American Bandmasters Association Constitution from 1997 to 1998.³⁹⁷

³⁹³ The American Bandmasters Association Constitution, art. 2, <http://americanbandmasters.org/abaconstitution.htm> (accessed April 19, 2005).

³⁹⁴ The American Bandmasters Association Constitution, art. 3, sec. 1, <http://americanbandmasters.org/abaconstitution.htm> (accessed April 19, 2005).

³⁹⁵ The 1956 membership class included Mac Carr, Paul Christenson, Bert Christianson, Thomas Fabish, Edgar Gangware, James Gayfer, Morton Gould, Harold Hines, Hunt Clifford, Robert Lowry, John Paynter, M.M. Scott, Lyle Skinner, William Stewart, and Harold Walters. Alan L. Davis, “A History of The American Bandmasters Association” (DMA document, Arizona State University, 1987), 139-140.

³⁹⁶ Donald E. McGinnis, “Curriculum Vita” (computer printout, The Ohio State University, 1973).

³⁹⁷ Donald E. McGinnis, interview with author, April 8, 2004, 8-9.

McGinnis was elected to the office of Vice-President in 1976, and was promoted to President-Elect the same year when President-Elect Ardeen Foss passed away. “The Board of Directors, chaired by John P. Paynter, met in Washington, D.C. to implement Section Two of the By-Laws³⁹⁸ and elevate the newly elected President-Elect, Donald E. McGinnis, to the office of President... A deep responsibility and large workload falls upon the shoulders of our newly appointed President, since he will not have the assistance of a President-Elect.”³⁹⁹ McGinnis presided as Acting President in March 1978, at Northwestern University in Evanston, Illinois.

In 1997, certain members of The American Bandmasters Association felt the Constitution required clarity and organization. “Some of us had voiced our interest in seeing something happen. It is one of those things where you sound off, so you get the responsibility.”⁴⁰⁰ McGinnis was appointed chairman of the committee to revise the Constitution by President Myron Welch, and they recruited Harry Begian, Jack O. Evans, Kenneth Bloomquist, and others to make revisions over the course of one year. In reflection: “In some ways it is a thankless job, but it was a way to contribute, and I like to do that.”⁴⁰¹

³⁹⁸ The American Bandmasters Association Constitution, bylaws, sec. 2, <http://americanbandmasters.org/abaconstitution.htm> (accessed April 19, 2005). “The President-Elect shall assume the duties of the President in the event of the absence or disability of the President, shall begin the planning for the next convention, and shall act as adviser to the Vice-President in matters of new membership.”

³⁹⁹ Al Bader, ed., “Donald McGinnis Elevated to ABA Presidency,” *School Musician* 49 (October 1977): 69.

⁴⁰⁰ Donald E. McGinnis, interview with author, April 8, 2004, 8.

⁴⁰¹ *Ibid.*, 9.

In 1999, McGinnis' peers elected him as Honorary Life Member of The American Bandmasters Association, an honor bestowed on only twelve others since the formation of the organization in 1929. This select group of individuals represents conductors who have greatly contributed to the concert band and are uniquely dedicated to their profession.⁴⁰²

In addition to serving in these capacities, McGinnis has either sponsored or co-sponsored numerous band conductors, composers, and music business owners for membership.⁴⁰³ In alphabetical order, this list includes Paul Bierley (Honorary Member), Richard Blatti, Philip Carl Chevallard, Eugene D'Angelo (Associate Member), Paul Droste, George Edge, Stanley D. Hettinger, Craig Kirchoff, Barry Kopetz, Russell Mikkelson, Richard Suddendorf, and James Swearingen.⁴⁰⁴

⁴⁰² To date, Honorary Life Members include Raymond F. Dvorak, William F. Santelmann, William D. Revelli, Earl A. Slocum, Paul V. Yoder, Jack H. Mahan, Herbert N. Johnston, Milburn E. Carey, Frederick Fennell, George C. Wilson, Al G. Wright, and Victor W. Zajec. "Honorary Life Members," *The American Bandmasters Association*, <http://americanbandmastersassociation.org> (accessed April 19, 2005).

⁴⁰³ The American Bandmasters Association Constitution, art. 3, sec. 2, b-c, <http://americanbandmasters.org/abaconstitution.htm> (accessed April 19, 2005) "The principal sponsor shall acquaint the proposed nominee with the membership process, the responsibilities of membership, a brief history of the ABA, convention schedule, and convention attendance expectations. The sponsor shall advise the nominee on the preparation of a 60-90 minute cassette tape. The tape and other supporting materials must be sent to the Vice-President by July 15. The principal sponsor shall ensure that a copy of this tape is sent to each member of the Membership Committee before November 1. (C) No Member shall act as sponsor for more than two nominees during any convention year. The principal sponsor of a conductor nominee must have heard the nominee's Concert Band in live performance with the nominee conducting quality programs on two or more occasions at intervals of at least a year. A co-sponsor may substitute unedited performance recordings for actual presence at concerts. All sponsors and cosponsors must know the nominee well personally and professionally. Reputation and hearsay are not sufficient for sponsorship. All sponsors and Members responding to investigations must put in writing when they heard the band and submit representative or complete program content."

⁴⁰⁴ Donald E. McGinnis, interview with author, April 8, 2004, 3.

In his early years as a member of The American Bandmasters Association, McGinnis was exhilarated to meet and converse with famous musicians of the day. Some idols, including Mark H. Hindsley and William D. Revelli, were slightly older contemporaries, but had already established significant careers. Other idols included Henry Filmore, Karl King, William F. Santelmann, and Charles Benter. Younger generations now look to McGinnis with similar admiration:

I guess people like me forget that our names now, those of us who are octogenarians are the ones that people are interested in meeting and getting to know also. For me it was the Frank Simon's and the Henry Filmore's, the Colonel Santelmann's. I was never above having stars in my eyes. The greatest conductors in the world are the orchestral conductors, by and large. It is a different type of thing. But you can have your idols in the band and in the wind instrument world, and I have.⁴⁰⁵

McGinnis still enjoys meeting and conversing with contemporary wind composers as well as assuming leadership roles. "We have a chance to meet these tremendous band and wind instrument composers. It is wonderful to talk with John Barnes Chance, Clifton Williams, Francis McBeth, and Morton Gould.... How would I get to know all of the great leaders of the military bands, our leaders in the high schools, or my colleagues in the field of band conducting? ... It gives you a chance to be a leader in the profession in which you have been a part for so many decades.... [and] it is a great lesson in how to get along with the people who are at least as good as you are, and how to participate as a leader and as a person."⁴⁰⁶

⁴⁰⁵ Ibid., 5.

⁴⁰⁶ Ibid., 12.



Figure 61: McGinnis' colleagues of the Big Ten Band Directors, 1969. Taken at The American Bandmasters Association Convention in Madison, Wisconsin. Pictured from left to right: Mark H. Hindsley, Illinois; Ronald D. Gregory, Indiana; Fred C. Ebbs, Iowa; William D. Revelli, Michigan; Leonard Falcone, Michigan State; Gale Sperry, Minnesota; John Paynter, Northwestern; Donald E. McGinnis, Ohio State; Al G. Wright, Purdue; Ray F. Dvorak, Wisconsin. (Photograph courtesy of Donald McGinnis)

Finally, a unique feature of The American Bandmasters Association beginning in 1930, is “the active involvement and inclusion of member's spouses and significant others. The effect of this upon our organization is profoundly positive. The ABA is the only professional organization that actively includes family members in its meetings, and if you look at our established convention structure, it is apparent that we do that with a vengeance!”⁴⁰⁷ Ruth McGinnis attends conventions whenever she is able. “These people are some of my closest friends because we have seen them every year since 1956!”⁴⁰⁸ Ruth has also taken leadership positions in the organization.

That is one of the reasons why ABA is so special, because it has so many great traditions, and all of these other very fine organizations, like ASBDA, CBDNA, ...those have all come subsequent to that, so it is one of the old organizations and has all the old traditions. If you want it, you get that warm spirit from it, and if you ask for it, you receive it.⁴⁰⁹

Colleague Harry Begian believes McGinnis is respected in The American Bandmasters Association not only for his numerous musical achievements, but also because he comes prepared having reviewed material, ready to make suggestions and contributions, and is a prominent voice in leading the organization in a positive direction. “He is THE most highly regarded member of the ABA, and has been for quite some time.”⁴¹⁰ Active member of The American Bandmasters Association Robert Fleming states, “His presence [in the ABA] makes people think more

⁴⁰⁷ Don Wilcox, “The Spouses and Significant Others of ABA,” *The American Bandmasters Association*, (February 2002), <http://americanbandmasters.org/pressmess8.htm>.

⁴⁰⁸ Ruth McGinnis, interview with author, July 9, 2004 2.

⁴⁰⁹ Donald McGinnis, interview with author, April 8, 2004, 13.

⁴¹⁰ Harry Begian, telephone interview with author, March 27, 2005.

clearly.... His knowledge of music, conducting and band directing goes way beyond any books I have ever read. His experience level is monumental and we all learn something when in conversation with him.”⁴¹¹

McGinnis has given in service and has equally received in friendship, scholarship, and leadership. Younger generations now look to McGinnis as an idol. Band conductor Robert Jorgensen comments, “He is a consummate professional – A “Giant” in our profession.... I have observed Dr. McGinnis’ work in The American Bandmasters Association as a past President.... Dr. McGinnis spends hours reviewing material and is without a doubt, the most thorough individual on a committee. He is a world-class musician who is never too busy to share his love of music with his colleagues. He is a leader who leads by example.”⁴¹²

The Selmer Company

Donald McGinnis was satisfied with the progress of The Ohio State University Concert Band in his first few years as director. When students approached him regarding the reputation of the Concert Band in comparison to rival bands, he I thought, ““It is time I did something to develop a national reputation. I should write a few articles, [and] do something with the band organizations.’ Weigel and Whitcomb had toured the state, but they had never taken the band out of the state.”⁴¹³

⁴¹¹ Robert Fleming, questionnaire response to author, January 10, 2005.

⁴¹² Robert Jorgenson, questionnaire response to author, February 1, 2005.

⁴¹³ Donald E. McGinnis, interview with author, May 20, 2004, 6.

While in attendance at the 1954 College Band Directors National Association convention, McGinnis made the acquaintance of Jack Fedderson, President of the Selmer Company.

Jack Fedderson remains in my memory to be as fine an example of a President of a company as I would ever find. His workers in the plant adored him; his executives, and the people high up.... He was humble, sincere, and brilliant, and had played jazz saxophone. He was not a classical performer. I had heard so many things about this great man, that I made sure I got acquainted with him and sat with him at concerts.⁴¹⁴

Since he began studying clarinet, McGinnis had performed on only Buffet instruments, but in the course of conversation, Fedderson suggested he try a Selmer clarinet and later sent McGinnis a set of instruments to evaluate. Buffet and Selmer clarinets were vastly different at that time:

Their [Selmer] preferred clarinet at that time was called the “CT” which means “centered tone,” and it was a big bore instrument with no undercutting. The Buffet has smaller holes that the fingers cover, but they had devised a way to undercut the tone holes so they were large on the inside.... I had some trouble really getting the big band sound that overwhelmed everybody with the Glenn Miller Band, that featured octaves or double octaves with the clarinet playing the melody. The principal clarinet in that Glenn Miller Band played the CT Selmer clarinet with the big bore and big sound.... So I had a little trouble getting acquainted with the clarinet, but I liked it.⁴¹⁵

The Selmer Company had recently released an album titled “Flute Contest Music,” featuring Charles DeLaney on flute and Ted Thayer on piano, showcasing a Bundy flute on one side and a Selmer flute on the other.⁴¹⁶ This generated considerable profits for the Selmer Company. McGinnis proposed to produce a

⁴¹⁴ Ibid., 5.

⁴¹⁵ Ibid.

⁴¹⁶ Kathleen Goll-Wilson, “Of Flutes and Muses: An Interview with Charles DeLaney,” *Flute Talk* 15, no. 4 (December 1995): 8-11, 29-30.

clarinet recording in DeLaney's model, which Fedderson agreed to distribute pending its quality. In 1961 "Clarinet Contest Music" was issued below cost at two dollars per recording, which according to McGinnis was because it was part of their advertising plan. Similar recordings were later issued on other instruments. Not only did this promote McGinnis' performance career, but "eventually, after they met their initial cost in producing the record, they paid me. I made hundreds of dollars from it. If they pressed 300 records, I probably made another \$200. It helped put me on the map."⁴¹⁷

McGinnis and The Ohio State University Concert Band were featured and gained considerable recognition in Selmer advertising plans: "There was a full-page ad in *The Instrumentalist* magazine that said, 'The Ohio State University Concert Band, and its conductor Don McGinnis, play the Selmer clarinets.'"⁴¹⁸ Furthermore, McGinnis worked with acousticians at the Selmer Company factory in Elkhart, Indiana improving older clarinet models or designing new ones. In return, The Selmer Company replaced old instruments with new models. "We had some old dilapidated models of good instruments, and some LeBlanc, which were in terrible shape. I said, 'Jack, our concert band would sound infinitely better if we had the finest alto and contra bass clarinets.' ... They replaced all of our bass clarinets, and two alto clarinets. I think there were four basses, two altos, and a contra alto, the one that is made out of wood."⁴¹⁹

⁴¹⁷ Donald E. McGinnis, interview with author, May 20, 2004, 6.

⁴¹⁸ Ibid.

⁴¹⁹ Ibid.

“20 years ago, I recorded
on an excellent instrument –
the Bundy Resonite® Clarinet.
It’s an even finer
instrument,”
today.”



Dr. Donald McGinnis,
Distinguished Clarinetist, Clarinetist, Emeritus Professor
of Music, and Director, Concert Band,
The Ohio State University.

Dr. McGinnis isn't alone in his
praise of the Bundy Resonite Clari-
net. Band Directors have been
making similar comments about
this instrument for more than 34
years.

So it should come as no sur-
prise that since their introduction
in 1948, more than a million Bundy
Resonite Clarinets have been
played in school bands.
Today, the Bundy Resonite
Clarinet is used on all the
best bands in the country. In
even though it still looks about the
same, it has undergone literally
hundreds of improvements.
Improvements made possible
through the skillful combination of
hand craftsmanship and sophisti-

cated up-to-the-minute technology.
Most of these improvements are
unseen but measurable. They are
improvements your students can
feel and hear.

The reasons for the long-time
success of the Bundy Resonite
Clarinet are provided in
terms of the benefits the student
the beginner and to the teacher.
Durability, precise intonation, free
response, resistance to changes in
temperature and humidity are
features that experienced teachers
use to commend Bundy Resonite
Clarinets.

If your beginners are not now
playing, or learning to play, on
the Bundy Resonite Clarinet, we
urge you to consider carefully the

advantages Bundy Resonite Clari-
nets offer you and your students
over other clarinets. Ask
your Selmer School Salesman for
more information.

The Bundy Resonite Clarinet
is available in two preferred bore
sizes: Model 1400 with .590 inch
bore, straight tone holes. Model
1401 with .577 inch bore, tapered
tone holes.
Dr. McGinnis is playing
"Clarinet Concert Music," avail-
able from The Selmer Company,
\$5.00.

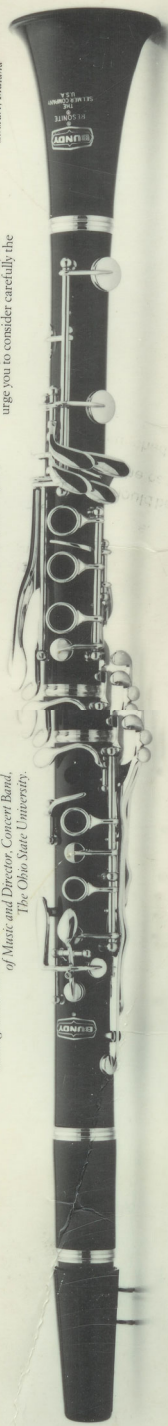



Figure 62: Selmer Company Advertisement with Dr. Donald E. McGinnis
(Used by permission of Conn-Selmer, Inc., materials copyrighted with all rights reserved)

The Selmer Company sponsored McGinnis in numerous clarinet clinics and presentations, and once he gained notoriety as a flutist, he presented on both instruments. He was a guest clinician on numerous occasions at music educator conferences, public schools, and the Mid-West Clinic in Chicago, Illinois. McGinnis received only a small stipend for these clinics and was compensated for traveling expenses.

**Dr. Donald McGinnis
Flute-Clarinet
Clinician**

Dr. Donald E. McGinnis, internationally recognized authority on wind instrument performance and Selmer clinician will present "Practical Pedagogy Enhances Flute-Clarinet Sound" at the Midwest Band and Orchestra Clinic.



Dr. Donald E. McGinnis

Dr. McGinnis, who currently heads Ohio State University's instrumental division and directs its concert band, has extensive experience as a conductor, performer and recording artist with many of our nation's finest orchestras and ensembles. During his years of orchestral playing he performed under the baton of many of the world's greatest musicians including George Enesco, Nadia Boulanger, Aaron Copland, Igor Stravinski, Dmitri Mitropoulos and Robert Craft. His solo appearances have drawn highest praise from the most demanding music critics.

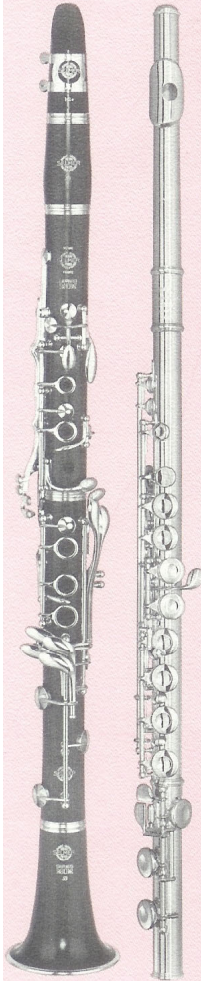
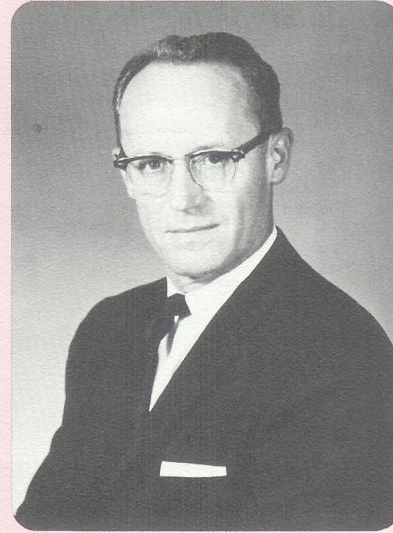
Under McGinnis' baton the Ohio State University Concert Band has become internationally famous. In addition to his duties on the faculty of the school's music department, he serves as a Selmer flute/clarinet clinician and recording artist whose "Clarinet Contest Music" records are found in the music libraries of schools throughout the country.

In his clinic McGinnis will analyze band scores of high school level music and present clear technical suggestions as to what can and should be taught to improve flute-clarinet sections at all levels of performance.

Figure 63: McGinnis clinic article; n.p., n.d.

DONALD E. McGINNIS

Clinician/ Consultant Clarinet & Flute



Dr. Donald E. McGinnis, internationally recognized authority on wind instrument performance, currently heads the Ohio State University School of Music Performance Division and directs its Concert Band. His extensive experience as a conductor, performer and recording artist has been highlighted by performances with many of the nation's finest ensembles. His outstanding talents in these areas enable him to bring clinic audiences a wealth of knowledge on practical pedagogy and how it can enhance flute and clarinet sound.

During his years of orchestra playing, Dr. McGinnis performed under the baton of many of the world's greatest musicians including George Enesco, Nadia Boulanger, Aaron Copland, Igor Stravinski, Dmitri Mitropoulos and Robert Craft. His solo appearances under such distinguished conductors as Izler Solomon, Louis Lane, Henry Mazer and William F. Santelmann have drawn the highest praise from the most demanding music critics.

Under McGinnis' baton, the Ohio State University Concert Band has become internationally famous and has toured and recorded extensively. In addition to his duties on the faculty of the School of Music and as a Selmer flute/clarinet clinician, he is also highly active as a recording artist whose "Clarinet Contest Music" and other records are found in the music libraries of schools and student musicians throughout the country. His book and record "Etudes for the Advanced Clarinetist" is considered a superior treatment of special problems of clarinet technique and an especially valuable aid to instrumental teachers.

Dr. McGinnis, who is a graduate of the Oberlin Conservatory of Music and holds M. A. and Ph. D. degrees from the University of Iowa, has also written and arranged an extensive amount of music for band and smaller wind ensembles.

Selmer[®]

For information relative to availability and fees write to Selmer, P. O. Box 310, Elkhart, Indiana 46514

Figure 64: Selmer Company Advertisement
(Used by permission of Conn-Selmer, Inc., material copyrighted with all rights reserved)

McGinnis felt certain subjects were vital for discussion in clinics. His favorite topics included: *Teaching the Clarinet*, *Clarinet Articulation*, *Tonguing Problems in Teaching Clarinet*, *Clarinet Fundamentals*, *The Flute in Ensemble*, *The Flute-Clarinet Section and the Conductor*, *The Band Director Faces the Problems of the Flute-Clarinet Section*, and *Principles of Phrasing*. McGinnis prepared handouts for each topic.⁴²⁰



Figure 65: McGinnis presenting a clarinet clinic;
Victor Zajec, *The First 50 Years: Mid-West International Band and Orchestra Clinic*, (Dallas: Taylor Publishing Company, 1996), 229.
(Used by permission of the Midwest Clinic)

In the late 1980s, the Selmer Company published a newsletter, *The Clarinet World of Selmer*, in which McGinnis was featured in a question and answer series titled *Ask Dr. Donald E. McGinnis*. McGinnis was considered an authority on the woodwind section in both the concert band and orchestral settings.⁴²¹

⁴²⁰ Clinic handouts are located in Appendix I.

⁴²¹ Harry Begian, telephone interview with author, March 27, 2005.

ASK Dr. Donald McGinnis

1. *What is meant by the term "thumb pressure"?*

This is an important technique to facilitate the response of notes in the upper clarion register in *pp* attacks. Simply push the left thumb forward and pivot the clarinet ever so little. Do not neglect support!

2. *What can I do to eliminate excessive jaw motion in articulation?*

Try this: Fit your mouthpiece with a responsive reed. Attach the barrel, cup your hand over the combination and produce an easy, steady D natural (fourth line). Set metronome at 50, look in a mirror, and begin with a "De" sound, six per beat, then five, four, three, two, and one. As you come "down the ladder," gradually change the sound to a

staccato "tut." Keep up air flow as you do this, interrupting *only* with the tongue action. Next do this over and over with the entire clarinet, increasing metronome speed notch by notch. It works! By-products are increased speed, clean staccato, and improved sound and style.

3. *What exercises will help me to open my throat when playing?*

"Hum and play" is my favorite. Try it first with a light reed, hum lightly, and play in easy range. Perfect match of pitches is desirable, but not absolutely necessary.

4. *Should I be able to double tongue? If so, how should I learn this technique?*

Few clarinetists can sound good

when double tonguing, though it is not uncommon among the great technicians in our service bands, who must articulate with the rapidity of a violin (in transcriptions), flute, or trumpet. If you have excellent tone, control, and a good single tongue, allot some time each day. Use the "tu ku" syllable; work *many hours* in the chalumeau register, gradually moving higher in chromatic and diatonic scales. Fit your reeds to accommodate this technique in sound and response. Good luck!!

—Dr. McGinnis is Professor Emeritus at Ohio State University, where for many years he served as director of the concert band. If you have a question for Dr. McGinnis, write him at 2991 Rockford Drive, Columbus, Ohio, 43220.

Figure 66: "Ask Dr. Donald McGinnis" column in Selmer Company newsletter, Opus 2; n.d. (Used by permission of Conn-Selmer, Inc., material copyrighted with all rights reserved)

The relationship between McGinnis and the Selmer Company lasted nearly thirty years, but McGinnis eventually ended this affiliation. "I could not do well on their flute. I gave several of my clinics at Mid-West on the Selmer Model flute, and it was difficult because it was not a great flute. Since I switched to the Selmer clarinet, I have never reneged on that. Even now in lessons with kids, I play on my 10-G designed by Anthony Gigliotti."⁴²² Through his association with the Selmer Company, McGinnis became acquainted with guest artists affiliated with many of the instrument companies in clinics and workshops, many of whom later became guest artists with The Ohio State University Concert Band.

⁴²² Donald E. McGinnis, interview with author, April 8, 2004, 10.

Guest Conducting

Throughout his career, McGinnis spent a considerable amount of time away from home guest conducting high school, all-state, and college bands. He has served as a conductor, soloist, or clinician in forty-five of the fifty states, in Japan, Europe, Mexico, and Canada.⁴²³

On April 4, 1954, former band director from Oberlin Conservatory Arthur Williams invited McGinnis to conduct his *Symphony for Band* with the Ohio Intercollegiate Band.⁴²⁴ He shared this guest conducting position with renowned pianist and composer Percy Grainger. McGinnis considered the Australian composer a “unique” man: “He would on the stage instead of walking over to the steps and walking up the stairs.... he jumped like a kangaroo.”⁴²⁵ In May of 1954, McGinnis received a letter of praise from Grainger regarding his *Symphony for Band*.⁴²⁶ McGinnis also was the guest conductor of the National Intercollegiate Band in 1979.⁴²⁷

⁴²³ See Appendix J for listing of guest conducting, clinics, and adjudicating events.

⁴²⁴ “National Intercollegiate Band,” *Kappa Kappa Psi*, <http://www.kkpsi.org/nationalintercollegiateband.asp> (accessed April 19, 2005). “One of the most exciting programs Kappa Kappa Psi and Tau Beta Sigma, begun over half of a century ago, is the National Intercollegiate Band.... Open to all qualified musicians, whether or not they are members of the Fraternity or Sorority, the NIB brings members face-to-baton with some of the most dynamically stimulating composers and respected conductors in America. Dr. F. Lee Bowling, Kappa Kappa Psi National President (Alpha Iota) from 1941-1947, is regarded as the Founder of the National Intercollegiate Band. The NIB was Bowling’s cherished idea, and through the years he worked to develop a plan that firmly established the organization as a national service project for the Fraternity and Sorority. Bowling had placed his belief in such an organization on the results of the intercollegiate band which had been held since 1933 by the colleges and universities of the Rocky Mountain area. Each college sent representatives to a chosen place where much time and effort was given to the preparation of a concert.... The success of this movement gained headway to some extent before the war and district intercollegiate band concerts were held in the states of Oklahoma and Ohio.”

⁴²⁵ Donald E. McGinnis, interview with author, June 30, 2003, 1.

⁴²⁶ ⁴²⁶ “National Intercollegiate Band,” *Kappa Kappa Psi*, <http://www.kkpsi.org/nationalintercollegiateband.asp> (accessed April 19, 2005).

When approaching bands with little knowledge of their playing capacity, McGinnis maintained the philosophy, “To give the people in the group the finest musical experience they can have, in playing the music by the best composers they are capable of playing.”⁴²⁸ Selecting appropriate music was paramount:

It is always a give and take when you do those kinds of things. I think some people program awfully cozy, and then everything sounds great, but the kids are not challenged.... If I were to fault myself, I would say that I probably always programmed things that were too demanding of the group. But on the other side of the coin, it was music that some of the finer groups would love to play.... I would try to have this be an education for the kids.⁴²⁹

McGinnis chose a variety of repertoire including a quickstep march, a lyrical piece, a large work for band, and some smaller pieces. He rarely programmed a solo piece on guest conducting appearances, “because I did not know how well the solo chairs in the band would play. I did not want to feature someone who was not the best player in the band.”⁴³⁰

In his numerous guest-conducting appearances, McGinnis observed common musical elements that required attention: phrasing, style, articulation, dynamics, and intonation. “When I talk about phrasing, I am talking about expression and the beauty of a musical line. As one of the great conductors said in his book [Wagner], ‘Find the melody in every measure.’⁴³¹ This was a guiding principal for McGinnis’ teaching and performing.

⁴²⁷ Ibid.

⁴²⁸ Donald E. McGinnis, interview with author, March 25, 2004, 12.

⁴²⁹ Ibid., 9.

⁴³⁰ Ibid.

⁴³¹ Donald E. McGinnis, interview with author, March 25, 2004, 10.

I would work on dynamic contrast of course, the rise and fall of the phrase, this wonderful line of the arch of the phrase and coming back at the end of it, defining where the phrase begins and where it goes, and where it comes back. I rehearsed always from the basis of ‘With whom are you playing at that point?’ I almost always told my flutes in woodwind ensemble passages, ‘do not listen to your fellow flutists, but listen to the clarinet with whom you are doubling.’⁴³²

McGinnis attempted to ensure his guest conducting was an educational experience for students and conductors. He often grew frustrated when directors were not present in rehearsals. “The directors were not there! They would bring the kids in, then go to the cafeteria to drink coffee or shoot the breeze. They did not stay in my rehearsals to learn anything.... The attitude of the directors was a reflection on their students.”⁴³³ This eventually began to weigh heavily on McGinnis, and when elbow pain severely worsened to necessitate cortisone injections, he no longer accepted guest-conducting invitations.

Past-President of The American Bandmasters Association, colleague, and friend, Mark Kelly witnessed McGinnis as a guest conductor with the 1963 Iowa All-State Band.

It was one of the finest experiences I had as Chair... watching him rehearse and maintain the rapport of high expectations while never seeming to intimidate those high school students. He simply had a posture and maintained an atmosphere that students knew he meant business. He was probably a text book example of how to deal with 280 Iowa high school students in one band at one time with limited rehearsal time.⁴³⁴

According to colleague and former student Barry Kopetz, “Dr. McGinnis is one of the most knowledgeable musicians I have observed on the podium. He was able to draw from all of his life’s experiences to bring out the best in the music. From his days as a professional performer to his days as an orchestral conductor, he brought insights to the

⁴³² Ibid., 11.

⁴³³ Ibid., 10.

⁴³⁴ Mark Kelly, questionnaire response to author, January 22, 2005, 2.

podium that were always most illuminating.”⁴³⁵ McGinnis’ career with The Ohio State University and affiliations outside the university launched a vast network of friends and colleagues across the United States and abroad, and gained him respect as a superb conductor, educator, and performer.

⁴³⁵ Barry Kopetz, questionnaire response to author, October 2, 2004, 2.

CHAPTER 7

RETIREMENT: 1979 – 2005

After a thirty-eight year career with The Ohio State University School of Music as conductor, performer, and educator, McGinnis felt it was time to retire. While a teacher, mentor, and friend to hundreds of musicians at the university and beyond, he forged a reputation as an exceptional flutist, clarinetist, and conductor, directing the Concert Band to national recognition. The strain of fourteen-hour workdays, physical demands of daily rehearsal, and severe arm and elbow pain caused McGinnis to limit extraneous conducting and clinics, and he eventually stop conducting completely.⁴³⁶

McGinnis viewed his retirement as an opportunity to begin a new chapter in his career and for the Concert Band to begin a new era under different leadership, and he left with pride and fulfillment in his accomplishments.

I saw myself coming to the waning years instead of the growing years, and in consequence of that, my spirit was ebbing. I felt it was time for me and time for the job. I had actually toyed with the idea of trying to retire when I was fifty-five and doing other things entirely.... I put in at least fourteen-hour days. When you interview my wife, you can ask her how much I, we, put into the job. People now call it “burn-out.” I had gotten to the point where I felt I had accomplished everything I was going to accomplish at Ohio State, but I did not want to give up music.⁴³⁷

⁴³⁶ Donald E. McGinnis, interview with author, May 20, 2004, 7-8.

⁴³⁷ Ibid.

Although he officially retired in 1979, McGinnis continued to teach private woodwind lessons, maintaining part-time status in the School of Music until 1981. During this time, he pursued other musical interests, serving as interim conductor of the Capital University Wind Ensemble, musical director and conductor of the Southeastern Ohio Symphony Orchestra, and Distinguished Visiting Conductor at Indiana University of Pennsylvania. In addition, he has continued to guest conduct, present clinics, adjudicate, and maintain a private flute and clarinet studio in his home. McGinnis' academic and musical achievements have been recognized and awarded by numerous organizations, including The American Bandmasters Association, the Midwest International Band and Orchestra Clinic, and the American School Band Directors Association.

Distinguished Conducting Activities

In 1979, an invitation to conduct the Capital University Wind Ensemble persuaded McGinnis to continue conducting on a limited basis. Ray Eubanks suggested that Capital University hire McGinnis as the interim conductor while a national search was completed to replace former conductor Richard Suddendorf.⁴³⁸ He was hired to conduct the Wind Ensemble and Columbus Youth Wind Symphony and to teach conducting classes. Considering the salary, schedule, and lack of administrative responsibilities, he felt this part-time position was ideal.

⁴³⁸ Ray L. Eubanks, e-mail to author, April 19, 2005.

During the same year, McGinnis took over as the new musical director and conductor of the Southeastern Ohio Symphony Orchestra in New Concord, Ohio. McGinnis recalls that he was hired for this position based on recommendations from former students and colleagues. He embraced this new position: “I adore the orchestral repertoire, not to deprecate the band, because the band repertoire is great too, it is just totally different. When you get a good string sound, you have something you just cannot reproduce in a band.”⁴³⁹

As the assistant conductor of the Columbus Symphony Orchestra, McGinnis never chose performance repertoire; however, as musical director and conductor of the Southeastern Ohio Symphony Orchestra, he was responsible not only for conducting the orchestra, but also for selecting repertoire and guest soloists. In order to program appropriate literature for the inexperienced orchestra, McGinnis sought advice from knowledgeable orchestral musicians including Marshall Haddock.⁴⁴⁰ As the orchestra improved he programmed more difficult works and chose some of his favorite repertoire.⁴⁴¹

In partnership with Muskingum College in New Concord, Ohio, the Southeastern Ohio Symphony Orchestra performed on campus at Brown Chapel, often with the Muskingum College Choral Society and Muskingum Choirs. McGinnis frequently invited faculty from Muskingum College and The Ohio State University to perform as guest soloists. A complete repertoire list including guest artists, is located in Appendix D.

⁴³⁹ Ibid., 8.

⁴⁴⁰ Marshall Haddock became the conductor of The Ohio State University Symphony Orchestra in 1975. Marshall Haddock, e-mail to author, April 19, 2005.

⁴⁴¹ Donald E. McGinnis, interview with author, May 20, 2004, 8.

Similarities in programming between The Ohio State University Concert Band and the Southeastern Ohio Symphony Orchestra are evident through program comparison. Frequently performed orchestral transcriptions for Concert Band were chosen for the Southeastern Ohio Symphony Orchestra. The following is a select representative of pieces McGinnis chose to perform in both groups: Copland's *Outdoor Overture* and *A Lincoln Portrait*, Vivaldi's *Concerto in C Major for two trumpets*, Schubert's *Symphony in B Minor*, and Strauss' *Overture to Die Fledermaus*. In addition, McGinnis often featured local guest artists and conductors from the orchestra and community and some nationally recognized artists including world-renowned clarinetist Anthony Gigliotti. Although this is common in orchestral concerts, it also reflects McGinnis' partiality toward serving as an accompanist in concerto-like literature.

McGinnis' varied programming style is apparent throughout the orchestra programs as well, showing a partiality toward Broadway musicals, major concertos, and large choral works with orchestral accompaniment, including Handel's *Messiah*, and Mendelssohn cantatas. Each concert reflects McGinnis' tendency to program concerts fashioned with the intention of providing an exciting experience for the audience through high-quality, varied repertoire.

McGinnis retired from the Southeastern Ohio Symphony Orchestra at the completion of the 1986-1987-concert season, due to driving difficulties and poor eyesight. He had especially enjoyed this position because it gave him the opportunity to conduct some of his favorite orchestral repertoire with musicians who were enthusiastic about performing great literature.⁴⁴²

⁴⁴² Ibid., 8-9.

In 1989, McGinnis was approached by Indiana University of Pennsylvania to interview for a one-year position as interim band conductor. Located approximately sixty miles east of Pittsburgh, the position necessitated that he temporarily relocate to Pennsylvania. McGinnis committed to only one semester in this position as Distinguished Visiting Conductor of Bands at Indiana University of Pennsylvania.

I conducted all their groups, but I did not teach their conducting because their orchestra conductor was teaching that. I did not teach clarinet or flute. It was just conducting two or three groups. There was no conducting the marching band, because they already had that. It was kind of an ideal job from the standpoint of the duties I had to perform. Those were good players.... I just conducted everyday, and would help people on the outside. I had all that extra time on my hands, so we would have outside sectional rehearsals.⁴⁴³

McGinnis found this semester musically gratifying and returned to Columbus at the end of the semester.⁴⁴⁴

Special Speaking, Advising, and Adjudicating Events

During his retirement, McGinnis has frequently served as a speaker, advisor, or adjudicator for special events including the National Harp Association, and the Young Artist Competition at the International Clarinet Society. In addition, he served on an advisory board with Donald Hunsberger from the Eastman Wind Ensemble and Harry Begian from the University of Illinois to select a new conductor for the United States Navy Band.

⁴⁴³ Ibid., 10.

⁴⁴⁴ Ibid.

In 2000, George Pope, then Program Chairman for the National Flute Association, invited McGinnis to present a clinic at the National Convention in Columbus, Ohio. McGinnis was asked to discuss techniques on maintaining flute tone and technique with timesaving strategies during the later years in life.⁴⁴⁵ In his clinic, he advocated practicing fundamental techniques such as lip slurs, vibrato, and articulation on the headjoint or away from the flute, a concept introduced in lessons with flutist Maurice Sharp. “I was never able to practice what Mo Sharp tried to get me to do with putting my fingers on a table, and practice all the tricky fingerings like E to F-sharp.”⁴⁴⁶ Although McGinnis did not specifically use this exercise, he used the principal of practicing away from the flute, or on just the headjoint, for articulation, whistle tones, legato slurs, and vibrato. He also recommended effective time management, encouraging practicing techniques on the headjoint during idle activity, such as watching television or sitting in the car at a stoplight.⁴⁴⁷

⁴⁴⁵ Ibid., 11-12.

⁴⁴⁶ Ibid., 12.

⁴⁴⁷ Ibid., 11-12.

I. TONE MAINTENANCE - with time-saving techniques

- A. Avoiding loss of breath endurance: Stay fit! Jog, Walk, Swim, Be active. My favorite breathing exercise: Inhale 8 seconds, Hold 8 seconds (lungs completely full), Exhale 8 seconds (form embouchure, hiss), Lungs empty, hold 8 seconds. Increase to 10 and 12 seconds.
- B. Retain embouchure strength and flexibility.
- C. Practice head joint only: Sustained tones; Lip slurs; Hum and play; Vibrato; Whistle tones; Articulation; Crescendo - Diminuendo; Closed pipe - open pipe; Flutter tongue; Tonguing with the breath to improve vibrato and staccato sound.
- D. How to practice while watching television (football, a movie, etc.) while using A, B, and C. Explore ways to say various articulations.
1. Single tongue: Noodle-oodle-oodle.
 2. Double tongue: I took a noodle-oodle noodle-oodle trip; I dug a noodle-oodle noodle-oodle ditch; etc.
 3. Triple tongue: Took-a-te; Du-ga-de; Got a good du-ga-de got-a-de; du-ga-de got-a-ge.
- E. Play sustained tone studies and one or more slow movements daily for tone and phrasing; Sight-read; always listen for sound and intonation; Record yourself and listen to it on your car cassette player; Develop a collection of recordings of great players -- try to imitate; Play chamber music, join a community orchestra or band.

The image shows seven staves of handwritten musical notation for flute. Each staff is numbered on the left. The notation includes various rhythmic patterns, slurs, and articulation marks. Staff 1 is in G major (one sharp) and 4/4 time. Staff 2 is in G major and 4/4 time. Staff 3 is in G major and 4/4 time, featuring triplet markings. Staff 4 is in G major and 4/4 time, featuring a quintuplet marking. Staff 5 is in G major and 4/4 time, featuring a circled '1' and a circled '2'. Staff 6 is in G major and 4/4 time, featuring a circled '3'. Staff 7 is in G major and 4/4 time, featuring 'ten.' and 'be' markings.

Figure 67: National Flute Association Convention Clinic, Columbus, Ohio, August 19, 2000, page one.
(Clinic materials courtesy of Donald McGinnis)

Private teaching

As of May 2005, McGinnis still teaches several flute and clarinet students every week in his home, reaching a new generation since his retirement in 1979. He accepts students only by recommendation of a band director, which ensures that he will work with advanced and dedicated students. At the heart of his teaching is a high level of expectation for each student. Current flute student Jeanine Baumann comments: “He expects a lot; I think a good teacher expects a lot out of a student. He can demonstrate and he can explain how to do it clearly and it makes sense.”⁴⁴⁸ McGinnis’ private students have had great success in venues such as All-State Bands, Honor Bands, contests, and high school chair placements. In addition, he has formed unique bonds with many students. Baumann speaks about her relationship with McGinnis:

He has been like the second grandfather I never had... I know if I ever needed anything, I could go to him. He has taught me a lot about life, because he has been there and done it. He is almost 87! I have come in [to lessons] and said, “This isn’t fair.” And he says, ‘life is not fair.’ It is sometimes a bit of a rude awakening, but he is right. It has been a great experience, and I would not give it back for anything.⁴⁴⁹

⁴⁴⁸ Jeanine Baumann, interview with author, August 26, 2004, 10.

⁴⁴⁹ Ibid., 11.

McGinnis makes every effort to recognize the accomplishments of each student by attending most of their performances: “I usually try to go to my student’s concerts. Not only does it boost their morale, but it also shows them it is important to hear performances.”⁴⁵⁰ During his career, McGinnis attended the recitals of not only his flute and clarinet students, but also his students in the Concert Band. Donald McGinnis’ dedication to music education is a reflection on his personality, and it still provides him with a sense of fulfillment: “I still come out of my lessons with students and I am exhilarated.”⁴⁵¹



Figure 69: McGinnis with clarinet students at the 2004 Ohio All-State Band. From left to right: Shannon Wiggins, Derek Kessler, Donald McGinnis, Cynthia Wharton (principal chair).
(Photograph courtesy of Donald McGinnis)

⁴⁵⁰ Donald E. McGinnis, interview with author, May 20, 2004, 14.

⁴⁵¹ Ibid.

Awards and Honors

Donald E. McGinnis has been recognized and awarded for numerous musical achievements by prestigious organizations, such as The American Bandmasters Association, Kappa Kappa Psi, the American School Band Directors Association, The Ohio State University, the Salvation Army, and others. A complete list of awards and honors is located in Appendix I. Select representatives are described below.

On April 7, 1979, McGinnis was awarded the National Band Association Citation of Excellence. The dedication reads: “Through professional leadership you have inspired and motivated excellence in musical performance. Your record of service to our profession is one of which you may be justifiably proud and it will serve as a model to others.”

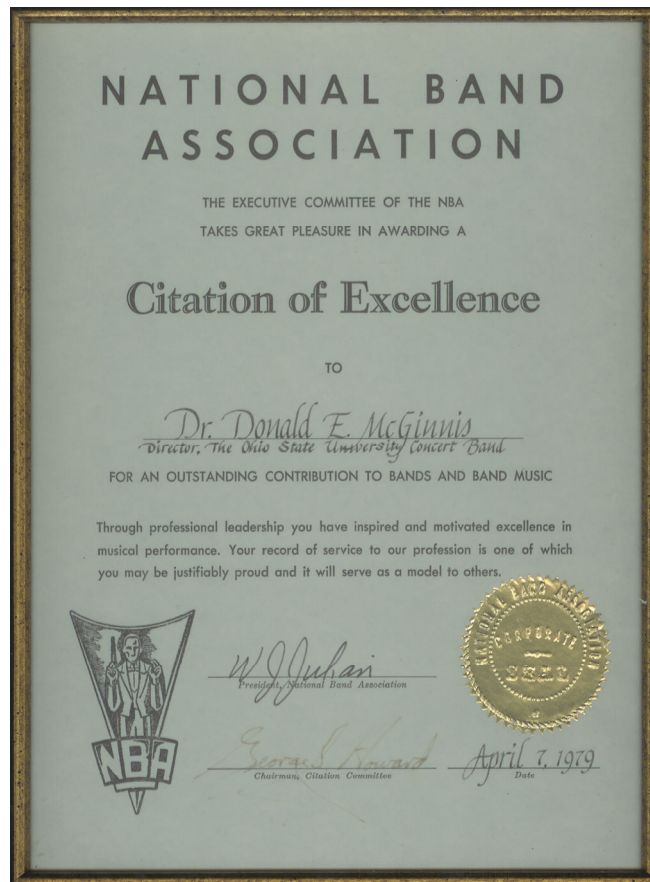


Figure 70: The National Band Association Citation of Excellence (Artifact courtesy of Donald McGinnis)

In 1981, McGinnis was presented the A. Austin Harding Award for “Valuable and Dedicated Service to the School Bands of America.” The purpose of the A. Austin Harding Award is as follows:

Exceptional contributions have been made to the school band movement by a number of individuals whose careers have not included extensive teaching in the fields of grade, junior and senior high school bands in the schools. The A. Austin Harding Award is presented to these individuals for valuable and dedicated service to the bands of America as a measure of ASBDA's esteem, appreciation, and respect for their outstanding personal contribution to the school band movement.⁴⁵²

Other notable recipients of this award include Col. Arnold D. Gabriel, William F. Santelmann, Lucien Cailliet, Frederick Fennell, John P. Paynter, Paul E. Bierley, Himie Voxman, and many others.⁴⁵³

On February 3, 1995, students and alumni of The Ohio State University Concert Band established The Donald E. McGinnis Concert Band Scholarship Fund to “provide a scholarship award to a junior member of The Ohio State University Concert Band who has demonstrated outstanding musicianship and leadership, in keeping with the standards set by Donald E. McGinnis during his distinguished tenure as director of the Concert Band.”

⁴⁵² “Austin Harding Award,” *The American School Band Directors Association*, <http://home.comcast.net/~asbda/history.html>, (accessed March 15, 2005).

⁴⁵³ Ibid.



Board of Trustees

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Donald E. McGinnis Concert Band Scholarship Fund

The Donald E. McGinnis Concert Band Scholarship Fund was established February 3, 1995, by the Board of Trustees of The Ohio State University, with gifts to The Ohio State University Development Fund from the friends of Donald E. McGinnis.

All gifts are to be invested in the University's Permanent Endowment Fund, under the rules and regulations adopted by the Board of Trustees of The Ohio State University, with the right to invest and reinvest as occasion dictates.

The annual income shall be used to provide a scholarship award to a junior member of The Ohio State University Concert Band who has demonstrated outstanding musicianship and leadership, in keeping with the standards set by Donald E. McGinnis during his distinguished tenure as director of the Concert Band. The scholarship is to be awarded annually and is not renewable. If there is no candidate for the award in any given year, the earnings are to be added to the principal. Scholarship recipients shall be selected by the Director of the School of Music in consultation with the instrumental music faculty and the University Committee on Student Financial Aid.

It is the desire of the donor that this fund should benefit the University in perpetuity. If the need for this fund should cease to exist or so diminish as to provide unused income, then another use shall be designated by the Board of Trustees in consultation with the appropriate college dean, department chairperson, or program administrative officer in order to carry out the desire of the donor.

CERTIFIED

This is to certify that the foregoing is a true and accurate excerpt from the minutes of the Board of Trustees meeting held February 3, 1995.

Robert M. Duncan
Secretary

Figure 71: Donald E. McGinnis Concert Band Scholarship Fund
(Artifact courtesy of Donald McGinnis)

Donald and Ruth McGinnis remain active in the local and national music community, supporting the arts through their attendance at musical events and their monetary contributions to various arts organizations. They regularly attend Columbus Symphony Orchestra and ProMusica performances, the opera and ballet, local jazz, university music events, and others.

I guess it is because of my great love of music and teaching.... I could not sit and look at television all day.... My love of music is too great. I cannot stop analyzing music, and I cannot stop hearing things I would like to change. I will hear flutes shrieking sharp in the Berlin Philharmonic and say, 'Why do those conductors let people do that?' I am constantly analytical, which is why I am a good teacher and a good conductor, because I could analyze myself, what I did wrong, what I could do better, what I could correct, or what would correct itself even [if] I just conducted well. That kind of analysis and criticism of a lifetime is hard to rid oneself of, because it becomes embedded in you.... When I go to hear my kids, I guess maybe I listen with both ears, one ear to listen for beautiful music, and the other to analyze what they are doing.⁴⁵⁴

In addition, McGinnis often reflects on his life and career. Although he worked hard for opportunities, he truly believes a greater authority was working in his favor.

There were things that were not so good, but mostly everything was good. It was not that things fell in my lap, because I did have to work and work. I think God has been with me all along. I do not think I thought that when I was youthful, but I have come to believe that more and more when I look back on the pattern of my life and what happened to me along the way.⁴⁵⁵

⁴⁵⁴ Donald E. McGinnis, interview with author, May 20, 2004, 12.

⁴⁵⁵ Ibid., 17.

CHAPTER 8

PEDAGOGY, PERFORMANCE, AND PHILOSOPHY

Fundamental Philosophies

As an accomplished performer and educator, McGinnis cultivated specific methods for practicing and teaching articulation, technique, vibrato, tone, intonation, breathing, and phrasing. He passed on these techniques through his teaching while also conveying the importance of listening to recordings, playing chamber music, practicing scales and technical exercises, and incorporating music theory and history into each lesson. Throughout his career, McGinnis worked diligently to perfect his skills on both flute and clarinet. “Good teaching begins with the ability of the teacher to convey his ideas to the student, show him how to practice, and stimulate him to want perfection.”⁴⁵⁶

He studied with notable flute teachers, including Robert Cavally, Maurice Sharp, Betty Bang Mather, Robert Willoughby, and Ralph Johnson, and notable clarinet teachers George Waln and Himie Voxman. He also studied the Brahms clarinet sonatas with the renowned Gustave Langenus. McGinnis practiced many hours on both instruments, not only to become a better performer, but also to become a better teacher.

⁴⁵⁶ Donald McGinnis, “Good Intonation and How to Achieve It,” *School Musician* 34 (November 1962): 44.

It was helpful to take a lesson with certain people. It was important to me that if I said, ‘Here is a tone study,’ to be able to play it. All my students understood I was not trying to be a solo flutist in the sense of being a recitalist, but I played in the quintet for seven years after the Symphony, being heard by my students, and I expected myself to play at a very good level.⁴⁵⁷

Studying with distinguished teachers was beneficial, but McGinnis further cultivated unique ideas of performing, practicing, and teaching through critical and analytical practicing.

The level of perfection and excellence with which McGinnis approaches all musical endeavors permeated his teaching, and he expected students to approach their musical pursuits similarly. Former McGinnis student Rebecca Tryon Andres comments, “Dr. McGinnis taught me how to practice, how to develop techniques necessary to play well, dedication and discipline.”⁴⁵⁸ McGinnis believes teachers can have a significant impact on students: “We are the recipients of what we have been taught and what we have heard, and are also the beneficiaries of great teachers and what they had to say.”⁴⁵⁹

Although not convinced “practice makes perfect,” McGinnis firmly believes repetition is required for the development of any skill. “If you are going to do anything well, you have to spend a distinct amount of time doing just that, but trying always to do it related to other techniques of sound, embouchure, air, and others.”⁴⁶⁰ Articulation should be practiced while developing tone, and rhythm and pulse are essential to the development of technique. McGinnis has therefore created exercises to attain a rapid and

⁴⁵⁷ Donald E. McGinnis, interview with author, January 16, 2004, 6.

⁴⁵⁸ Rebecca Tryon Andres, questionnaire response to author, January 14, 2005, 1.

⁴⁵⁹ Donald E. McGinnis, interview with author, January 16, 2004, 11.

⁴⁶⁰ *Ibid.*, 13.

clear articulation, beautiful tone, mature musical style, and great technical accuracy. “I devised these exercises for myself to have the blistering fast fingers, but with rhythm and evenness. It all begins with tempo, rhythm, and subdivision.”⁴⁶¹

While McGinnis asserts the importance of method book study to a musician’s development, he also considers that teaching techniques through fine literature is imperative to the cultivation of musical style.

I think teaching through the literature is so important, as are the methods for each instrument.... those books are marvelous to go through for the basic techniques, rhythm, and style. [But] I would never attempt to teach without the solo repertoire.... If you want my philosophy of teaching...if I were to give you just one philosophy, I would have to say that you teach the music of the greatest composers you can find for the instrument and then have them learn everything from that. Studies are one thing, but great pieces are so important.⁴⁶²

Also significant to the development of musical style is the importance of listening to recordings of outstanding players and oneself. McGinnis recorded at every opportunity to analyze his own progress, aurally study scores, listen for elements not heard in rehearsals, and to organize subsequent rehearsals. According to McGinnis, listening “trains the ear.... Every player and listener develops a sound image as you gain experience in listening, and certainly every conductor has a sound image of balance and blend, texture, nuance, and style.”⁴⁶³

⁴⁶¹ Ibid., 8.

⁴⁶² Ibid., 3-4.

⁴⁶³ Ibid., 10.

McGinnis advocates attending live performances of orchestras, chamber ensembles, jazz, voice, and other solo instruments, to learn classical literature and develop greater musical style. He often imparted insight he gained from listening, to private students and the concert band in rehearsals. Frank Hudson recalls,

Dr. McGinnis would sometimes give small amounts of information about composers, and sometimes made allusions to orchestra repertoire, conductors, and players he had worked with.... Most of the time the remarks were couched in terms that stimulated comparisons or evoked the styles of playing in great orchestras.... One of the most impressive things to me- and something that sets him apart from many of his contemporaries and practically all later band conductors that I know – is that he knew real music and attended many concerts.... He knew orchestra repertoire, chamber music, opera, and was not as limited in his outlook and tastes as many are today.... His wry comments were often made in a musical context, e.g. drawing a comparison between composers ('Boy, has he been listening to *Carmina Burana*') – a remark made while rehearsing a passage in one of the OMEA contest pieces.⁴⁶⁴

McGinnis conveyed a universality of music that transcends any obvious differences, thus musical lessons learned in one setting can be applied to other contexts. Inherent is the concept of imitation. The process of learning a musical instrument or developing musical style requires considerable imitation, primarily to develop an ideal sound image, but also to simply hear how something sounds. "You can talk about the dotted rhythm until you are blue in the face, but until you hear it, you really cannot recognize what happens to the little note versus the big note with the spacing of the notes, and the emphasis of it."⁴⁶⁵

⁴⁶⁴ Frank Hudson, questionnaire response to author, October 30, 2004, 5.

⁴⁶⁵ Donald E. McGinnis, interview with author, January 16, 2004, 6.

McGinnis often incorporated imitation into lessons through duet playing. This is especially effective with younger students who learn fundamental aspects of musicianship and ensemble through imitation. “They are an enormous help in musical style and phrasing, and in the all-important categories of rhythm and ensemble, the ability to play, not just to follow, but to lead.”⁴⁶⁶ He frequently utilizes the duets in the Rubank Advanced Method Books and other Voxman duet books with both flute and clarinet students.

McGinnis will frequently demonstrate an articulation, attack, or phrasing, and ask the student to imitate. According to flute student Jeanine Baumann, “To explain a tonguing technique, articulation, or the attack on a note, he’ll pick up his flute and demonstrate. . . . Then I think he wants me to do my own thing.”⁴⁶⁷ McGinnis demonstrates with the intention of providing a viable example for the student to follow then develop. For instance, “I never said, ‘THE way to do it’ on any instrument, because I think there are many ways to sound. There are almost as many clarinet sounds as there are clarinet players.”⁴⁶⁸ Former clarinet student Christopher Di Santo remarks that McGinnis expertly demonstrated and verbalized his ideas: “He has that most rare ability, an innate gift I think, for imparting his vast knowledge, experience and wisdom in a clear, concise verbal way, while being able to demonstrate his pedagogical concepts through his playing during lessons.”⁴⁶⁹

⁴⁶⁶ Ibid.

⁴⁶⁷ Jeanine Baumann, interview with author, August 26, 2004, 10.

⁴⁶⁸ Donald E. McGinnis, interview with author, September 19, 2003, 16.

⁴⁶⁹ Christopher Di Santo, questionnaire response to author, January 23, 2005, 2.

McGinnis empowers students to grow in their musicianship by incorporating music theory into private study. “I want them to know how to form a chord, with a root, third, and fifth, then if it is a dominant seventh chord, what the word dominant means. They have to know the tonic, supertonic, mediant, subdominant, and what “sub” means.... I bring things like this into my teaching.... It makes them learn about music, and it trains their ears.”⁴⁷⁰ This holistic approach helps students understand fundamentals of music and therefore develops better players. Flute student Jeanine Baumann comments: “We talk about that [music theory] in pieces and it makes sight-reading a lot easier. I can look at something and say, ‘that’s a dominant seventh chord, or that’s a G-flat scale starting on a different note.’”⁴⁷¹

McGinnis feels historical knowledge of music is important in elevating performance quality and understanding the inherent difficulties of a particular passage. Baumann states, “He talks about F-sharp was first finger and not fourth finger on the right hand. Sometimes you can feel that in your music when it has a lot of F-sharps in it, because it is a really awkward move, and he tells me that it used to be different.”⁴⁷²

According to McGinnis:

It is important to hear the perspective of when it happened with regard to the development of the instrument, and how the instrument sounded at that time; what kind of an instrument they had. I have a picture of flutes on the piano in my studio, and I show them what kind of flute they were playing at that time. I say, ‘You do not realize how lucky you are to have had Theobald Boehm, and [now] have all these possibilities that you can do on the flute.’ Now we play the Boehm-system clarinet.⁴⁷³

⁴⁷⁰ Donald E. McGinnis, interview with author, January 16, 2004, 16.

⁴⁷¹ Jeanine Baumann, interview with author, August 26, 2004, 2.

⁴⁷² *Ibid.*, 3.

⁴⁷³ Donald E. McGinnis, interview with author, January 16, 2004, 17.

Ruth McGinnis believes one of his greatest musical attributes is “his thorough background in music, the period in which music was written, and the way it should be played.”⁴⁷⁴ By understanding the musical history, McGinnis believes his students are more likely to perform with an enhanced sense of musical style and accuracy.

One of McGinnis’ unique attributes is his ability to perform at an advanced level on two instruments, the flute and clarinet. According to McGinnis, this ability can aid a musician in both performing and teaching.

Despite the fact that we are now in an age of great specialization, there is still a prominent place both in teaching and performance for a musician who doubles well on several instruments. Many smaller colleges cannot afford to hire a specialist in each instrument, thus creating a good position for a skilled clarinetist who doubles well on the other woodwinds. In the performance field, the brilliant and imaginative scores of radio, TV and Broadway musicals call for saxophonists who can double well on at least two other instruments.⁴⁷⁵

According to McGinnis, perfecting two instruments requires considerable practice in adjusting physical characteristics such as the lips, teeth, and tongue. The student must be prepared to accept intonation discrepancies, and even adjustments of finger pressure and posture. For McGinnis, the most difficult aspects of transition include the embouchure, jaw position, articulation, double-tonguing, and the different fingerings for F-sharp.⁴⁷⁶

McGinnis’ ability to perform exceptionally on two instruments has contributed to his reputation as a woodwind specialist in the concert band and has inspired students to pursue more than one instrument. Former McGinnis student, Richard Stoltzman stated,

⁴⁷⁴ Ruth McGinnis, interview with author, July 9, 2004, 3.

⁴⁷⁵ Donald E. McGinnis, “The Flute Double,” *The Instrumentalist* 9, no. 6 (February 1955): 20.

⁴⁷⁶ Donald E. McGinnis, “Doubling Up on Success,” *The Instrumentalist* 47 (October 1992): 28.

Probably because of him, I studied the flute at Yale with Sam Baron, and the oboe at Yale with Robert Bloom.... I think he was instrumental in making my thoughts accept that you could.... One of the things that affected me as a young student was how disciplined he was, because to do that, to maintain the level of clarinet playing and flute playing that he did, it took a tremendous amount of discipline, organization of your time, and practice routines that did what they were supposed to do.⁴⁷⁷

McGinnis has written two articles dedicated to the topic of playing two instruments,⁴⁷⁸ both of which include helpful suggestions for a clarinetist learning to double on the flute.

Technique

According to McGinnis, fine musicianship begins with mastering one's instrument. Former McGinnis student, Richard Stoltzman stated, "I think he had the philosophy that you've got to lay your foundation for technique...you want to express your personality on the music, you want to play the music in a beautiful, creative way, but you're not going to do that unless you've mastered the instrument."⁴⁷⁹ Because scales are the foundation of western literature, McGinnis believes they are foremost in the development of proper technique.

When I teach my students about the analysis of music, which is easy to do when you are in the Baroque or Classical period...a simplified melody by Beethoven, Mozart, or Bach, is a combination of primarily three things: scales, arpeggios, or sequences. Sometimes it is a combination of all three. [Scales are] absolutely imperative. If you cannot play the scale of the piece, you cannot play the piece.⁴⁸⁰

⁴⁷⁷ Richard Stoltzman, interview with author, November 4, 2003, 2.

⁴⁷⁸ Donald E. McGinnis, "The Flute Double," *The Instrumentalist* 9, no. 6 (February 1955): 20-23; Donald E. McGinnis, "Doubling Up on Success," *The Instrumentalist* 47 (October 1992), 28-30, 33.

⁴⁷⁹ Richard Stoltzman, interview with author, November 4, 2003, 2.

⁴⁸⁰ Donald E. McGinnis, interview with author, January 16, 2004, 15.

In private lessons, McGinnis requires students to play a scale related to the music being prepared. Other techniques are often incorporated, such as articulating on a scale pattern: “The *Taffanel-Gaubert Flute Method* has proven of inestimable value to me in the development of an adequate facility. Exercises should be accomplished in the many articulations indicated and played with the steady influence of a metronome.”⁴⁸¹ The application of varied articulations was a common technique in Concert Band rehearsals as well. Frank Hudson recalls, “I remember vividly that each rehearsal began with a scale or two, usually drawn from the first item in the rehearsal list, with some articulation exercises usually applied to the scale.”⁴⁸²

In order to perform scales with rhythmic precision, McGinnis has developed methods to isolate and develop finger technique on both flute and clarinet. Although not opposed to utilizing method books to practice scales, he prefers his own devised scale patterns. A favorite technique is one he termed “add-a-tone technique.” This method begins with two notes and emphasizes working slowly to play them smoothly and evenly. Once this is perfected, “I have them add a tone, gradually going up and down the scale; chromatic is the same way, as well as diatonic, whole-tone, [and] arpeggios.”⁴⁸³ Some McGinnis students refer to this method as the “McGinnis Marathon.” Although these are similar to some method book exercises, McGinnis has developed adaptations to suit his particular needs or those of the student.

⁴⁸¹ Donald E. McGinnis, “The Flute Double,” *The Instrumentalist* 9, no. 6 (February 1955): 23.

⁴⁸² Frank Hudson, questionnaire response to author, October 30, 2004, 4.

⁴⁸³ Donald E. McGinnis, interview with author, January 16, 2004, 7.

McGinnis utilizes the Rubank method books for both flute and clarinet in technique and scale development. He finds them particularly helpful when practicing major and minor scales and arpeggios in different ways, then adding melodic interpretation through etudes and duets. He advocates using three primary clarinet method books: the Klosé *Method Complete*, the Baerman *Complete Method for clarinet*, and the Langenus *Complete Method*.

In addition, McGinnis favors the David Hite collections, *Melodious and Progressive Studies* in two volumes, similar in style to the Robert Cavally's *Melodious and Progressive Studies* for flute. According to McGinnis, "people like that have helped us a great deal by putting those at a price where students can buy them. I think these books are marvelous for the basic techniques, rhythm, and style."⁴⁸⁴ Favorite flute methods include the Taffanel-Gaubert *Method Complete de Flute*, which includes the *Seventeen Daily Exercises*, Robert Cavally's *Melodious and Progressive Studies, Books I and II*, and Wagner's *Foundation to Flute Playing*.⁴⁸⁵

Attention to scales and arpeggios can develop proficient technique. In addition, McGinnis utilizes methods to cultivate rhythmic skill. He prescribes swinging the beat and playing uneven rhythms to counter uneven fingers. If the inner beat is unsteady, he places the metronome on off beats or alters the downbeat to change the emphasis of each

⁴⁸⁴ Ibid., 4.

⁴⁸⁵ Donald E. McGinnis, "The Flute Double," *The Instrumentalist* 9, no. 6 (February 1955): 23.

group. In his *Etudes for the Advanced Clarinetist*, McGinnis writes, “Another most beneficial way to gain rhythmic stability is by re-barring the music, or by changing the accent or grouping of notes (e.g. 12/8 to 6/4).”⁴⁸⁶

Awkward fingerings can occasionally produce uneven playing, and McGinnis often advocates alternate fingerings to alleviate this problem. He has developed a large repertoire of alternate fingerings from various teachers, classes, seminars, as well as by trial and error while relying on his knowledge of the harmonic series. Alternate fingerings on both flute and clarinet help to improve technique and intonation and provide variety for attacks and tone color. However, “the choice of fingering is often determined by the tempo.”⁴⁸⁷

There are certain places where we do not have blistering speed, even in a scale in thirds. It is ridiculous to try and be a purist about every single fingering. I know all the fingerings and possibilities I am teaching on both instruments, some of them from the standpoint of intonation, some from the standpoint of attacking softly, and some from a matter of the fingers.⁴⁸⁸

Paramount to advanced technique and inherent in all of McGinnis’ exercises, is the importance of rhythmic integrity. “I relate the vibrato study, the articulation study, the speed of vibrato, and so many other things to a count. How much music do you ever play that does not have a beat?”⁴⁸⁹ Flutist Phyllis Hester states, “I remember learning so much about the importance of rhythm...and to practice with a metronome.”⁴⁹⁰ According to

⁴⁸⁶ Donald E. McGinnis, and Edmund J. Siennicki, *Etudes for the Advanced Clarinetist*, (Delaware Water Gap, PA: Shawnee Press, 1969), 18.

⁴⁸⁷ *Ibid.*, 4.

⁴⁸⁸ Donald E. McGinnis, interview with author, January 16, 2004, 7.

⁴⁸⁹ Donald E. McGinnis, interview with author, January 22, 2004, 11.

⁴⁹⁰ Phyllis Hester, interview with author, September 13, 2004, 5.

McGinnis, one cannot be a good performer or conductor without possessing a strong internal pulse. “You can get away with murder as a conductor, but you cannot have an outstanding group, unless you have a tremendous metronome inside you. Subdivisions...subdivisions...subdivisions.”⁴⁹¹

Articulation

According to McGinnis, to teach articulation on both flute and clarinet, the teacher must be acutely aware of tongue placement, and when articulation is weak, this is the first element to discuss. He believes “there are multiple types of sounds in articulation that express the music.”⁴⁹² The syllable used to begin the attack varies upon note lengths, music style, and ultimately relates to the separation of the air. If a flute piece requires a legato sound, McGinnis uses a “loo” or “doo” tongue. Here legato is maintained because “...the tongue does not completely impede the line of the air or sound. It merely makes little dents in it.” In contrast, he advocates a “too” articulation for a crisp staccato note on both flute and clarinet, thereby disconnecting the air stream. “I often describe to my students that when playing staccato, you are separating notes in the sound and the air.”⁴⁹³

In nearly all types of articulation on both flute and clarinet, McGinnis stresses using a “te,” instead of an “ah.” The latter tends to change the shape of the mouth and tongue to produce a tone that is less centered. Many students over-exaggerate the staccato by using the stop-tongue technique in which the tongue cuts off a note, “tut,” completely

⁴⁹¹ Donald E. McGinnis, interview with author, January 22, 2004, 11.

⁴⁹² Donald E. McGinnis, interview with author, January 16, 2004, 10.

⁴⁹³ Ibid., 11.

impeding the air stream, and thus producing a clipped note. While he does teach stop-tonguing as a technique for producing a short note on reed instruments, McGinnis prefers other methods because of the sound it produces; however, “I have a hard time keeping them from doing that. When the band director tells them he wants it shorter, they will automatically cut off the notes with their tongue, which is a horrible sound on both the flute and the clarinet.”⁴⁹⁴

McGinnis often introduces double-tonguing at an early age, first approaching it from the sound, not from the speed of articulation, and always stressing the importance of proper breath support. “I want them to learn to play staccato, making the K sound like the T, not trying for speed, but trying for sound. This acquaints students with the idea of using these devices later to facilitate speed.”⁴⁹⁵ Once “K” sounds like “T,” he develops speed through a legato “noodle tongue,” repeating either “noodle” or “doodle” in a five-note pattern: “doodle doodle doo.” This is typically applied to scales. In the case of triplets, this becomes a four-note pattern: “di-d-ly doo.” Other flute exercises include, “I duga duga ditch,” and “I tooka tooka trip.” Advanced students are encouraged to use what McGinnis calls the “double-triple tongue:” “got a good dog a da” (GDG DGD), in which the double-tongue creates a triple-tongue feel. Below is a double-tongue exercise developed by former student Heather Schmidt, that McGinnis uses to increase speed and accuracy. This demonstrates McGinnis’ development of articulation while incorporating scales.

⁴⁹⁴ Ibid., 10.

⁴⁹⁵ Donald E. McGinnis, interview with author, January 22, 2004, 4.

The above exercise was incorporated into the commentary for the second etude in McGinnis' *Etudes for the Advanced Clarinetist* with the following explanation.

Modern clarinet literature requires not only great speed but complete control at all tempi. A slow-to-fast type of practice is still the “bread and butter” of practice routine. As preparation for this etude, tongue several three-octave scales, using eight strokes per note, then seven, six, five, etc.... This study will develop speed, endurance and amazing control of the tongue in uneven groupings (fives, sevens, etc.)⁴⁹⁶

| | | | | | | | |
|---|----|------|------|------|-----|-------|-----|
| Metronome setting: () = approx. setting | 40 | (46) | (54) | (63) | 80 | (108) | 160 |
| Tongue strokes per “tick”: | 8 | 7 | 6 | 5 | 4 | 3 | 2 |
| Metronome: | 60 | (69) | 80 | 96 | 120 | 160 | |
| Tongue strokes: | 8 | 7 | 6 | 5 | 4 | 3 | |

Figure 73: Articulation exercise from McGinnis' *Etudes for the Advanced Clarinetist*, page 6.

From proper breathe support, to tongue placement and articulation style, McGinnis is considered a master technician in articulation. Because he felt articulation was vital to developing a quality ensemble, he often devoted full clinics to this topic. Many of these concepts of articulation are outlined in the clinic materials provided in Appendix G.

⁴⁹⁶ Donald E. McGinnis, and Edmund J. Siennicki, *Etudes for the Advanced Clarinetist*, (Delaware Water Gap, PA: Shawnee Press, 1969), 6.

Breathing

Fundamental to producing a full sound and clear articulation is proper breathing and breath support. Because sound production on the flute requires considerable air, McGinnis has devised exercises to increase air capacity, and improve the speed of inhalation. Although clarinet requires less air than flute, these exercises are nonetheless helpful to the clarinet player. A favorite exercise for McGinnis is to set the metronome at sixty beats per minute,⁴⁹⁷ stand with good posture with the rib cage up and open, then proceed as follows:

Take it in eight counts to completely fill the lungs, then hold for eight counts with the lungs entirely filled. With an “ee” syllable, lips open, make a slight hissing sound, and with enough sound that the air has pressure behind it, then exhaling to completely empty. The big one that is difficult is to hold with nothing in your lungs for eight counts. Repeat this at eight counts, or go to ten or twelve.... You want to control it so you get it completely out in eight counts. If it is a clarinet player, form a clarinet embouchure as you are taking it in, or if it is a flute player, put the index finger up as though you had a flute there and draw it in.... It is imperative that you keep the jaw loose.⁴⁹⁸

Keeping the tongue and jaw relaxed is vital in training the muscles in proper breath inhalation. Without relaxation of the jaw, tongue, and throat, it is nearly impossible to inhale silently, which McGinnis believes is imperative to the breathing process.

Another common exercise is to stand with one’s back straight against a wall, breathe in and out, and focus on the movement of the abdominal muscles. To visually illustrate how breath inhalation affects the body, he will lie on the floor with a large book on his abdomen and breathe. To demonstrate lung capacity, McGinnis will place his mouth around a plastic pipe inserted into a bag, inhale all the air from the bag, and then

⁴⁹⁷ Nearly all of McGinnis’ exercises incorporate a steady beat.

⁴⁹⁸ Donald E. McGinnis, interview with author, January 22, 2004, 10-11.

exhale.⁴⁹⁹ If practiced over a period of time, this exercise visually confirms that breathing exercises can improve lung capacity. McGinnis finds these methods helpful not only in increasing air capacity, but also in developing a full sound. He frequently uses the analogy: “Get the kind of breath that will enable you to produce a wall of sound emanating from you and the instrument.”⁵⁰⁰ There are many factors involved in good tone production, but for McGinnis proper breathing and support are among the most important.

⁴⁹⁹ Jeanine Baumann, interview with author, August 26, 2004, 6.

⁵⁰⁰ Donald E. McGinnis, interview with author, January 22, 2004, 11.

FLUTE Clinic

DR. DONALD L. MCGINNIS
THE OHIO STATE UNIVERSITY

I. WARM-UP IDEAS 1-60

✓ A. BREATHING STUDY

| | |
|----------------------|------------|
| Inhale | 8 10 12 14 |
| Hold (lungs full) | " |
| EXHALE (lungs empty) | " |
| HOLD (lungs empty) | " |

repeat several times

B. HUM + PLAY (to open the throat & relax the lips)
(say "of, love, dove, etc. then blow)

C. Practice with head joint only

D. Breath attacks

1) no vibrato
2) repeat + to

pp

E. Whistle Tones LH dia

F. Fingers (chromatic - arpeggio - triads) RHT dia

2 notes 3 notes retrograde counter

add - low major scales; Major/minor chords

groupings; group/rhythm lesson

Figure 74: McGinnis' flute warm-up, tone, and technique studies, page one
(Courtesy of Donald McGinnis)

II. Tone Studies

Pivotal
 Res. vibrato
 Dynamic range
 Flexibility
 Varying the tone
 closed
 open etc.

72-90
 50-60

Intervals: $\frac{1}{2}$, 1, $\frac{1}{2}$ etc. apply breathing from I.A.

1. $\frac{1}{2}$ step study $\text{♩} = 60$

2. whole steps

3. $\frac{1}{2} + 1$

4. $8va + \frac{1}{2}$

Breathing with mm. | count for breath 10 10
 | " " " set at 12 9
 | " " " set at 24 0

Flexibility 8ve study $\text{♩} = 60$ slurred

Figure 75: McGinnis' flute warm-up, tone, and technique studies, page two (Courtesy of Donald McGinnis)

Tone Production

The production of fine tone is natural for many musicians, and McGinnis believes in this case a teacher should refrain from making changes: “I do not want to create problems if they are not there.”⁵⁰¹ However, he stresses that students who struggle with mature tone production must first develop an ideal sound image by listening to teachers, recordings, or live performances. “Once the ear has been trained to hear a good tone, the lips and other physical factors will shape themselves in such a way as to produce this tone.”⁵⁰² Although McGinnis believes national or defining qualities of bands and orchestras are melding into a “worldwide sound,” it is nonetheless crucial to spend time developing an ideal sound image.⁵⁰³

Fundamental to mature tone production is a relaxed throat, jaw, and tongue. Instead of “opening the throat,” McGinnis will “relax the throat muscles”⁵⁰⁴ using his “hot air, cold air” method: “On the back of your hand, think hot air, then make cold air. You cannot make cold air with your mouth open; you have to do it with your lips. There is a difference in your throat.”⁵⁰⁵ Additional relaxation methods include playing while humming a drone or altered pitch. Not only does this assist relaxation of the throat and jaw, but it also places the tongue in a position for optimal tone production.⁵⁰⁶

⁵⁰¹ Donald E. McGinnis, interview with author, January 16, 2004, 12.

⁵⁰² Donald E. McGinnis, “The Flute Double,” *The Instrumentalist* 9, no. 6 (February 1955): 20.

⁵⁰³ Donald E. McGinnis, interview with author, January 16, 2004, 6.

⁵⁰⁴ In McGinnis’ studies with Himie Voxman at the University of Iowa, McGinnis learned kinesthetics of the throat, and discovered that many people carry a misconception of how the throat works. McGinnis recalls Voxman stating that when people speak of opening the throat, they are actually relaxing the throat muscles.

⁵⁰⁵ Donald E. McGinnis, interview with author, January 16, 2004, 12.

In addition, tone production can be enhanced by altering the internal shape of the mouth using vowels, such as “ee,” “ah,” “oh,” and “oo,” which creates different resonance cavities, thereby affecting the air stream and ultimately tone production. Sufficient breath support is necessary especially when playing softly; however, vowels and embouchure must be manipulated based on volume and the amount of required air to maintain a centered and mature tone.

I have always thought of volume as the speed of the air. When you put a rapid speed of air through the instrument, you get a full, loud sound. When you put slower air into the instrument, you get a softer sound. But the problem comes in maintaining the center of a beautiful tone when you are playing softly, which is when we talk about support of the muscles enabling the stream of air going into the instrument. I am also a firm believer in the shape of the inside of the mouth. There are times when we have to use an ee vowel with an embouchure adjustment in order to have some resistance to the air stream and allow it to support the sound and make the kind of centered sound you want.⁵⁰⁷

Different vowels should be practiced at varying degrees of volume, on long tones, intervals, and octaves to extend flexibility and provide a variety of tone colors. McGinnis also advocates practicing on only the headjoint to isolate vowel manipulation, throat relaxation, dynamics, and whistle tones. He believes this can dramatically improve tone production, and can be a timesaving technique when practiced during idle activity, such as watching television.

According to McGinnis, performing breath attacks are beneficial to improving flute tone by providing sufficient air support to create a good sound. These should be practiced without vibrato. Because a good sound during a breath attack is difficult

⁵⁰⁶ Ibid., 14.

⁵⁰⁷ Donald E. McGinnis, interview with author, January 22, 2004, 6.

without relaxation, this can help relax the throat, tongue, and jaw. Once a good tone is established in all registers, articulation should be attached to the beginning of each attack and elongated into long tones.

McGinnis has found that placing the lip plate low on the lip, “the edge of the mouth-hole at the edge of the red of the lip,”⁵⁰⁸ produces better tone and intonation and should be practiced in front of the mirror to monitor progress. In addition, he advises maintaining proper posture to ensure the embouchure is not crooked, and the flute should be held parallel to the floor until proper lip position is developed. “The headjoint should be marked so that the mouth-hole will be always in the same position, thus permitting the lips to develop in a *definite* way, rather than *hit or miss*.”⁵⁰⁹

Finally, because unique musical timbres and colors are important for musical style, McGinnis incorporates imagery into teaching and performance. Flute student Jeanine Baumann comments: “Sometimes it will be bright, sometimes soft and pure, sometimes resonating, velvet. It depends on what piece it is. Sometimes I get an image in my head. In the *Nocturne and Allegro Scherzando*, he described it as butterflies flitting from flower to flower. Now that he described it to me, I can see that, and feel that.”⁵¹⁰ While this is a more abstract approach to teaching tone production, McGinnis finds it nonetheless effective.

⁵⁰⁸ Donald E. McGinnis, “The Flute Double,” *The Instrumentalist* 9, no. 6 (February 1955): 21.

⁵⁰⁹ *Ibid.*, 20-21.

⁵¹⁰ Jeanine Baumann, interview with author, August 26, 2004, 3.

Intonation

McGinnis believes, “We must skillfully nurture the development of the student’s intonation by helping him listen to what he plays and make adjustment in every tone and interval.”⁵¹¹ In a 1955 article titled “Good Intonation and How to Achieve It,” McGinnis wrote the following:

In teaching my flute students I usually begin from their best tone, tune as close to A-440 as possible. From there I progress in half-steps, both up and down, until the student can sustain with good tone and pitch. Next, I assign whole steps, then gradually larger intervals. These tone studies are played for me at each lesson, and suggestions made regarding tone and intonation. Just as surely as it is important to stress proper habits of posture, breathing, and embouchure, it is equally important to guide the student to a knowledge of the intonation tendencies of his instrument and teach him how to compensate and adjust notes to produce an even scale in all keys.... If the teacher is aware of these tendencies he can help the student hear himself into the correct tone and intonation center as he practices daily, and thus avoid training his ear in faulty intonation, which, try as they may, instrument manufacturers have not been able to eliminate – almost *every tone* is out of tune so that *each tone* may be adjusted into the correctness of pitch needed in a certain chord, melody, or texture.⁵¹²

McGinnis’ focus on intonation is not limited to the tendencies of the instrument. In a 1995 *Instrumentalist* article McGinnis wrote, “Good intonation is the result of good tone production and control, careful listening and adjusting, and a sufficient knowledge of the characteristics of the instrument one is playing.”⁵¹³ He expected the Concert Band to perform with good intonation at all times. His fundamental philosophy is: “Never underestimate the student’s ability to hear: he can, if it is *expected* and *now!*”⁵¹⁴ Phyllis

⁵¹¹ Donald McGinnis, “Good Intonation and How to Achieve It,” *School Musician* 34 (November 1962): 44.

⁵¹² *Ibid.*, 44-45.

⁵¹³ Donald E. McGinnis, “The Flute Double,” *The Instrumentalist* 9, no. 6 (February 1955): 22.

⁵¹⁴ Donald E. McGinnis, “Good Intonation and How to Achieve It,” *School Musician* 34 (November 1962): 45.

Hester comments, “He was always checking, and sometimes individually.”⁵¹⁵ McGinnis treated each rehearsal as though it were a performance, and “performance standards of listening and adjusting begin with the first note played, usually in the music we are preparing! Rehearsal tapings reflect how quickly and surely a group can focus its intonation.”⁵¹⁶

In rehearsals, McGinnis often indicated to whom soloists or sections should listen while adjusting pitch. “An experienced performer is constantly yielding to his musical environment, and this includes anticipation of and constant adjustment to pitch before entering the existent sound.”⁵¹⁷ Depending on register and volume, it was not unusual for McGinnis to have a soloist or section adjust the tuning of their instrument for a solo or an entire work. For instance, if the flute soloist were playing a soft solo in the high register, he might have the soloist push the tuning slide in to maintain proper intonation.

McGinnis employed several other methods to enhance proper intonation in the Concert Band. According to former McGinnis student, Howard Klug, McGinnis “was fond of turning the band around on the recital hall stage, with the woodwinds up against the back wall, so that we could hear each other better.”⁵¹⁸ This method allowed students to listen and focus on other instruments, and thus improve intonation and balance. In addition, McGinnis believed that providing matched sets of double-reed instruments,

⁵¹⁵ Phyllis Hester, interview with author, September 13, 2004, 3.

⁵¹⁶ Donald E. McGinnis, “Good Intonation and How to Achieve It,” *School Musician* 34 (November 1962): 45.

⁵¹⁷ *Ibid.*, 46.

⁵¹⁸ Howard Klug, questionnaire response to author, December 8, 2004.

clarinets, and saxophones also helped to create a more unified sound with fewer discrepancies in intonation. While it was not possible to provide all these instruments, The Ohio State University School of Music attempted to furnish as many as possible, with the exception of the B-flat clarinets and the alto saxophone.⁵¹⁹

Vibrato

When approaching vibrato, McGinnis feels a flutist must first possess basic qualities of a centered tone and embouchure. “It is usually a mistake to use vibrato early, thus concealing many of the tonal problems which should be corrected. However, if the vibrato sings forth freely and naturally, it can be developed along with the tone and used in some of the interval studies; but it should be avoided in technical studies and in some tone studies (such as the crescendo-diminuendo study).”⁵²⁰ Flutists from McGinnis’ generation were often hesitant to teach vibrato, likely due to the ambiguity of production. In fact, McGinnis’ teacher Robert Cavally rarely answered questions on vibrato: “I would ask him about the speed of vibrato, and he would bi-pass it and say, ‘I don’t really want to answer that question. It will come as a consequence of the music.’”⁵²¹

In general terms, McGinnis believes vibrato “is like singing, a consequence of the process of making sound and letting it vibrate; I think it is also definitely in the throat. There are times when you feel the vibrato is vibrating way down.... I think it is a

⁵¹⁹ Donald E. McGinnis, “Good Intonation and How to Achieve It,” *School Musician* 34 (November 1962): 45.

⁵²⁰ Donald E. McGinnis, “The Flute Double,” *The Instrumentalist* 9, no. 6 (February 1955): 22.

⁵²¹ Donald E. McGinnis, interview with author, January 22, 2005, 5.

wondrous thing that just happens as a consequence of getting a beautiful sound.”⁵²²

Mechanically, he feels it is the fluctuation of pitch and intensity, but stresses the most important element of vibrato is to use it to create a beautiful blending sound. “A flutist using a fast vibrato blends easily with other instruments, but a slow vibrato will drive the clarinets wild... Flute sections that use a wide, heavy vibrato create problems because it hinders good balance and blend and creates pitch problems. A pitch-oriented vibrato changes up and down rather than in intensity and disturbs ensemble intonation.”⁵²³

For those whom vibrato does not come naturally, McGinnis has devised several techniques for its development. “I am fond of the idea of teaching it with a “huh” instead of thinking of it as being a slow wave coming in from the ocean with a pitch change. It is probably a combination of many things.”⁵²⁴ A favorite exercise is to set the metronome at sixty beats per minute, playing “huh” in groups of four, five, six, and seven pulses per beat, then worked both faster and slower until an ideal sound is produced. McGinnis also uses a train exercise, in which the vibrato gradually speeds up and down to reflect the sound of a train accelerating and decelerating.⁵²⁵ McGinnis feels these exercises are necessary to producing many styles of vibrato available for any performance.

⁵²² Ibid., 5-6.

⁵²³ Donald E. McGinnis, “The Flute Double,” *The Instrumentalist* 9, no. 6 (February 1955): 30.

⁵²⁴ Donald E. McGinnis, interview with author, January 22, 2004, 6.

⁵²⁵ Jeanine Baumann, interview with author, August 26, 2004, 4.

Listening to recordings also proves helpful in teaching and performing vibrato. McGinnis' students are often given recordings to analyze vibrato speed and style. "The player should be cautious about his vibrato; he should listen and try to imitate such tones as those produced by eminent flutists like Moyse, Laurent, Kincaid and Baker."⁵²⁶

The use of vibrato to clarinetists is often controversial, and according to McGinnis, should be used with discretion and in the proper setting. On the occasion that a clarinetist uses vibrato in the style "à la Benny Goodman," McGinnis prefers lip vibrato to diaphragmatic vibrato, as it is easier to control and provides greater variety.⁵²⁷

Conducting

Musical principles adopted in practice and private teaching, were often applied to conducting classes and Concert Band rehearsals. He stressed fundamentals and playing musically with style, precision, and balance. Most rehearsals began with warming up in the music. "I would usually turn to the things that were giving us problems, either technical, control, style, or do an exercise on a scale, but...I had only forty-eight minutes."⁵²⁸ In a 1969 article titled *Rehearsal Warmups and Intonation*, McGinnis stated, "A beginning warmup should be helpful, instructive, and short. If you do not get to the music within a matter of a few minutes – a maximum of five – you have used too much rehearsal time and there is not enough left for the music."⁵²⁹

⁵²⁶ Donald E. McGinnis, "The Flute Double," *The Instrumentalist* 9, no. 6 (February 1955): 22.

⁵²⁷ *Ibid.*, 30.

⁵²⁸ Donald E. McGinnis, interview with author, October 3, 2003, 12.

⁵²⁹ Donald E. McGinnis, "Rehearsal Warmups and Intonation," n.p., n.d., 161.

An opening scale served a specific purpose:

There should be a real intonation purpose in the scale. Every tone must be humored and in tune, with octaves and unisons perfectly in tune, as beat-less as possible, and adjusted for all other intervals. Work constantly with this premise. Adjust the intervals so that you have a scale in which a second degree sounds like a second degree of a scale. In other words, your ear tells you if there is a chord underneath and somebody plays a melody above that scale, out of tune.⁵³⁰

Because instruments were not sufficiently warmed up at the beginning of rehearsal, McGinnis refrained from tuning at this point. Instead, he might ask for a unison note in the music, and carefully tune as needed, usually from the bass instruments up.⁵³¹

“I was not big into tuning and retuning. That is not what music is about.”⁵³² He would indicate if an individual or section needed adjustment, often suggesting an alternate fingering or adjusting the note based on its chord position or if it were a flat fifth or sharp sixth harmonic. McGinnis frequently sought advice from studio teachers if intonation in a certain instrument group grew problematic.

According to McGinnis, a conductor can significantly improve the intonation of the band by anticipating pitch problems before the rehearsal. A conductor should understand intonation tendencies of each instrument, how they are affected by temperature and dynamics, and should be prepared to make suggestions. He recommends four books to assist the conductor in this process: James Pellerite’s *A Modern Guide to*

⁵³⁰ Ibid., 162.

⁵³¹ Howard Klug, questionnaire response to author, December 8, 2004.

⁵³² Donald E. McGinnis, interview with author, January 22, 2004, 7.

Fingerings, Ralph Pottle's *Tuning the School Band and Orchestra*, Donald Stauffer's *Intonation Deficiencies in Wind Instrument Performance*, and Siennicki-McGinnis' *Etudes for the Advanced Clarinetist*.⁵³³

Although McGinnis occasionally drilled problematic sections in rehearsal, he emphasized individual preparation to the success of the band. "He developed our pride in our work, and our sense of the importance of individual contributions to a larger cause."⁵³⁴ McGinnis did not require sectionals, but students took the initiative themselves: "We might drill a technical passage [in band], but I had the good fortune to have good leaders in my band. Each section leader took the responsibility of holding sectionals."⁵³⁵ Students in The Ohio State University Concert Band were conscious of McGinnis' high expectations and his emphasis on individual preparation:

We strove for excellence in precision of attack, accurate rhythm, and clarity of ensemble. He expected technical perfection, but understood that demands were sometimes unrealistic, and always had suggestions for alternate fingerings, or dividing a passage between players to achieve maximum clarity. He commanded our attention, and drilled us until we achieved his expectations. We frequently made recordings, which furthered our desire to be the best, as we all understood our pride and his were at stake.⁵³⁶

Concert Band rehearsals were efficient and organized, with each rehearsal outlined on a chalkboard for students to organize music and be prepared for the order of events. Once the music began, he rarely stopped unless something required attention. Many instructions were communicated through a glance or non-verbal communication, but if verbal communication was necessary, he was succinct.

⁵³³ Donald E. McGinnis, "Rehearsal Warmups and Intonation," n.p., n.d., 168.

⁵³⁴ Rebecca Tryon Andres, questionnaire response to author, January 14, 2005, 3.

⁵³⁵ Donald E. McGinnis, interview with author, October 3, 2003, 12.

⁵³⁶ Rebecca Tryon Andres, questionnaire response to author, January 14, 2004, 2.

The following two figures include common rehearsal phrases McGinnis used to clearly and efficiently express his ideas.

Rehearsal phrases





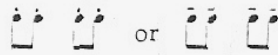

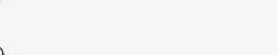
- (1) Prepare the attack—attack clearly.
- (2) Listen for the releases—ensemble.
- (3) Tune to the bass note of the chord.
- (4) Clarinets keep pitch down, so flutes will not sound flat.
- (5) Clarity, pungency, accent.
- (6) Follow the beat; do exactly what the baton says.
- (7) Dynamic inflection
- (8) You must believe that you can play still softer.
- (9) Melodic flow—fluidity in technic
- (10) “Hit” the note versus “lift” the note.
- (11) Press-release: almost a tenuto style
- (12) Space
- (13) Play the little notes:  “Hook” the sixteenth note: 
-  
- (14) Group the notes in rhythmic motion (group the sixteenth note with the next notes).
- (15) Always have a lead pencil at rehearsals for dynamics, wrong notes, slurring and grouping.
- (16) Sing!
- (17) Find the melody in every measure: find the peak of the phrase.
- (18) Subordinate your part to the melody. If you cannot hear it, you are too loud.
- (19) The composer cannot possibly indicate all nuances and subtleties; they must be added.
- (20) How short is short? How long is long? How loud is loud? How fast is fast?
- (21) Play lighter in virtuoso passages. Keep the air stream working for you.
- (22) You must begin and end absolutely together—and ideally play everything between.
- (23) Longer notes for forte volume, shorter notes for piano (and vice versa)
- (24) For control in pianissimo, close the oral cavity and support firmly (mild hiss).
- (25) When music is rapid, don't try to tongue too short.
- (26) Don't stop the tones with the tongue when you want legato or melodic shaping.
- (27) In fact, when should the tones be stopped that abruptly?

Figure 76: Common rehearsal phrases used by Dr. Donald E. McGinnis. Donald E. McGinnis, *Rehearsal Warmups and Intonation*, n.p., n.d., 172.

- (28) Wait for rapid notes (or grace notes); then play them quickly and succinctly.
- (29) Use the same sound on every note:  or 
- (30) Use different sounds on each note: 
- (31) Use the same volume on each note.
- (32) Tempo rubato—bend the phrase.
- (33) Play on top of the sound (or tempo).
- (34) Do not change either pitch or tone quality for forte-piano, crescendo, or diminuendo.
- (35) Center the tone and the intonation.
- (36) Intonation is often a matter of sheer pride and determination.
- (37) Play exactly (not approximately!) what the composer wrote: notes, slurs, dynamics, rhythm.
- (38) Don't run away from the first note. Set it with accent and/or tenuto. Your tempo deviations are usually in consecutive notes of the same value.

Ways to practice a difficult passage:

- (1) Slow-fast
- (2) Diverse articulations
- (3) Diverse rhythms
- (4) Group threes in four, group fours in three, and so on
- (5) Diverse groupings; especially uneven ones such as five or seven
- (6) Diverse accents or tenuti
- (7) Combinations of any of the above
- (8) Re-bar the passage:

$$\frac{12}{8} \text{  = \frac{3}{4} \text{ $$


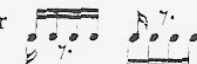
- (9) Delete the rest(s) and practice from the note
- (10) Divide the difficulty:  or 

Figure 77: Common rehearsal phrases and practice techniques used by Dr. Donald E. McGinnis. Donald E. McGinnis, *Rehearsal Warmups and Intonation*, n.p., n.d., 173.

According to McGinnis, perhaps the most important element in conducting an efficient rehearsal is to thoroughly prepare through careful score study. McGinnis spent significant time marking scores and preparing when and how to give visual cues.

I would always mark my scores before rehearsals. I like to use blue lead pencil, not ink, so that I could get a little larger mark to give myself a clue as to what is important. Also, a good conductor knows the abbreviations of all the instruments, so *fl.*, *ob.*, *cl.*, or an entire clarinet section, *cls.*, *fls.* I would often get my visual cue and look at the section, but I would not keep looking at them as we got started. They see your eyes. If the conductor is any good at all, you are going to see the eyes.⁵³⁷

In addition, McGinnis studied scores through listening to recordings, often times in transit. “I recorded as soon as I could, or got a recording and put it on cassette. I had it in my car going to and from the university.... I am so much an ear person. But if it was a new work, I wanted to make a recording in rehearsal.”⁵³⁸

For McGinnis, communication with the baton was absolutely imperative in leading an efficient rehearsal. Former McGinnis student Rebecca Tryon Andres comments, “His command of the baton and his logical clarity result in a totally readable beat, and he gives not only tempo, but phrasing, style, articulation and dynamics. He understands, and shows, all the information a group needs to see to play well. His thorough knowledge of ensemble techniques is applied instantly for immediate improvement.”⁵³⁹ McGinnis’ stick technique was very specific but varied to reflect the music: “If the music was small, my beat was small. If the music was large, it would depend on if we had to hold the tempo...young players rush. You cannot stop people

⁵³⁷ Donald E. McGinnis, interview with author, October 3, 2003, 16.

⁵³⁸ *Ibid.*, 17.

⁵³⁹ Rebecca Tryon Andres, questionnaire response to author, January 14, 2005, 2.

from rushing if your beat is big. I figured there was a rectangle, that started with the top of my head, it went to a little past my shoulders, down to the middle of my chest, and that is where I conducted. . . . I was small, big, huge, medium.”⁵⁴⁰

Effective stick technique is only one element involved in conveying the music; facial expression is another. Conducting student Elaine Ostrander recalls McGinnis taught physical and facial gestures in conducting classes to convey meaning without verbal communication.⁵⁴¹ Physical and facial expressions serve specific purposes:

I tried to “look the music” Did you ever notice when a person is talking seriously with you, he or she does not constantly look at you. . . . They will blink, or look away, and then they will make eye contact again. If you were playing a difficult solo for a performance, I would look at you to make sure you give me the indication that you are ready, and I would probably smile, which is one of the few smiles you will get through the whole piece. I want to put you at ease. . . . There is something in hypnotism as a conductor or a player. The conductor is really playing the passage with you, and if [he] is not playing the passage with you, he is not a good conductor.⁵⁴²

Former student Katherine Borst Jones states his facial expressions were,

Emotional, intense. . . in your face a little, and his motions were big too, so he would come toward the section with his body and his arm motions. I would say his face mimicked the music. His eyes were specifically intense, not soft, but energized. . . . The intensity was the movement of the music, of the line. . . that is what he was showing, and that is what his face was showing, that music has line.⁵⁴³

⁵⁴⁰ Donald E. McGinnis, interview with author, October 3, 2003, 15-16.

⁵⁴¹ Elaine Ostrander, telephone interview with author, March 19, 2005.

⁵⁴² Donald E. McGinnis, interview with author, October 3, 2003, 16.

⁵⁴³ Katherine Borst Jones, interview with author, September 10, 2004, 3.

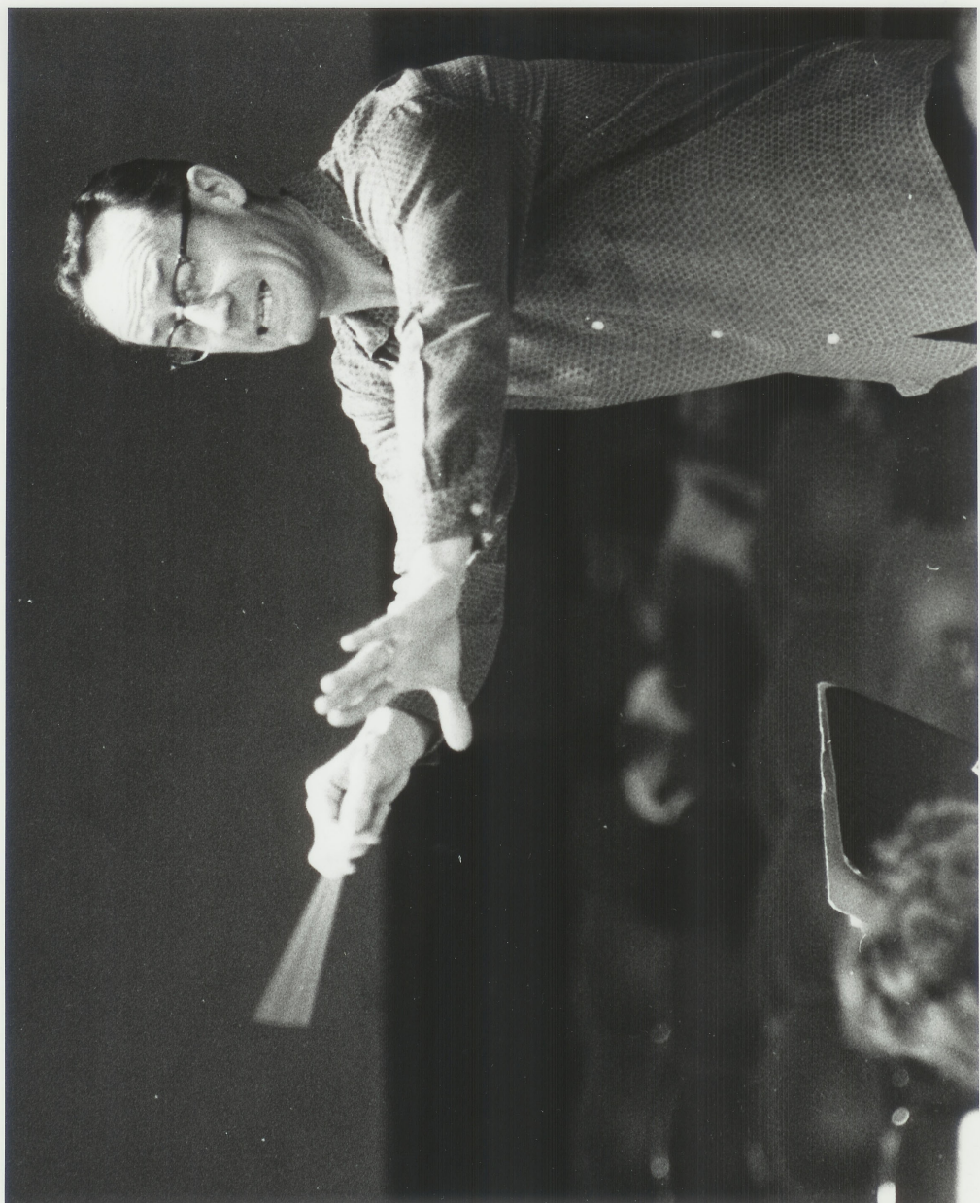


Figure 78: McGinnis rehearsing The Ohio State University Concert Band,
photographer and date unknown.
(Photograph courtesy of Donald McGinnis)

McGinnis asserts one of the conductor's main purposes is to show musical phrases. The conductor does not simply indicate the beat: "They conduct the phrases, they do not conduct the barlines."⁵⁴⁴ Former McGinnis student Richard Stoltzman stated, "Music isn't a metronome, and that's not what conductors are.... I'd call him [McGinnis] *Maestro*, rather than a conductor...he wasn't just trying to keep us together, he was really trying to show us the score.... like a visionary, he's there imagining for you what you could be, and not just you, but you as part of this ensemble."⁵⁴⁵ Student Christopher Di Santo remarks, "He had complete mastery of all aspects of baton technique. His superior analytical knowledge of each piece on a program, combined with the necessary integrity toward the composer's intentions, allowed Dr. McGinnis to convey with undisputable conviction honest, enlightened, and always inspired interpretations through his baton, with its inherent, attendant gestures."⁵⁴⁶

These elements were not only practiced in rehearsals, but also taught in conducting classes. Conducting student Frank Hudson states, "It always seemed to me that one reason he was able to get so much out of the Concert Band was that he had trained most of the players in conducting principles himself, so we all knew exactly what he wanted from each baton gesture."⁵⁴⁷ Students were taught the full spectrum of good conducting, from beat and ictus, to conducting phrases; from score

⁵⁴⁴ Donald E. McGinnis, interview with author, August 21, 2003, 12.

⁵⁴⁵ Richard Stoltzman, interview with author, November 14, 2003, 3.

⁵⁴⁶ Christopher Di Santo, questionnaire response to author, January 23, 2005, 3.

⁵⁴⁷ Frank Hudson, questionnaire response to author, October 30, 2004, 7.

preparation, to dealing with the percussion section.⁵⁴⁸ Former conducting student Paul Droste recalls: “When I took a conducting class from Dr. McGinnis, I found that he ‘practiced what he preached.’ What he would teach us to do in class, he then did in Concert Band rehearsals. His musicianship was a combination of preparation and talent, and his ear for intonation was awesome.”⁵⁴⁹

Although conducting classes were sizable, McGinnis allowed each student to make mistakes and learn to correct them. Former conducting student Barry Kopetz comments: “Dr. McGinnis was insistent that each conductor become musically prepared for the podium. He was more than patient with the large classes of conducting students, allowing each of us to try, fail, and try again. It was during my final examination for his conducting class that I realized the importance of ‘listening’ as a conductor. The stick technique, while important, is but ten percent of the challenge.”⁵⁵⁰

Conducting classes began with basic terminology, reviewing conducting texts such as Elizabeth Green’s *The Modern Conductor*, and learning fundamental baton exercises. After mastering basic techniques, each student practiced conducting the class band, and when choral music was incorporated, the conducting class formed a choir.⁵⁵¹ Recognizing his approach to conducting was only one method, McGinnis

⁵⁴⁸ See Figures 79-82 below.

⁵⁴⁹ Paul Droste, questionnaire response to author, January 12, 2005, 1.

⁵⁵⁰ Barry Kopetz, questionnaire to author, October 2, 2004, 2.

⁵⁵¹ Frank Hudson, questionnaire response to author, October 30, 2004, 8.

required students to consult other written material in order to gain further conducting insight. Under his tutelage, students gained an understanding of the fundamentals of conducting and the finer points of musical style and phrasing.

Successors at The Ohio State University Dr. Jon Woods and Dr. Jere Forsythe have continued McGinnis' approach to conducting pedagogy. Woods states, "As a new faculty at OSU, I was assigned to teach beginning conducting. He gathered together all of the conductors and ran a seminar on how to teach conducting. I learned more in these sessions than I did in other conducting classes. He had a career-lasting influence on my career and conducting."⁵⁵² In addition, Forsythe claims "even the baton grip we taught was as Dr. McGinnis taught.... The emphasis upon clarity of beat, conducting within a specific special frame, use of eye contact and facial expression—all of these were influenced by his approach."⁵⁵³

⁵⁵² Jon Woods, questionnaire response to author, January 28, 2005, 1.

⁵⁵³ Jere Forsythe, questionnaire response to author, December 7, 2004, 2.

EIGHT "MUSTS" FOR CONDUCTORS

1. Stand straight even if you are tall.
2. Never bend, even for a pianissimo. The effect is too obvious behind.
3. Be always dignified from the time you come on stage.
4. Always conduct with a baton so the players far from you can see your beat.
5. Know your score perfectly.
6. Never conduct for the audience.
7. Always mark the first beat of every measure very neatly, so the players who are counting and not playing know where you are.
8. Always in a two-beat measure, beat the second beat higher than the first. For a four beat bar, beat the fourth higher.

TWELVE "DON'TS" FOR CONDUCTORS

1. Don't over-conduct; don't make unnecessary movements or gestures.
2. Don't fail to make music; don't allow music to stagnate.
3. Don't adhere pedantically to metronomic time - vary the tempo according to the surge or phrase and give each its own character.
4. Don't permit the orchestra to play always a boredom mezzo-forte.
5. Don't conduct without a baton; don't bend over while conducting.
6. Don't conduct solo instruments in solo passages; don't worry or annoy sections or players by looking intentionally at them in "ticklish" passages.
7. Don't forget to cue players or sections that have had long rests, even though the part is seemingly unimportant.
8. Don't come before the orchestra if you have not mastered the score - don't practice or learn the score "on the orchestra."
9. Don't stop the orchestra if you have nothing to say - don't speak too softly to the orchestra, or only to the first stands.
10. Don't stop for obviously accidental wrong notes.
11. Don't sacrifice ensemble, even for meticulous beating - don't hold sections back in passages where the urge comes to go forward.
12. Don't be disrespectful to the players (no swearing) - don't forget the individual's rights as persons - don't undervalue the members of the orchestra simply because they are the "cogs" in the "wheels."

Figure 79: McGinnis Conductor Instructions;
McGinnis received from Claude Monteux
(Courtesy of Donald McGinnis)

MUSIC 660

Professor D. E. McGinnis

| | | |
|-----------------------|---|--------------------------|
| Berlioz, Hector | The Conductor; The Theory of his Art | MT 85 B 52 |
| Bernstein, Martin | Score Reading | MT 85 B 59 |
| Bowles, Michael | The Conductor-His Art & Craft | ML 457 B6 C5 |
| Dolmetsch, Rudolph | The Art of Orchestral Conducting | MT 85 D66 |
| Dorian, Fredrick | A History of Music in Performance | ML 160 D69 |
| Ewen, David | Dictators of the Baton | ML 402 E9 D5 |
| Fuchs, Peter Paul | The Psychology of Conducting | MT 85 F96 F8 |
| Green, Elizabeth A.H. | The Modern Conductor | MT 85 G 68 M 6 |
| Groshayne, Benjamin | Techniques of Modern Orchestra Conducting | MT 85 G7 T4 |
| Inghelbrecht, D.E. | The Conductor's World | MT 85 I5 C41 |
| Jacob, Gordon | How to Read a Score | MT 85 J3 H6 |
| Kahn, Emil | Conducting | MT 85 K25 C6 |
| Krueger, Karl | The Way of the Conductor | ML 457 B7 W3 |
| Long, R. Gerry | The Conductors Workshop (1971) | MT 85 |
| McElheran, Brock | Conducting Technique | ML5 C6 1966 |
| Munch, Charles | I am a Conductor | ML 422 M8 A31 1955 |
| Rudolf, Max | The Grammar of Conducting | MT 85 R8 |
| Scherchen, Herman | Handbook of Conducting | MT 85 S32 L5 |
| Schoenberg, Harold | The Great Conductors | ML 402 S57 G7 |
| Wagner, Richard | On Conducting | MT 85 W13 D3 1919 |
| Walter, Bruno | Of Music and Music Making | ML 422 W3 A321 |
| Weingartner, Felix | On Conducting | MT 85 W42 N5 |

Figure 80: Music 660 Suggested Reading List
(Courtesy of Donald McGinnis)

School of Music
The Ohio State University
Music 560
Beginning Conducting
MWF - 3 Credit Hours

I. Objectives

The development of a baton technique which is efficient, musical, and coordinated.
The development of a technique of conducting with emphasis upon style and phrasing.
The study of a few representative pieces of music from both choral and instrumental fields. In unusual circumstances, and where time permits, a few difficult scores will be studied - but in general the study of either vocal or instrumental literature or special techniques of voices or instruments will be left to Music 660, 661, and other courses.
A continuing development of musical terminology.

II. Materials

Baton; Notebook; Twice 55, The Brown Book of Community Songs 1957 edition
Text: The Modern Conductor- Elizabeth A.H. Green, 1961, Prentice-Hall, Inc.
OSU Library scores and parts for both choral and instrumental ensembles:

Examples: J.S. Bach - Brandenburg Concerto #2 MS
B 357 C6
No. 2

L. von Beethoven - Symphony #5 in C minor - Eulenberg edition
MS
B 44 S9
No. 5

~~Wagner - Die Meistersinger von Nürnberg - Eulenberg edition~~

III. Assignments

Class meeting no.

1. Assignment of materials; Review of Course outline and objectives.

Discussion: What it means to be a conductor - Chapter I, text.

Assignment: Read Foreword and chpts 2 and 3.

2. Group practice: Baton grasp; The Beat: Preparatory-Ictus-Rebound

Posture; Address; Precision & clarity

Musicianship & Style: Legato Staccato Marcato

espressivo Light

non espressivo Full (heavy)

Active and Passive beats: Impulse of Will

Phrasing beat Dead Gestures

Tenuto style

Style synthesis or Melding

Demonstrate beat patterns: 1,2,3,4,5 (3 plus 2 & 2 plus 3)6,

7,9,12, and divided beats.

Assignment: Text; Practice examples in pp 20 thru 35.

Figure 81: McGinnis Conducting 560 Class Syllabus: Beginning Conducting, page one
(Courtesy of Donald McGinnis)

3. Class practice in style and phrasing (pp 20-35); Starts & stops, & Fermatas.
Assign: Tw 55, No's 2, 47, 65, 92, 100, 104, 105, 107, 133, 135
Reminder: Vocal project in about four weeks...
4. Class and individual conducting of Tw 55 assignment.
Assignment: Read Chapter 5
5. Class practice in Chapter 5 examples, especially Gesture of Syncopation (GOS)
Demonstrate uses of Gesture of Syncopation, Cuing, Left hand uses, Anacrusis.
Assignment: Read Chapters 6 and 7
6. Class practice. Demonstrate Stops and starts after rests and fermatas.
Assignment: Twice 55 (3/4 with anacrusis & holds) 1, 13, 15, 28, etc.
7. Class practice on fundamentals; Group and individual conducting in Assign. 6.
Assignment: Conducting the dotted rhythm (GOS). Bring examples of dotted rhythms.
Review text pp. 68-72
Practice Tw 55 in 4/4 and 2/4: No's 4, 19, 22, etc.
8. Discuss Twice 55, No's 1, 6, 7, 12, etc. for GOS and other important techniques.
9. Your vocal project music must be approved by next time!!
Select order of appearance in this project.
Class practice: Continue dotted rhythm, holds, anacrusis, etc.
10. Discuss march style: 2/4 and 6/8 (in two). Review "upward ictus" (Waltzes, etc.)
Ending the piece (page 79; tenuto, etc.)
Assignment: Chapters 8, 10, and 13.
Chapters V and VI in Essentials in Conducting by Karl W. Gehrkens;
Responsibility for Italian, French, and German terms (sheet distr. to class)
11. Class practice in Chapter 8. Final day for approval of vocal project piece.
Assignment: Chapter 6
12. Twice 55 practice; Legato espressive: No.'s 24, 25, 27, 29, 36, 38, etc.
Individual and group practice on use of Left Hand (Chapter 6)
13. Review period: Styles, techniques, problems.
Begin class quiz (conducting)
14. Continue class quiz.
Assignment: Rehearse your vocal project (not in class time!)
- 15., 16., and 17. Lectures by choral specialist (Professor Casey, etc.)
- 18 through 21. Vocal Project
Assignment: Read Chapters 9, 11, 15. Bring score (Eisenberg ed.) to
Beethoven Sym. #5. Study for quiz on same in class #22.
22. Quiz on orchestral score.
Lecture and discussion: How to Study a Score
23. Further discussion of Orchestral score (Lecture by Prof. Hardesty, if possible).
Assignment: Chapters 12 and 14; Draw approved band score from multiple score library.

24. The Band Score: Types, problems, etc. Discussion.
Assignment: Band conducting project (if class instrumentation permits organization
of a playing group of sufficiently balanced instrumentation).
 - 25 through 28. Instrumental conducting project.
 - 29 through 31. Final conducting exams on assigned material.
- FINAL EXAMINATION WILL CONSIST OF BOTH WRITTEN AND CONDUCTING. THE TWO HOURS ALLOTTED
TO THIS EXAM WILL BE ASSIGNED IN LAST REGULAR CLASS MEETINGS.

Figure 82: McGinnis Conducting 560 Class Syllabus: Beginning Conducting, Pages two and three
(Courtesy of Donald McGinnis)

Philosophy of Conducting

Leadership positions can often be intense, stressful, and demanding. Those who succeed in conducting do so largely because they possess an intense passion for the music, exceptional skill on the podium, and high expectations for each rehearsal and performance. Throughout his career as a college band director, McGinnis formed specific philosophies on the role of the conductor in an exceptional ensemble.

A fundamental belief to McGinnis' philosophy of conducting is: "a conductor has to be all things to all people; some people have to be demanded of, and some people have to be pleaded with."⁵⁵⁴ Although not every musician will respond to the conductor in exactly the same manner, the conductor must establish authority in order to communicate and create his or her ideal sound image. "The conductor is the dominant force in a group: he has the full score, and he is the one that is defining style and tempos, and all the things pertinent to making music."⁵⁵⁵

McGinnis attributes much of what he learned about conducting to his predecessor Manley Whitcomb; however, he determined to develop his own unique conducting style. "I did not try to be like Whitcomb. I had my own ideas about sound and clarity. I loved the way he conducted big melodic phrases and the intensity he would get with his left hand in the motions. I took them into my technique and embraced them."⁵⁵⁶ McGinnis believes fine conductors cultivate their own style and techniques, and create a unique personality on the podium.

⁵⁵⁴ Donald E. McGinnis, interview with author, July 3, 2003, 1.

⁵⁵⁵ Donald E. McGinnis, interview with author, September 19, 2003, 15.

⁵⁵⁶ *Ibid.*, 16.

Potentially the greatest influence on McGinnis' conducting style was the discipline, leadership, and confidence he developed during his service in the United States Navy. "It made me a disciplined person, player, and eventually a disciplined conductor. I had such respect for what our leaders did, our admirals in World War II."⁵⁵⁷ Throughout his career, McGinnis conducted The Ohio State University Concert Band wearing his naval uniform.⁵⁵⁸ A fundamental value acquired during his naval career was the sense of responsibility to a larger whole. McGinnis believes a group is only as strong as the weakest link; therefore, each player must individually be responsible for the success of the group.

The individual players must have the individual responsibility of practicing their parts as well.... You must learn your part on the outside; we will learn to play it together in the rehearsal. It builds a good concept toward life: discipline and taking responsibility.... They were scared to death that I would go down on a certain day, [but] I did not go down often.⁵⁵⁹

McGinnis never hesitated to hear individuals perform in rehearsal if something was played poorly. Katherine Borst Jones feels this rehearsal technique was beneficial because "it made you feel individually responsible; it was a good lesson for any musician that wants to be a professional."⁵⁶⁰ According to former concert band piccolo player Phyllis Hester, this indicated that he cared: "I was on my toes.... I wanted to do my part. I cared a lot.... He was strict, but he was just an inspiration! He was a perfectionist. He could get mad, but that was okay. At the same

⁵⁵⁷ Donald E. McGinnis, interview with author, January 22, 2004, 9.

⁵⁵⁸ Donald E. McGinnis, interview with author, March 5, 2004, 1.

⁵⁵⁹ Donald E. McGinnis, interview with author, January 22, 2004, 8.

⁵⁶⁰ Katherine Borst Jones, interview with author, September 10, 2004, 4.

time, he made us feel like we were one of the best bands in the country, and we were. It was an excellent, excellent band.... I was very proud to be in that band. I felt like I was in a professional group.”⁵⁶¹ McGinnis states, “I do not worship discipline, I just think it is necessary.”⁵⁶² By maintaining high performance standards, and expecting dedicated and disciplined individual practice, Donald McGinnis prepared his students for the real world as a professional musician.

A concept McGinnis feels a conductor must understand is that in order to be an effective leader,

You have to be able to point at yourself.... you have to be able to look at yourself in the mirror and say, ‘No, that is not what you should have done, or the next time I do that I am going to laugh about it.... I got upset with the band a lot of times! When I became frustrated, sometimes I would leave that and go to something else, work it out, and make sure it was not the conductor that was doing something wrong.”⁵⁶³

The conductor must recognize how the musicians in the ensemble perceive his or her actions, attitudes, and speech. McGinnis believes one must consider

how you come across to your students, what your students think of you, how they relate to you, how you encourage them, whether you are a negative teacher. I have seen some teachers who are so darn negative. I understand some of the professional teachers are that way, but I had the good fortune of having professional teachers who were not negative.... I developed the idea that I would not be negative with my students without being positive at the same time, and I got that from my high school band director who was marvelously positive in band, and terribly negative in geometry.... The ones who were positive, I always related better to that subject and got into it. My success as a teacher was built on the privilege of having a wonderful home, wonderful teachers who inspired me, and created a pattern that I wanted to follow.⁵⁶⁴

⁵⁶¹ Phyllis Hester, interview with author, September 13, 2004, 3.

⁵⁶² Donald E. McGinnis, interview with author, September 19, 2003, 14.

⁵⁶³ Donald E. McGinnis, interview with author, January 22, 2004, 10; October 3, 2003, 8.

⁵⁶⁴ Donald E. McGinnis, interview with author, September 19, 2004, 11-12.

A conductor must also be wary of becoming too self-conscious of how he or she is perceived on the podium. According to McGinnis, in order to succeed as a conductor, one must put the music first and set aside all self-conscious thoughts: “The person might be highly interested in what you are saying and they look at you like [demonstrating]. If you get self-conscious about how people look at you, then you cannot be a good conductor.”⁵⁶⁵ These matters are paramount to the success of a conductor and should be addressed when necessary.

While many performers are not competent educators, and numerous educators are not adept performers, McGinnis possesses exemplary skills in both fields. Colleague Barry Kopetz discusses this dichotomy as it pertains to Donald McGinnis: “Dr. McGinnis led me to believe that it was honorable to be a member of the music education profession. While there is occasional disdain for those who choose to teach music versus pursue a career in performance, none of this was to be found in Dr. McGinnis’ attitudes. He knew that the two were equal in importance to the development of his students.”⁵⁶⁶ Because McGinnis took time to carefully analyze his own performance skills, and developed techniques to master his crafts, he not only developed into a fine performer and conductor, but he also acquired the expertise to become a master pedagogue.

McGinnis’ pedagogical methods have proven effective in the countless number of students who have achieved successful careers in music, and his passion for music is evident in the success both he and his students have shared. His

⁵⁶⁵ Donald E. McGinnis, interview with author, January 22, 2004, 16.

⁵⁶⁶ Barry Kopetz, questionnaire response to author, October 2, 2004, 2.

performing and teaching techniques have been and will continue to be passed on to students of all generations for many years to come. McGinnis' tenacity, high standards of excellence, dedication, talent, and work ethic, are exemplified in all his achievements and are lasting legacies and reminders to all the colleagues and students with whom he has worked.

SUGGESTIONS FOR FURTHER RESEARCH AND CONCLUSION

Suggestions for further research

The purpose of this study was to gather historical data on the life and work of Dr. Donald E. McGinnis in order to document and investigate his influence and development as a college band conductor, educator, and performer in the second half of the twentieth century. Research materials were obtained through oral interviews and questionnaires with McGinnis and his colleagues and students, as well as careful inspection of concert programs, historical books, newspaper and journal articles, reviews, personal and professional correspondence, recordings, pictures, and other artifacts in McGinnis' private collection. After spending many hours in personal interviews with McGinnis and reviewing the above material, this author has determined potential areas for further related research, and has formed several conclusions regarding the influence and legacy of Donald E. McGinnis.

Although the scope of this document included all aspects of McGinnis' professional career and service, further insight into his influence could be gained through an exploration of his flute, clarinet, and conducting pedagogy. All attempts were made to assemble detailed pedagogical techniques through interviews with McGinnis, students, and careful examination of articles and clinic materials. However, additional information could be explicated through the completion of a

study with past and present students and specific techniques acquired in lessons or rehearsals with McGinnis. Equally noteworthy in ascertaining his effectiveness and influence as a conductor would entail a thorough study of rehearsal techniques utilized with The Ohio State University Concert Band during McGinnis' tenure.

The 1950s and 1960s was a period of radical changes for the concert band and its repertoire. The dichotomy created by the formation of the Eastman Wind Ensemble has stimulated considerable debate between advocates of the wind ensemble and those in favor of the traditional concert band. The decision of many conductors to pursue one course over the other is an area worthy of research and consideration. In addition, the attitude maintained by some musicians regarding the precedence of commissioning and performing new works for concert band over other activities, might help to shed light on the importance of the concert band as strictly a performance group versus an educational ensemble in colleges and universities.

With the exception of University of Michigan Director of Bands, William D. Revelli, Big Ten band conductors are rarely mentioned in leading historical publications on the concert band in the twentieth century. Several issues can be surmised from this paucity. First, perhaps the influence of the Big Ten band conductor is not known or understood by leading historians. If this is this case, attempts should be made to document important contributions and influences of these conductors and the programs they helped shape. Second, in comparison to the wind ensemble movement in the 1950s and later, perhaps the large concert band prevalent in Big Ten universities is viewed as archaic or unimportant. Interestingly, both the wind ensemble and the concert band currently co-exist in the United States, indicating

the importance of both and the two different schools of thought that encompass them. A thorough study of the direction of the wind ensemble versus the concert band in different organizations could indicate a preference for performance versus education, or other viable explanations.

During the process of this study, it has become obvious that McGinnis' influence on numerous musicians has spanned over six decades and reached countless numbers of people. In order to ascertain the extent to which McGinnis and other Big Ten band conductors infiltrated music education and performance throughout the United States and the world, an investigation documenting the musical careers and impact of students who passed through these organizations would be illuminating. In addition, a study of this nature would indicate the extent of the effect these conductors have had on performing, conducting, educating, as well as the performance repertoire in other bands around the world, and any changes that have occurred as a result.

Conclusion

The majority of McGinnis' career occurred during the heart of radical changes in music education, the concert band, and its repertoire. While he appreciated and expressed an affinity toward the classical band literature, McGinnis felt a responsibility to stay current with trends in the repertoire, performing new pieces as they were made available, and encouraging colleagues and students to contribute through their own compositions that he often performed. Although some conductors performed only original or contemporary works for concert band, and others preferred orchestral transcriptions and traditional band literature, McGinnis sought a healthy

balance between both philosophies, striving to achieve variety and audience appeal. In addition, through his exceptional performances and recordings, he confirmed that the concert band was an expressive medium comparable to any other ensemble.

Through McGinnis' numerous musical activities, he gained exposure for The Ohio State University Concert Band in Ohio, throughout the United States and beyond. His outreach to the public school system through the Ohio Music Education Association recordings, his numerous clinics and guest conducting appearances, and in the concerts presented in Mershon Auditorium, inspired many young musicians to pursue music as a career. Professional clarinetist Christopher Di Santo states,

On numerous occasions I attended performances in Mershon Auditorium by the OSU Concert Band under Dr. McGinnis' baton. I know that sub-consciously those performances made a remarkable impact on me as a young musician. The clarity, expressiveness and precision of Dr. McGinnis' conducting elicited an impeccable musicality, technical precision and ensemble cohesiveness from the band not unlike the best professional symphony orchestras in the country.⁵⁶⁷

Many students attended The Ohio State University because of McGinnis' influence. He helped instill a sense of pride in the university and the School of Music through his sincere sense of loyalty, often closing serious concerts with Richard Heine's *Buckeye Ballad*. His attitude of dignity and respect for the music program carried over in his students. Flutist Katherine Borst Jones comments, "The group absolutely had a reputation, and we were proud to be in it; kids really worked hard to get in there.... His pride in the school and the involvement with the school as a whole, it was not just a job, it was a profession that you were proud to be a member of."⁵⁶⁸ It is

⁵⁶⁷ Christopher Di Santo, questionnaire response to author, January 23, 2005, 1.

⁵⁶⁸ Katherine Borst Jones, September 10, 2004, 7.

evident in the numerous accolades from featured guest artists bestowed on McGinnis and The Ohio State University Concert Band, that this group was respected as one of the finest concert bands in the country.

It is nearly impossible to calculate all those who have been and will be affected by McGinnis. Students such as Janet Ebert regard his far-reaching influence.

Probably the beginning and the end of it is the hundreds of us who have learned from, and been touched by him. Each of us has taken his expertise, devotion to careful renditions of quality music, passion for musical expression, and teaching techniques into countless classrooms and studios across the face of the earth. Young persons from kindergarten through graduate schools and major symphonies have been the unknowing recipients of his beneficence.⁵⁶⁹

Furthermore, McGinnis serves as an ideal role model for conductors, performers, and educators through his attitude, respect, and recognition for the achievements of others. Frank Hudson believes McGinnis' regular attendance at concerts was not common among his colleagues:

One of the most impressive things to me – and something that sets him apart from many of his contemporaries and practically all later band conductors that I know – is that he knew real music and attended many concerts (above and beyond the dozens he had to attend as part of his regular college teaching responsibilities – graduate recitals, performances by colleagues, concerts by high school groups around the state.) He knew orchestra repertoire, chamber music, opera, and was not as limited in his outlook and tastes as many are today.⁵⁷⁰

McGinnis' efforts to achieve excellence in all his musical and scholarly pursuits, was admired and respected by students and colleagues, and set him apart from other musicians. Although he maintained an arduous schedule throughout most of his

⁵⁶⁹ Janet Ebert, questionnaire response to author, December 10, 2004, 5.

⁵⁷⁰ Frank Hudson, questionnaire response to author, October 30, 2004, 5.

career, he never accepted lackluster effort from himself or students: “He would not stand for anything except really excellent playing.”⁵⁷¹ His search for musical greatness was uncompromising, and his work ethic was inspiring.

It is rare to find a musician who gains recognition as a superior conductor, performer, and educator, while maintaining a high standard of achievement in all three fields. Not only did McGinnis gain respect as an influential band conductor, but he also was considered an exceptional educator as well as clarinet and flute performer. Each aspect of his career affected and enhanced the others. His exceptional talent as a performer and effective approach to teaching both influenced his conducting on the podium. McGinnis’ knowledge and understanding gained through his development as a performer, made him sympathetic and more aware of the technical and musical demands in the concert band, and his techniques as an accomplished music educator contributed to his conducting style and approach. Katherine Borst Jones comments, “As a conductor, you don’t make the sound, you help others to make it, and as a player, that reminds the conductor that it takes something to make the sound. I think they inspire the other. As a player, you know what you need from a conductor.”⁵⁷²

His many appearances as guest conductor, soloist, clinician, and adjudicator indicate McGinnis was in high demand in his various musical capacities. Janet Ebert states, “He is a giant in the music world: a superior educator, the very epitome of conducting, an inspiring composer, and an amazing performer on flute, clarinet, and

⁵⁷¹ Katherine Borst Jones, interview with author, September 10, 2004, 3.

⁵⁷² *Ibid.*, 8.

other woodwind instruments. He is the consummate musician.⁵⁷³ Music was not simply a job, but a way of life for McGinnis: “I have always been in my mind a music educator, even though I am a performer and a conductor. Music has always been my greatest love, and teaching is parallel with that.”⁵⁷⁴

Colleagues recognize McGinnis as one of the superior musicians of his time, not only as a conductor, performer, and educator, but also for his scholastic achievements. Harry Begian states, “His name was upfront from the 1940s. He always had an informed view because he was one of the first doctorates in the band field...it was an earned doctorate. He was a man of learning, and a cut or two above most band conductors and his colleagues because of his scholarly ability.”⁵⁷⁵

McGinnis’ successor as Director of The Ohio State University Concert Band Craig Kirchhoff, comments on the McGinnis legacy.

Dr. McGinnis was, and always will be, a towering giant in the field of wind band music. What he achieved at The Ohio State University set the benchmark for artistic standards for wind bands at the collegiate level. Don is a very deep and a very gifted musician, and a deeply sensitive human being. His musicianship, his sensitivity, and his standards clearly define his legacy. Commensurate with his legendary musical gifts was his genuine love and respect for his students. This is Dr. McGinnis’ legacy.⁵⁷⁶

McGinnis demonstrates a vast musical knowledge, interest, and excitement that he incorporates into his conducting, performing, and teaching and inspires others

⁵⁷³ Janet Ebert, questionnaire response to author, December 10, 2004, 1.

⁵⁷⁴ Donald E. McGinnis, interview with author, February 13, 2004, 7.

⁵⁷⁵ Harry Begian, telephone interview with author, March 27, 2005.

⁵⁷⁶ Craig Kirchhoff, e-mail to author, April 19, 2005.

to success. In each of his pursuits he has performed with humility and dignity, serving as a role model to countless students and colleagues, inspiring musicians with his dedication and talent, intellect, work ethic, and deeply profound commitment and loyalty to those he serves.

APPENDIX A

THE OHIO STATE UNIVERSITY CONCERT BAND REPERTOIRE UNDER DONALD E. MCGINNIS

| DATE OF PERF. | COMPOSER | TITLE | SOLOISTS & CONDUCTOR/SPECIAL NOTES |
|---------------|--------------------|--|--|
| 2/16/48 | Mendelssohn | <i>Overture Son and Stranger</i> | |
| 2/19/48 | Bach/Leidzen | <i>Toccatina and Fugue in D Minor</i> | |
| 2/19/48 | Weinberger | <i>Czech Rhapsody</i> | |
| 2/23/48 | Mendelssohn | <i>Overture to Son and Stranger</i> | |
| 2/24/48 | Weinberger | <i>Czech Rhapsody</i> | |
| 5/5/48 | Belsterling | <i>March of the Steel Men</i> | First Mirror Lake Concert cond. |
| 5/5/48 | Colby | <i>Scherzo, "Three Blind Mice"</i> | First Mirror Lake Concert cond. |
| 5/5/48 | Khachaturian | <i>Sabre Dance from "Gayne Ballet"</i> | First Mirror Lake Concert cond. |
| 5/5/48 | Strauss | <i>Emperor Waltz</i> | First Mirror Lake Concert cond. |
| 5/5/48 | Strauss | <i>Perpetuum Mobile</i> | First Mirror Lake Concert cond. |
| 5/5/48 | Tescidor | <i>Spanish March, Amparito Roca</i> | First Mirror Lake Concert cond. |
| 5/5/48 | Tschaikowsky | <i>March Slav</i> | First Mirror Lake Concert cond. |
| 5/5/48 | Walters | <i>Suite, "Bobby Sox"</i> | First Mirror Lake Concert cond. |
| 5/5/48 | Weber | <i>Overture to "Oberon"</i> | First Mirror Lake Concert cond. |
| 2/20/49 | Messenger/McGinnis | <i>Solo de Concours</i> | George Faber, clarinet |
| 5/4/49 | Anderson | <i>Promenade</i> | |
| 5/4/49 | Anderson | <i>Syncopated Clock</i> | |
| 5/4/49 | Bach | <i>Fugue A La Gigue</i> | |
| 5/4/49 | Bach | <i>Fervent is My Longing</i> | |
| 5/4/49 | Borodin | <i>Symphony No. 2 in D Minor</i> | |
| 5/4/49 | DeRose | <i>Deep Purple</i> | |
| 5/4/49 | Griselle | <i>March from "Two American Sketches"</i> | |
| 5/4/49 | Sousa | <i>King Cotton</i> | |
| 5/4/49 | Thomas | <i>"Mignon" Overture</i> | |
| 5/4/49 | Weber | <i>Concertino</i> | |
| 5/4/49 | Wood | <i>Mannin Veen, A Manx Tone Poem</i> | |
| 5/18/49 | Anderson | <i>Army of the Nile</i> | |
| 5/18/49 | Anderson | <i>Promenade</i> | |
| 5/18/49 | Bach | <i>Fervent is My Loving/Fugue A La gigue</i> | |
| 5/18/49 | Borodin | <i>Symphony No. 2 in D Minor</i> | |
| 5/18/49 | DeRose | <i>Deep Purple</i> | |
| 5/18/49 | Griselle | <i>March from Two American Sketches</i> | |
| 5/18/49 | Sousa | <i>King Cotton</i> | |
| 5/18/49 | Thomas | <i>Mignon Overture</i> | |
| 5/18/49 | Weber | <i>Concertino</i> | Galub, Faber, Wesler, Stacy, Green, Kirkpatrick, Stapleford |
| 5/18/49 | Wood | <i>Mannin Veen, A Manx Tone Poem</i> | |
| 7/11/51 | Bach | <i>Sarabande</i> | |
| 7/11/51 | Gould | <i>Hillbilly</i> | |
| 7/11/51 | Jordana | <i>Sol a Sevilla</i> | |
| 7/11/51 | Mozart | <i>Overture: Marriage of Figaro</i> | |
| 7/11/51 | Strauss | <i>The Emperor Waltz</i> | |
| 12/4/52 | Gould | <i>Cowboy Rhapsody</i> | |
| 12/4/52 | Gould | <i>Welsh Rhapsody</i> | |
| 12/4/52 | Gould | <i>Home for Christmas</i> | |
| 12/4/52 | Liadow | <i>Eight Russian Folk Songs, op. 58</i> | |
| 12/4/52 | Mendelssohn | <i>Ruy Blas Overture</i> | |
| 12/4/52 | Respighi | <i>Huntingtower, Ballad for Band</i> | |
| 12/4/52 | Sousa | <i>King Cotton March</i> | |
| 12/4/52 | Weber | <i>Concertino, op. 26</i> | Wayne Ellerman, clarinet |
| 5/13/53 | Colby | <i>Three Blind Mice</i> | |
| 5/13/53 | Kern | <i>Show Boat</i> | |
| 5/13/53 | Knox | <i>War Music</i> | |
| 5/13/53 | Mendelssohn | <i>Ruy Blas Overture</i> | |
| 5/13/53 | Rimsky-Korsakov | <i>Polonaise</i> | |
| 5/13/53 | Skinner | <i>The Shawl Dance</i> | |

| DATE | COMPOSER | TITLE | SOLOISTS & CONDUCTOR/SPECIAL NOTES |
|----------|-------------------|---|------------------------------------|
| 5/13/53 | Smetana | <i>The Bartered Bride Suite</i> | |
| 5/13/53 | Still | <i>From the Delta</i> | |
| 5/20/53 | Bennett | <i>The Four Hornsmen</i> | |
| 5/20/53 | Gould | <i>Cowboy Rhapsody</i> | |
| 5/20/53 | Holst | <i>Second Suite for Military Band in F Major</i> | |
| 5/20/53 | Panella | <i>On the Square, March</i> | |
| 5/20/53 | Rodgers | <i>Carousel</i> | |
| 5/20/53 | Strauss, J. | <i>Perpetual Motion</i> | |
| 5/20/53 | Wood | <i>King Orry</i> | |
| 5/27/53 | Copland | <i>Outdoor Overture</i> | |
| 5/27/53 | Kern | <i>Show Boat</i> | |
| 5/27/53 | Rimsky-Korsakov | <i>Polonaise</i> | |
| 5/27/53 | Russian Folk Song | <i>Dark Eyes</i> | |
| 5/27/53 | Skinner | <i>The Shawl Dance</i> | |
| 5/27/53 | Wagner | <i>Elsa's Procession</i> | |
| 6/12/53 | Grundman | <i>Processional March</i> | University Commencement |
| 6/12/53 | Heine | <i>Buckeye Ballads</i> | University Commencement |
| 6/12/53 | Korsakoff | <i>Procession of the Nobles</i> | University Commencement |
| 6/12/53 | Rodgers | <i>Selections from Carousel</i> | University Commencement |
| 6/12/53 | Smetana | <i>Dance of the Comedians from "The Bartered Bride"</i> | University Commencement |
| 11/15/53 | Anderson | <i>Irish Washerwoman</i> | |
| 11/15/53 | Bennett | <i>Suite of Old American Dances</i> | |
| 11/15/53 | Bruckner | <i>Apollo March</i> | |
| 11/15/53 | Haydn | <i>Concerto</i> | R. Frost |
| 11/15/53 | Milhaud | <i>Suite Francaise</i> | |
| 11/15/53 | Rossini | <i>Overture the Italian in Algiers</i> | |
| 2/14/54 | McGinnis | <i>Symphony for Band</i> | Premiere Performance |
| 2/14/54 | Mendelssohn | <i>Overture for Band</i> | |
| 2/14/54 | Strauss, R. | <i>Concerto No. 1 in E Flat Major, op. 11</i> | Nick Perrini, horn |
| 2/14/54 | Prokofieff | <i>March, op. 99</i> | Forest Stoll, conducting |
| 2/14/54 | McDonald | <i>Rhumba, from Second Symphony</i> | Forest Stoll, conducting |
| 2/14/54 | Siegmeister | <i>Wilderness Road</i> | Forest Stoll, conducting |
| 2/14/54 | Fouchet | <i>Finale from Symphony in B-flat</i> | Forest Stoll, conducting |
| 5/5/54 | Barber | <i>Commando March</i> | |
| 5/5/54 | Bennett | <i>Cole Porter Songs</i> | |
| 5/5/54 | Dvorak | <i>Slavonic Dances, No. 7</i> | |
| 5/5/54 | Evans | <i>Lady of Spain</i> | |
| 5/5/54 | Fillmore | <i>Klaxon March</i> | |
| 5/5/54 | Heine | <i>Buckeye Ballads</i> | |
| 5/5/54 | Tchaikovsky | <i>Solemn Overture 1812</i> | |
| 5/12/54 | Bach | <i>Fantasia in G Minor</i> | |
| 5/12/54 | Bennett | <i>Cake Walk</i> | |
| 5/12/54 | Chavez | <i>Tambo</i> | |
| 5/12/54 | Jarnefelt | <i>Prelude and Berceuse</i> | |
| 5/12/54 | Sable | ??? | |
| 5/12/54 | Sousa | <i>El Capitan March</i> | |
| 5/12/54 | Strauss, J. | <i>Emperor Waltz</i> | |
| 5/12/54 | Weber | <i>Excerpt from Fantasia and Rondo</i> | |
| 5/19/54 | Anderson | <i>Irish Washerwoman</i> | |
| 5/19/54 | Anderson | <i>The Rakes of Mallow</i> | |
| 5/19/54 | Fucik/Laurendeau | <i>Thunder and Blazes March</i> | |
| 5/19/54 | Grainger | <i>Irish Tune from County Derry</i> | |
| 5/19/54 | Saint-Saens | <i>Finale from Symphony No. 1 in E Flat</i> | |
| 5/19/54 | Simoene | <i>Flute Cocktail</i> | |
| 5/19/54 | Strauss, R. | <i>Concerto No. 1 in E Flat</i> | |
| 5/19/54 | Sullivan | <i>Iolanthe Overture</i> | |
| 10/27/54 | Bach | <i>Prelude and Fugue in Bb Minor</i> | |
| 10/27/54 | Gould | <i>Halloween</i> | |
| 10/27/54 | Handel | <i>March and Chorus from "Judas Maccabaeus"</i> | |
| 10/27/54 | Padilla | <i>El Relicario</i> | |
| 10/27/54 | Rossini | <i>Overture to the Barber of Seville</i> | |
| 10/27/54 | Roubanis | <i>Misirlou</i> | |
| 10/27/54 | Sousa | <i>Hands Across the Sea</i> | |
| 11/21/54 | Bach | <i>Toccat and Fugue in D Minor</i> | |
| 11/21/54 | Beethoven | <i>Egmont Overture</i> | |
| 11/21/54 | Bizet | <i>Ouvre Ton Coeur</i> | |
| 11/21/54 | Bottje | <i>Contrasts</i> | |
| 11/21/54 | Khachatourian | <i>Field Day March</i> | |
| 11/21/54 | Rabaud | <i>Solo de Concours</i> | J. Lord |
| 11/21/54 | Reed | <i>Spiritual for Band</i> | |
| 11/21/54 | Rimsky-Korsakov | <i>March from "LeCoq d' Or"</i> | |
| 2/9/55 | Beecham | <i>March for Band</i> | |
| 2/9/55 | Berlioz | <i>Marche Troyenne</i> | |

| DATE | COMPOSER | TITLE | SOLOISTS & CONDUCTOR: | SPECIAL NOTES |
|---------|-------------------|--|----------------------------|-------------------------|
| 2/9/55 | Khachaturian | <i>Two American Dances</i> | | |
| 2/9/55 | Lee | <i>Jovous Interlude</i> | | |
| 2/9/55 | Mehul | <i>Overture in F</i> | | |
| 2/9/55 | Richter | <i>Timberjack Overture</i> | | |
| 2/9/55 | Sousa | <i>The Rifle Regiment March</i> | | |
| 2/9/55 | Willan | <i>Royce Hall Suite</i> | | |
| 2/9/55 | Williams | <i>Symphony in C Minor</i> | | |
| 2/13/55 | Anderson | <i>Fiddle Faddle</i> | | |
| 2/13/55 | Grainger | <i>Ye Banks and Braes O'Bonnie Doon</i> | | |
| 2/13/55 | Milhaud | <i>West Point Suite</i> | | |
| 2/13/55 | Monti | <i>Czardas</i> | | |
| 2/13/55 | Newman | <i>Conquest</i> | | |
| 2/13/55 | Persichetti | <i>Psalm</i> | | |
| 2/13/55 | Rimsky-Korsakov | <i>Concerto</i> | S. Hettinger | |
| 2/13/55 | Sable | <i>Music 781</i> | | Premiere Performance |
| 2/13/55 | Singer | <i>Marianna</i> | | |
| 2/13/55 | Vaughan Williams | <i>English Folk Song Suite</i> | | |
| 5/4/55 | Bach | <i>Jesu, Joy of Man's Desiring</i> | | |
| 5/4/55 | Beethoven | <i>Military March</i> | | |
| 5/4/55 | Gould | <i>Pavanne</i> | | |
| 5/4/55 | Leonard | <i>Annie Laurie A La Moderne</i> | Johnson, Nawrocki, Darst | |
| 5/4/55 | Morrissey | <i>Episodes for Band</i> | | |
| 5/4/55 | Offenbach | <i>Ballet Parisien</i> | | |
| 5/4/55 | Strauss | <i>Death and Transfiguration (Finale)</i> | | |
| 5/4/55 | Wood | <i>The Seafarer</i> | | |
| 5/4/55 | Youmans | <i>Vincent Youmans Fantasy</i> | | |
| 5/11/55 | Forest | <i>Overture from "Kismet"</i> | | |
| 5/11/55 | Grainger | <i>Ye Banks and Braes O'Bonnie Doon</i> | | |
| 5/11/55 | Haydn | <i>Orlando Palandrino Overture</i> | | |
| 5/11/55 | Herbert | <i>March of the Toys from "Babes in Toyland"</i> | | |
| 5/11/55 | Rodgers | <i>Oklahoma Selections</i> | | |
| 5/11/55 | Saint-Saens | <i>Marche Militaire Francaise</i> | | |
| 5/11/55 | Scott | <i>March of the Slide Trombones</i> | | |
| 5/11/55 | Shostakovitch | <i>Marche Sarcastique from "Hamlet"</i> | | |
| 5/11/55 | Walters | <i>Waggery for Woodwinds</i> | | |
| 5/18/55 | Anderson | <i>Fiddle Faddle</i> | Charles Spohn, conducting | |
| 5/18/55 | Gliere/Mohaupt | <i>Dance of the Boys, from "Shah Senem"</i> | | |
| 5/18/55 | Handel/Goldman | <i>March and Chorus from "Judah Maccabaeus"</i> | | |
| 5/18/55 | Howland | <i>Sussex Psalm</i> | | |
| 5/18/55 | Monti | <i>Czardas</i> | | |
| 5/18/55 | Morelli/Roberts | <i>Danza Calabrese</i> | | |
| 5/18/55 | Newman/Bennett | <i>Conquest</i> | | |
| 5/18/55 | Rodgers/Bennett | <i>Selections from King and I</i> | | |
| 5/18/55 | Schubert/Cailliet | <i>Symphony in B Minor, First Movement</i> | Jacoby, Rost, Myers | |
| 5/18/55 | Sousa | <i>The Invincible Eagle March</i> | | |
| 6/10/55 | Handel | <i>Water Music Suite</i> | | University Commencement |
| 6/10/55 | Rodgers | <i>Selections from The King and I</i> | | University Commencement |
| 6/10/55 | Sousa | <i>Selected Marches</i> | | University Commencement |
| 6/10/55 | Walters | <i>Waggery for Woodwinds</i> | | University Commencement |
| 6/10/55 | Williams | <i>Folk Song Suite, March</i> | | University Commencement |
| 2/5/56 | Castellucci | <i>Stand By March</i> | | |
| 2/5/56 | Gould | <i>Yankee Doodle</i> | | |
| 2/5/56 | Jacob | <i>An Original Suite</i> | | |
| 2/5/56 | Kepner | <i>Cuban Fantasy</i> | | |
| 2/5/56 | MacDowell | <i>Woodland Sketches</i> | | |
| 2/5/56 | Tuthill | <i>Rowdy Dance</i> | | |
| 2/5/56 | Wagner | <i>Isolde's Love Death</i> | | |
| 2/5/56 | Willan | <i>Royce Hall Suite</i> | | |
| 2/19/56 | Bach | <i>Fugue a La gigue</i> | | |
| 2/19/56 | Gould | <i>Yankee Doodle</i> | | |
| 2/19/56 | Hermann | <i>Concerto for Doubles</i> | A. Gallodoro | |
| 2/19/56 | Jacob | <i>An Original Suite</i> | | |
| 2/19/56 | MacDowell | <i>Woodland Sketches</i> | | |
| 2/19/56 | Persichetti | <i>Divertimento for Band, op. 42</i> | | |
| 2/19/56 | Wagner | <i>Isolde's Love Death</i> | | |
| 5/2/56 | Agostini | <i>The Three Trumpeters</i> | Darst, Nawrocki, Gilliland | |
| 5/2/56 | Creston | <i>Celebration Overture</i> | | |
| 5/2/56 | Dvorak/Leidzen | <i>Finale "From the New World" Symphony</i> | | |
| 5/2/56 | Norodom | <i>Cambodian Suite</i> | | |
| 5/2/56 | Ployhar | <i>Rhumba Sincopada</i> | | |
| 5/2/56 | Prokofiev | <i>March from "Love of the Three Oranges"</i> | | |
| 5/2/56 | Romberg/Bennett | <i>Overture to "The Student Prince"</i> | | |
| 5/2/56 | Rosenkrans | <i>March, Lackawanna Band</i> | | |

| DATE | COMPOSER | TITLE | SOLOISTS & CONDUCTOR/SPECIAL NOTES |
|----------|------------------------|---|------------------------------------|
| 5/2/56 | Strauss | <i>Voices of Spring</i> | |
| 5/9/56 | Johnston | <i>Prelude for Band</i> | |
| 5/9/56 | Moore | <i>Marcho Poco</i> | |
| 5/9/56 | Rodgers | <i>Selections from Carousel</i> | Louis Diercks, cond. Sym. Choir |
| 5/9/56 | Singer/Cailliet | <i>Bathsheba</i> | |
| 5/9/56 | Tchaikovsky/Laurendeau | <i>March Slav</i> | |
| 5/9/56 | Whitney | <i>Introduction and Samba</i> | J. Staten, alto saxophone |
| 5/9/56 | Yoder | <i>Haskell's Rascals</i> | Sheppard, Vore, Spohn, snare drum |
| 5/23/56 | Khachaturian/Leidzen | <i>Three Dances from "Gayne Ballet"</i> | |
| 5/23/56 | Massenet/Laurendeau | <i>Scenes Pittoresques</i> | |
| 5/23/56 | Sousa | <i>The Stars and Stripes Forever</i> | |
| 5/23/56 | Strauss/Cailliet | <i>Overture to Die Fledermaus</i> | |
| 6/8/56 | Agostini | <i>The Three Trumpeters</i> | Darst, Nawrocki, Gilliland |
| 6/8/56 | Castellucci | <i>Stand-by March</i> | University Commencement |
| 6/8/56 | Massenet | <i>Fete Boheme</i> | University Commencement |
| 6/8/56 | Rodgers | <i>Selections from Carousel</i> | University Commencement |
| 6/8/56 | Singer | <i>Bathsheba</i> | University Commencement |
| 11/7/56 | Alford | <i>March Glory of the Gridiron</i> | |
| 11/7/56 | Handel | <i>Royal Fireworks Music</i> | |
| 11/7/56 | Lecuona | <i>Malaguena</i> | |
| 11/7/56 | Messenger/McGinnis | <i>Solo de Concours</i> | |
| 11/7/56 | Persichetti | <i>Pageant</i> | |
| 11/7/56 | Verdi | <i>Overture to La Forza Del Destino</i> | |
| 2/3/57 | Fillmore | <i>The Footlifter March</i> | |
| 2/3/57 | Holst | <i>First Suite in Eb</i> | |
| 2/3/57 | Listoff | <i>Robespierre Overture</i> | |
| 2/3/57 | Phelps | <i>Rhapsody</i> | **Prem. Perf./ Ded. To E.J. Weigel |
| 2/3/57 | Reed | <i>La Fiesta Mexicana</i> | |
| 2/3/57 | Rossini-Respighi | <i>La Boutique Fantasque</i> | |
| 2/3/57 | Thomi | <i>Fantasia</i> | W. Darst |
| 2/3/57 | Vaughan Williams | <i>Toccata Marziale</i> | |
| 4/25/57 | Cowell | <i>Hymn and Fuguing Tune</i> | |
| 4/25/57 | Gillis/Ross | <i>The Man Who Invented Music</i> | Richard Mall, narrator |
| 4/25/57 | Goldman | <i>President Washington's Quickstep (1790)</i> | |
| 4/25/57 | Goldman | <i>Washington's Grand March (1784)</i> | |
| 4/25/57 | Handel/Anderson | <i>Song of Jupiter</i> | |
| 4/25/57 | Latham | <i>Brighton Beach March</i> | |
| 4/25/57 | Mascagni | <i>Intermezzo Sinfonica from Cavalleria Rusticana</i> | |
| 4/25/57 | Reed | <i>Missouri Shindig</i> | |
| 4/25/57 | Respighi/Leidzen | <i>The Pines of the Appian Way</i> | |
| 4/25/57 | Wagner | <i>Overture to Rienzi</i> | |
| 4/25/57 | Williams | <i>Fanfare and Allegro</i> | |
| 4/29/57 | Elgar | <i>Pomp and Circumstance</i> | University Inauguration |
| 4/29/57 | Grundman | <i>Processional March</i> | University Inauguration |
| 4/29/57 | Handel | <i>The Royal Fireworks Music</i> | University Inauguration |
| 4/29/57 | Latham | <i>Brighton Beach March</i> | University Inauguration |
| 4/29/57 | Wagner | <i>Overture to Rienzi</i> | University Inauguration |
| 6/7/57 | Grundman | <i>Processional March</i> | University Commencement |
| 6/7/57 | Morrissey | <i>Caribbean Fantasy</i> | University Commencement |
| 6/7/57 | Sousa | <i>The Thunderer March</i> | University Commencement |
| 6/7/57 | Thomas | <i>Raymond Overture</i> | University Commencement |
| 6/7/57 | Williams | <i>Fanfare and Allegro</i> | University Commencement |
| 11/26/57 | Barber | <i>Commando March</i> | |
| 11/26/57 | Hindemith | <i>Symphony in Bb for Concert Band</i> | |
| 11/26/57 | Holst | <i>Hammersmith, Prelude & Scherzo for Military Band</i> | |
| 11/26/57 | Piston | <i>Tunbridge Fair, Intermezzo</i> | |
| 2/16/58 | Copland | <i>A Lincoln Portrait</i> | William Kearns, narrator |
| 2/16/58 | Hanson | <i>Serenade, op. 35</i> | Wolford, flute; Harriman, harp |
| 2/16/58 | Massenet | <i>Meditation from "Thais"</i> | |
| 2/16/58 | Niblock | <i>Soliloquy and Dance</i> | |
| 2/16/58 | Saint-Saens | <i>March Militaire Francaise</i> | |
| 2/16/58 | Siennicki | <i>Ski Run</i> | |
| 2/16/58 | Sousa | <i>Golden Jubilee March</i> | |
| 2/16/58 | Wagner, J. | <i>Concerto Grosso</i> | Rost, Hindmarch, Gilliland, Droste |
| 2/16/58 | Whitney | <i>Rumba</i> | Joel McKee, saxophone |
| 2/16/58 | Williams | <i>Symphonic Suite</i> | |
| 5/7/58 | Gould/Yoder | <i>American Symphonette No. 2</i> | |
| 5/7/58 | Korsakov/Leidzen | <i>Procession of the Nobles</i> | |
| 5/7/58 | Morrissey | <i>Four Episodes for Band</i> | |
| 5/7/58 | Rozsa/Leidzen | <i>Triumphal March</i> | |
| 5/7/58 | Shostakovitch/Mairs | <i>Prelude in Eb Minor</i> | |
| 5/7/58 | Sousa | <i>Hands Across the Sea</i> | |
| 5/7/58 | Sousa | <i>The Invincible Eagle March</i> | |

| DATE | COMPOSER | TITLE | SOLOISTS & CONDUCTOR/SPECIAL NOTES |
|---------|---------------------------|--|------------------------------------|
| 5/7/58 | Thomson | <i>Solemn Music</i> | |
| 5/7/58 | Wood/Duthoit | <i>Frescoes Suite</i> | |
| 5/7/58 | Youmans/Yoder | <i>Vincent Youmans Fantasy</i> | |
| 5/28/58 | Alford | <i>March, Dunedin</i> | |
| 5/28/58 | Anderson | <i>Sandpaper Ballet</i> | |
| 5/28/58 | Brahms | <i>Academic Festival Overture</i> | William Kearns, conducting |
| 5/28/58 | Elgar | <i>Nimrod from Enigma Variations</i> | |
| 5/28/58 | Mayer | <i>Spirit of West Point March</i> | Mayer, conducting (composer) |
| 5/28/58 | Rossini | <i>William Tell Overture</i> | |
| 5/28/58 | Schuman | <i>Newsreel (In Five Shots)</i> | |
| 5/28/58 | Strauss | <i>Waltzes from der Rosenkavalier</i> | |
| 5/28/58 | Tschaikovsky | <i>Selections from Eugene Onegin</i> | |
| 5/28/58 | Walters | <i>The Three Jacks</i> | Grasselli, LaRue, Myers |
| 6/13/58 | Beethoven | <i>Military March</i> | University Commencement |
| 6/13/58 | Coates | <i>The Seven Seas March</i> | University Commencement |
| 6/13/58 | Tschaikovsky/Winterbottom | <i>Waltz from Eugene Onegin</i> | University Commencement |
| 6/13/58 | Williams | <i>Symphonic Suite</i> | University Commencement |
| 6/13/58 | Yoder | <i>Vincent Youmans Fantasy</i> | University Commencement |
| 11/9/58 | Berlioz | <i>Funeral and Triumphal Symphony, op. 15</i> | |
| 11/9/58 | Bright | <i>March de Concert</i> | |
| 11/9/58 | Gillis | <i>Tulsa, A Symphonic Portrait in Oil</i> | |
| 11/9/58 | Green | <i>Parisian Street Dance</i> | |
| 11/9/58 | Jacob | <i>Fantasia on the Alleluia Hymn</i> | |
| 11/9/58 | Lockwood | <i>The Closing Doxology</i> | |
| 11/9/58 | Mozart | <i>Overture to Così Fan Tutti</i> | |
| 11/9/58 | Wheat | <i>Passacaglia for Band</i> | |
| 2/8/59 | Bellstedt-Simms | <i>Napoli</i> | |
| 2/8/59 | Jacoby | <i>Carnival Variations</i> | D. Jacoby, W. Rost, W. Myers |
| 2/8/59 | Kenny | <i>Coat of Arms, Concert March</i> | |
| 2/8/59 | Persichetti | <i>Symphony for Band</i> | |
| 2/8/59 | Rodgers/Bennett | <i>The Carousel Waltz</i> | |
| 2/8/59 | Wagner/Caillet | <i>Elsa's Procession</i> | |
| 2/8/59 | Williams | <i>Dramatic Essay</i> | Don Jacoby |
| 2/8/59 | Wood-Hawkins | <i>Montmartre March</i> | |
| 2/14/59 | Kenny | <i>Coat of Arms, Concert March</i> | |
| 2/14/59 | Wagner | <i>Elsa's Procession</i> | |
| 2/14/59 | Wood | <i>A Manx Overture</i> | |
| 5/6/59 | Barat-Lillya | <i>Andante and Scherzo</i> | William Rost, trumpet |
| 5/6/59 | Bruckner | <i>Apollo March</i> | |
| 5/6/59 | Goldman | <i>Sagamore March</i> | |
| 5/6/59 | Gould | <i>Yankee Doodle</i> | |
| 5/6/59 | Hawkins | <i>Carnival of Melody</i> | |
| 5/6/59 | Overgard | <i>Ballade Bravura</i> | |
| 5/6/59 | Purcell/Boss | <i>The Golden Sonata</i> | |
| 5/6/59 | Shostakovitch/Righter | <i>Finale from Symphony No. 5</i> | |
| 6/3/59 | Agostini/Bainum | <i>The Three Trumpeters</i> | LaRue, Hindmarch, Hlasten |
| 6/3/59 | Estes | <i>Armenian Song, from a theme by Khatchatourian</i> | |
| 6/3/59 | Fillmore | <i>Americans We March</i> | |
| 6/3/59 | Gershwin | <i>Porgy and Bess Selection</i> | |
| 6/3/59 | Logan | <i>El Chaco, Concert March</i> | |
| 6/3/59 | Moszkowski/Lake | <i>Malaguena from the Opera "Boabdil"</i> | |
| 6/3/59 | Moussorgsky/Wolfle | <i>Hopak</i> | |
| 6/3/59 | Tschaikovsky/Safranek | <i>Finale from Symphony No. 4</i> | |
| 6/3/59 | Willson/Lang | <i>Selections from "The Music Man"</i> | |
| 6/12/59 | Gershwin | <i>Porgy and Bess Selection</i> | University Commencement |
| 6/12/59 | Logan | <i>El Chaco, Concert March</i> | University Commencement |
| 6/12/59 | Overgard | <i>Ballade Bravura</i> | University Commencement |
| 6/12/59 | Ployhar | <i>Impressions of a Scottish Air</i> | University Commencement |
| 6/12/59 | Saint-Saens | <i>Processional from the opera "Henry VIII"</i> | University Commencement |
| 11/8/59 | Beck | <i>12 Tone Blues</i> | Premiere Performance |
| 11/8/59 | Bizet | <i>Ouvre Ton Coeur</i> | |
| 11/8/59 | Boccalari | <i>Fantasia di Concerto</i> | G. Stamm |
| 11/8/59 | Delle Cese | <i>Inglesina, Marcia Sinfonica</i> | |
| 11/8/59 | Grainger | <i>Lincolnshire Posy</i> | |
| 11/8/59 | Kalinnikov | <i>Finale from Symphony No. 1 in G Minor</i> | |
| 11/8/59 | Menselssohn | <i>Overture for Band</i> | |
| 11/8/59 | Rodgers | <i>Three Japanese Dances</i> | |
| 3/6/60 | Alford | <i>The Vanished Army</i> | |
| 3/6/60 | Berlioz | <i>Marche Troyenne</i> | |
| 3/6/60 | Berlioz | <i>Overture to Beatrice and Benedict</i> | |
| 3/6/60 | Debussy | <i>Fetes from 3 Nocturnes</i> | |
| 3/6/60 | Gershwin | <i>Selections from Porgy and Bess</i> | |
| 3/6/60 | Glazounov | <i>Bacchanal, Autumn from "The Seasons"</i> | |

| DATE | COMPOSER | TITLE | SOLOISTS & CONDUCTOR/SPECIAL NOTES |
|---------|---------------------------|--|--|
| 3/6/60 | Gould | <i>Jericho, Rhapsody for Band</i> | |
| 3/6/60 | Sousa | <i>The Rifle Regiment March</i> | |
| 3/6/60 | Wagner | <i>Introduction to Act 3 "Lohengrin"</i> | |
| 5/4/60 | Davis | <i>Welsh Folk Suite</i> | |
| 5/4/60 | Fillmore | <i>Klaxon March</i> | |
| 5/4/60 | Grainger | <i>Lincolnshire Posy</i> | |
| 5/4/60 | Heine | <i>Buckeye Ballads</i> | |
| 5/4/60 | Kenny | <i>Jubilee, Concert March</i> | |
| 5/4/60 | MacDowell | <i>The Saracen from The Sons of Roland, op. 30</i> | |
| 5/4/60 | Rimsky-Korsakov | <i>Procession of the Nobles</i> | |
| 5/6/60 | Bizet | <i>L'Arlesienne Suite No. 2 - Farandole</i> | NIFEV Radio and TV - Columbus |
| 5/6/60 | Delibes | <i>Les Filles de Cadix</i> | NIFEV Radio and TV - Columbus |
| 5/6/60 | Dragon | <i>Woodwind Kin</i> | Norma Larsen, soprano |
| 5/6/60 | Grieg | <i>Concerto in A Minor - 1st Movement</i> | Woodwind Ensemble |
| 5/6/60 | Haug | <i>This Hour is Yours</i> | Paulena Carter, piano |
| 5/6/60 | Litolff | <i>Concerto Symphonique - Scherzo</i> | NIFEV Radio and TV - Columbus |
| 5/6/60 | Rimsky/Korsakov | <i>Procession of the Nobles</i> | Paulena Carter, piano |
| 5/6/60 | Traditional | <i>Were You There When They Crucified My Lord</i> | NIFEV Radio and TV - Columbus |
| 5/6/60 | Ward/Dragon | <i>America the Beautiful</i> | Norma Larsen, soprano |
| 5/18/60 | Creston | <i>Celebration Overture</i> | NIFEV Radio and TV - Columbus |
| 5/18/60 | De Nardis | <i>The Universal Judgement</i> | ***NIFEV Radio and TV - Col. |
| 5/18/60 | Ganne | <i>Le Pere De La Victoire</i> | NIFEV Radio and TV - Columbus |
| 5/18/60 | Mendelssohn/Stark | <i>Nocturne from Midsummer Night's Dream</i> | NIFEV Radio and TV - Columbus |
| 5/18/60 | Morrissey | <i>Caribbean Fantasy</i> | NIFEV Radio and TV - Columbus |
| 5/18/60 | Rodgers/Lang | <i>Flower Drum Song</i> | NIFEV Radio and TV - Columbus |
| 5/18/60 | Tchaikovsky/Brown | <i>1812 Overture Solennelle</i> | NIFEV Radio and TV - Columbus |
| 5/18/60 | Vaughan Williams | <i>Folk Song Suite</i> | NIFEV Radio and TV - Columbus |
| 6/10/60 | Bizet | <i>Farandole from l'Arlesienne Suite #2</i> | University Commencement |
| 6/10/60 | Macdowell/Nelson | <i>The Saracen from The Songs of Roland, op. 30</i> | University Commencement |
| 6/10/60 | Osterling | <i>Charter Oak, Concert March</i> | University Commencement |
| 6/10/60 | Rimsky-Korsakov | <i>Procession of Nobles from "Mlada"</i> | University Commencement |
| 6/10/60 | Smetana | <i>Three Dances from "The Bartered Bride"</i> | University Commencement |
| 11/6/60 | Bergsma | <i>March with Trumpets</i> | |
| 11/6/60 | Berlioz/Henning | <i>Overture to "Benvenuto Cellini," op. 23</i> | |
| 11/6/60 | Castellucci | <i>Standby March</i> | |
| 11/6/60 | Colby/Waln/McClain/Mosher | <i>Three Blind Mice Scherzo</i> | Fish, Gearhart, Lyons, Andrews, Tomford, Adman |
| 11/6/60 | Elwell/Nelson | <i>Procession</i> | Premiere Performance |
| 11/6/60 | Fauchet | <i>Symphony in Bb Major</i> | |
| 11/6/60 | Gould/Cacavas | <i>Skier's Waltz from "Cinerama Holiday"</i> | |
| 11/6/60 | Koepke | <i>Stella Polaris, Concert March</i> | |
| 11/6/60 | Williams | <i>Concertino for Percussion and Band</i> | Charles Spohn, conducting |
| 2/19/61 | Elwell/Nelson | <i>Overture from the ballet The Happy Hypocrite</i> | |
| 2/19/61 | Giannini | <i>Praeludium and Allegro</i> | |
| 2/19/61 | Gould | <i>American Suite</i> | |
| 2/19/61 | Ibert | <i>Concertino Da Camera</i> | Hemke |
| 2/19/61 | Jacob | <i>Flag of Stars, Symphonic Overture</i> | |
| 2/19/61 | Polster | <i>Introduction and Adagio</i> | Premiere Performance |
| 2/19/61 | Walton/Duthoit | <i>Crown Imperial, a Coronation March, 1937</i> | |
| 2/19/61 | Ward | <i>Prelude and Rondo</i> | Hemke |
| 2/25/61 | Davies | <i>R.A.F. March</i> | |
| 2/25/61 | Giannini | <i>Praeludium and Allegro</i> | |
| 2/25/61 | Gould/Cacavas | <i>Skier's Waltz from "Cinerama Holiday"</i> | |
| 2/25/61 | Williams | <i>Concertino for Percussion and Band</i> | Charles Spohn, conducting |
| 2/25/61 | Cacavas, arr. | <i>Bye Bye Birdie</i> | |
| 2/25/61 | Cacavas | <i>Fanfare and Scenario</i> | Cacavas, conducting |
| 2/25/61 | Ward/Dragon | <i>America the Beautiful</i> | |
| 2/25/61 | Tucci-Hunsberger | <i>La Bomba de Vera Cruz (Mexican Dance)</i> | |
| 4/9/61 | Koepke | <i>Veteran's March</i> | MENC - Columbus, Ohio |
| 4/9/61 | Phelps | <i>Concert Overture for Band</i> | ***MENC - Columbus, Ohio |
| 4/9/61 | Strauss/Knox | <i>Concerto No. 1 in E-flat, op. 11, Allegro</i> | Frank Caro, French horn |
| 4/9/61 | Elwell/Nelson | <i>Procession</i> | MENC - Columbus, Ohio |
| 4/9/61 | Williams | <i>Concertino for Percussion and Band</i> | Charles Spohn, conducting |
| 4/9/61 | Grainger | <i>Children's March; Over the Hills and Far Away</i> | MENC - Columbus, Ohio |
| 4/9/61 | Heine | <i>Buckeye Ballads</i> | MENC - Columbus, Ohio |
| 5/31/61 | Brink | <i>Latin Alla Seven</i> | |
| 5/31/61 | Marshall | <i>Scherzo for Band</i> | |
| 5/31/61 | Persichetti | <i>Divertimento for Band, op. 42</i> | |
| 6/9/61 | Brink | <i>Latin Alla Seven</i> | University Commencement |
| 6/9/61 | Pares-Cailliet | <i>The Veterans' March</i> | University Commencement |
| 6/9/61 | Persichetti | <i>Divertimento for Band, op. 42</i> | University Commencement |
| 6/9/61 | Rodgers-Bennett | <i>The Sound of Music, Selection</i> | University Commencement |
| 6/9/61 | Wagner | <i>Prelude from Die Meistersinger</i> | University Commencement |

| DATE | COMPOSER | TITLE | SOLOISTS & CONDUCTOR | SPECIAL NOTES |
|----------|--------------------------|---|-----------------------------|-------------------------------|
| 6/9/61 | Ward-Dragon | <i>America the Beautiful</i> | | University Commencement |
| 11/12/61 | Beecham | <i>March for Band</i> | | |
| 11/12/61 | Benson | <i>Polyphonies for Percussion</i> | | |
| 11/12/61 | Chaminade | <i>Concertino for Flute, op. 107</i> | Frederick Wilkins | |
| 11/12/61 | Creston | <i>Prelude and Dance, op. 76</i> | | |
| 11/12/61 | Humperdinck | <i>The Christmas Scene & Finale, 1st Act, The Miracle</i> | | |
| 11/12/61 | Montgomery | <i>Compassion from "Heritage Suite"</i> | | Premiere Performance |
| 11/12/61 | Morlacchi/Wilkins | <i>The Swiss Shepard</i> | Frederick Wilkins | |
| 11/12/61 | Tansman | <i>Carnival Suite</i> | | |
| 11/12/61 | Willan | <i>Royce Hall Suite</i> | | |
| 11/12/61 | Williams | <i>Festival</i> | | |
| 12/29/61 | Bach, J.S./Holst | <i>Fugue a La gigue</i> | | ASBDA Performance - Cleveland |
| 12/29/61 | Don Gillis | <i>The New Frontier, Overture for Band</i> | | Premiere Performance; ASBDA |
| 12/29/61 | Elwell/Nelson | <i>Song and Scherzo</i> | | Premiere Performance; ASBDA |
| 12/29/61 | Emmett/Dragon | <i>Fantasia on "Dixie"</i> | | Premiere Performance; ASBDA |
| 12/29/61 | Goldman | <i>Bluejackets on Parade</i> | | ASBDA - Cleveland |
| 12/29/61 | Hummel | <i>Concerto for Trumpet and Orchestra</i> | Tom Battenberg | ASBDA - Cleveland |
| 12/29/61 | Montgomery, Jr. | <i>Heritage Suite, II. Compassion</i> | Charles Spohn, conducting | ASBDA - Cleveland |
| 12/29/61 | Paul Creston | <i>Prelude and Dance</i> | | ASBDA - Cleveland |
| 12/29/61 | Willan | <i>Royce Hall Suite</i> | | ASBDA - Cleveland |
| 2/11/62 | Bach, J.S./Cailliet | <i>Jesu, Joy of Man's Desiring</i> | | Lucien Cailliet concert |
| 2/11/62 | Cailliet | <i>Fantasy and Fugue on Stephen Foster's "Oh Susanna"</i> | | Lucien Cailliet concert |
| 2/11/62 | Holst | <i>Second Suite for Military Band in F Major, op. 28</i> | | Lucien Cailliet concert |
| 2/11/62 | Hummel | <i>Concerto from Trumpet, Andante and Rondo</i> | Thomas Battenberg, trumpet | Lucien Cailliet concert |
| 2/11/62 | Prokofieff/Cailliet | <i>March and Scherzo from Love for Three Oranges</i> | | Lucien Cailliet concert |
| 2/11/62 | Schubert/Cailliet | <i>Symphony No. 8 in B Minor, Allegro moderato</i> | | Lucien Cailliet concert |
| 2/11/62 | Strauss/Cailliet | <i>Die Fledermaus Overture</i> | | Lucien Cailliet concert |
| 2/11/62 | Strauss/Cailliet | <i>Waltzes from Der Rosenkavalier</i> | | Lucien Cailliet concert |
| 2/11/62 | Verdi/Cailliet | <i>Nabucco Overture</i> | | Lucien Cailliet concert |
| 2/11/62 | Wagner/Cailliet | <i>Elsa's Procession</i> | | Lucien Cailliet concert |
| 2/11/62 | Wagner/Cailliet | <i>Invocation of Alberich from Rheingold</i> | | Lucien Cailliet concert |
| 5/2/62 | Creatore | <i>March Electra</i> | | |
| 5/2/62 | Holst | <i>March from Suite No. 2 in F</i> | | |
| 5/2/62 | Jacob | <i>Suite "William Byrd"</i> | Paul Droste, conducting | |
| 5/2/62 | Javaloyes | <i>"El Abanico" Paso Doble</i> | | |
| 5/2/62 | Prokofieff | <i>March from "Love of the Three Oranges"</i> | | |
| 5/2/62 | Siennicki | <i>Symphony for Band</i> | | Premiere Performance |
| 5/2/62 | Sousa | <i>King Cotton</i> | | |
| 5/2/62 | Tarratus | <i>Essay for Band</i> | | Premiere Performance |
| 5/2/62 | Taylor/Winterbottom | <i>Petite Suite de Concert</i> | | |
| 5/2/62 | Taylor/Winterbottom | <i>Petite Suite de Concert</i> | | |
| 5/2/62 | Thompson | <i>Intermezzo for Band</i> | | |
| 5/2/62 | Thompson | <i>Intermezzo for Band</i> | | |
| 5/2/62 | Yoder | <i>Relax!</i> | | |
| 5/2/62 | Yoder | <i>Relax!</i> | | |
| 5/16/62 | Glinka/Winterbottom | <i>Overture to Ruslan and Ludmilla</i> | | |
| 5/16/62 | Hermann | <i>Ballet for Young Americans</i> | | |
| 5/16/62 | Kenny | <i>Polaris</i> | | |
| 5/16/62 | Niblock | <i>Soliloquy and Dance</i> | | |
| 5/16/62 | Reed | <i>La Fiesta Mexicana</i> | | |
| 5/16/62 | Vaughan - Williams | <i>Toccata Marziale</i> | | |
| 5/16/62 | Wagner/Hindsley | <i>Overture to Die Meistersinger</i> | | |
| 5/31/62 | Bach | <i>Fervent is My Longing</i> | | |
| 5/31/62 | Bach | <i>Fugue in G Minor</i> | | |
| 5/31/62 | Debussy/Nelson | <i>Sarabande from Suite Pour Le Piano</i> | | |
| 5/31/62 | Emmett/Dragon | <i>Fantasia on Dixie</i> | | |
| 5/31/62 | Goldman | <i>The American Way</i> | | |
| 5/31/62 | Holst | <i>First Suite in Eb</i> | | |
| 5/31/62 | Humperdinck/Winterbottom | <i>Selections from The Miracle</i> | | |
| 5/31/62 | Knox | <i>Flourish Fantastic</i> | | Premiere Performance |
| 6/8/62 | Binge | <i>The Red Sombrero, Samba</i> | | University Commencement |
| 6/8/62 | Debussy | <i>Sarabande from Suite pour le Piano</i> | | University Commencement |
| 6/8/62 | Emmett-Dragon | <i>Fantasia on Dixie</i> | | University Commencement |
| 6/8/62 | Erickson | <i>Ceremonial for Band</i> | | University Commencement |
| 6/8/62 | Humperdinck | <i>Christmas Scene and Finale, 1st Act, The Miracle</i> | | University Commencement |
| 6/8/62 | Sousa | <i>Nobles of the Mystic Shrine March</i> | | University Commencement |
| 6/8/62 | Thompson | <i>Intermezzo for Band</i> | | University Commencement |
| 11/4/62 | Brink | <i>Symphony No. 1</i> | | Premiere Performance |
| 11/4/62 | Creston/Howland | <i>Concerto for Saxophone, op. 26</i> | Vincent J. Abato, saxophone | |
| 11/4/62 | Gates | <i>Sol Y Sombra, Spanish March</i> | | |
| 11/4/62 | Humperdinck/Cailliet | <i>Overture to Haensel and Gretel</i> | | |
| 11/4/62 | Tchaikovsky/Cailliet | <i>Canzonetta for solo sax and clarinet choir</i> | Vincent J. Abato, saxophone | |
| 11/4/62 | Tchaikovsky/Cailliet | <i>Finale for solo clarinet and choir</i> | Vincent J. Abato, clarinet | |

| DATE | COMPOSER | TITLE | SOLOISTS & CONDUCTOR/SPECIAL NOTES |
|----------|---------------------|---|------------------------------------|
| 11/4/62 | Wood | <i>Mannin Veen, A Manx Tone Poem</i> | |
| 11/11/62 | Cailliet | <i>Fantasy & Fugue on Stephen Foster's "Oh Susanna"</i> | |
| 11/11/62 | Holst | <i>Seond Suite in F, op. 28</i> | |
| 11/11/62 | Hummel | <i>Concerto for Trumpet</i> | Tom Battenberg |
| 1/27/63 | Coates | <i>March, The Dam Busters</i> | |
| 1/27/63 | Giannini | <i>Symphony No. 3 for Band</i> | |
| 1/27/63 | Handel/Beecham | <i>The Gods Go A-Begging, Ballet Suite</i> | |
| 1/27/63 | Rabaud/Gee | <i>Solo de Concours</i> | Fischer, Wolford, Ernst, Downs |
| 1/27/63 | Respighi | <i>Huntingtower, Ballad for Band</i> | |
| 1/27/63 | Thomas | <i>Raymond Overture</i> | |
| 1/27/63 | Vivaldi/Kaplan | <i>Concerto for Two Trumpets</i> | R. Eubanks, T. Battenberg |
| 5/1/63 | Bach/Lillya | <i>A Mighty Fortress is Our God</i> | |
| 5/1/63 | Bizet | <i>L'Arlesienne Suite No. 2</i> | Henry Bruinsma, conducting |
| 5/1/63 | Marrick/Hawkins | <i>Carnival Selection</i> | |
| 5/1/63 | Myers | <i>Constellation, Concert March</i> | |
| 5/1/63 | Nestico | <i>Campus Portraits</i> | |
| 5/1/63 | Purcell/Walker | <i>Suite from Dido and Aeneas</i> | |
| 5/1/63 | Rose | <i>Holiday for Trombones</i> | |
| 5/1/63 | Texidor | <i>Amparito Roca, Spanish March</i> | |
| 5/15/63 | Alford | <i>Eagle Squadron</i> | |
| 5/15/63 | Gillis | <i>The Man Who Invented Music</i> | Tom Johnson, narrator |
| 5/15/63 | Montgomery | <i>Heritage Suite</i> | |
| 5/15/63 | Wagner/Grabel | <i>Overture to Rienzi</i> | |
| 5/15/63 | Williams | <i>Symphonic Suite</i> | |
| 5/29/63 | Anderson | <i>Bugler's Holiday</i> | Battenberg, Eubanks, Everitt |
| 5/29/63 | Hall | <i>The New Colonial March</i> | |
| 5/29/63 | Livingston | <i>Symphonic Variations for Band</i> | Premiere Performance |
| 5/29/63 | Polster | <i>Lamentation for Band</i> | Premiere Performance |
| 5/29/63 | Prince | <i>Percussion Espagnole</i> | |
| 5/29/63 | Walker | <i>Concertante for Band</i> | Premiere Performance |
| 5/29/63 | Goldman | <i>Grand March, America</i> | |
| 5/29/63 | DeRubedis | <i>Niobe</i> | |
| 5/29/63 | Sousa | <i>March, The Fairest of the Fair</i> | |
| 6/7/63 | Bizet | <i>Farandole from l'Arlesienne Suite #2</i> | University Commencement |
| 6/7/63 | Grundman | <i>March Processional</i> | University Commencement |
| 6/7/63 | Merrill/Hawkins | <i>Carnival Selection</i> | University Commencement |
| 6/7/63 | Prince | <i>Percussion Espagnole</i> | University Commencement |
| 6/7/63 | Purcell-Walker | <i>Suite from Dido and Aeneas</i> | University Commencement |
| 6/7/63 | Ward-Dragon | <i>America the Beautiful</i> | University Commencement |
| 11/3/63 | Barber | <i>Commando March</i> | |
| 11/3/63 | Dello Joio | <i>Variants on a Mediaeval Tune</i> | |
| 11/3/63 | Elwell/Nelson | <i>Rhapsody</i> | |
| 11/3/63 | Hindemith | <i>Symphony in Bb for Concert Band</i> | |
| 11/3/63 | Leyden | <i>Concerto for Trombones</i> | Borror, Wilson, McAllister |
| 11/3/63 | Vaughan Williams | <i>Quick March - "Sea Songs"</i> | |
| 11/3/63 | Vivaldi/Reed | <i>Concerto in C Major</i> | Phyllis Murphy |
| 2/1/64 | Dragon | <i>Woodwind Kin</i> | |
| 2/1/64 | Holst | <i>Moorside March</i> | Charles Spohn, conducting |
| 2/1/64 | McGinnis | <i>Symphony for Band</i> | |
| 2/1/64 | Moussorgsky/Leidzen | <i>Pictures at an Exhibition</i> | |
| 2/1/64 | Phelps | <i>Rhapsody</i> | |
| 2/1/64 | Polster | <i>Drummer Boys</i> | |
| 2/1/64 | Strauss/Brink | <i>Concerto for Horn, op. 8</i> | William Hammond |
| 3/13/64 | Beck | <i>Pastiche</i> | ***MENC - Philadelphia |
| 3/13/64 | Dello Joio | <i>Variants on a Mediaeval Tune</i> | MENC - Philadelphia |
| 3/13/64 | Hindemith | <i>Symphony in Bb for Concert Band</i> | MENC - Philadelphia |
| 3/13/64 | Lindholm | <i>Toccata for Percussion and Band</i> | Charles Spohn, conducting |
| 3/13/64 | Strauss/Brink | <i>Concerto for Horn, op. 8</i> | William Hammond, horn |
| 5/6/64 | Anderson | <i>Sandpaper Ballet</i> | |
| 5/6/64 | Bach/Leidzen | <i>Komm, Susser Tod</i> | |
| 5/6/64 | Bernstein/Beeler | <i>Overture to Candide</i> | Jeffrey Cook, conducting |
| 5/6/64 | Borodin/Beeler | <i>Nocturne and Allegro</i> | |
| 5/6/64 | Cailliet | <i>Pop! Goes the Weasel</i> | |
| 5/6/64 | Chapi/Pintado | <i>The Courts of Granada, Moorish March Suite</i> | |
| 5/6/64 | Churchill/Leidzen | <i>Snow White Overture</i> | |
| 5/6/64 | Cohan/Cacavas | <i>Star Stangled Spectacular</i> | Richard Stolzman, conducting |
| 5/6/64 | Fillmore | <i>Light Cavalry Overture</i> | |
| 5/6/64 | Sousa | <i>Golden Jubilee March</i> | |
| 5/27/64 | Cailliet | <i>Chorale and Fugue</i> | James Griesheimer, conducting |
| 5/27/64 | Gounod/Lake | <i>La Reine de Saba</i> | |
| 5/27/64 | Khachaturian/Satz | <i>Armenian Dances</i> | |
| 5/27/64 | Lindholm | <i>Toccata for Percussion and Band</i> | |
| 5/27/64 | Reed | <i>Spiritual for Band</i> | |

| DATE | COMPOSER | TITLE | SOLOISTS & CONDUCTOR/SPECIAL NOTES |
|---------|--------------------------|---|------------------------------------|
| 5/27/64 | Skinner | <i>The Shawl Dance</i> | |
| 5/27/64 | Vaughan Williams | <i>Toccata Marziale</i> | Alan Kennedy, conducting |
| 6/3/64 | Christiansen | <i>Second Norwegian Rhapsody</i> | |
| 6/3/64 | Curzon | <i>Bravada, Paso Doble</i> | |
| 6/3/64 | Fauchet | <i>Finale from Symphony in Bb</i> | G. Wilson, conducting |
| 6/3/64 | Jacob | <i>An Original Suite</i> | |
| 6/3/64 | Persichetti | <i>Divertimento for Band, op. 42</i> | W. Hammond, conducting |
| 6/3/64 | Sousa | <i>March: Manhattan Beach</i> | |
| 6/3/64 | Walker | <i>Stebildouq March</i> | Premiere Performance |
| 6/3/64 | Williams | <i>Dramatic Essay</i> | Ray Eubanks, trumpet |
| 6/12/64 | Bernstein | <i>Selections from "West Side Story"</i> | University Commencement |
| 6/12/64 | Bernstein/Beeler | <i>Overture to "Candide"</i> | University Commencement |
| 6/12/64 | Christiansen | <i>Second Norwegian Rhapsody</i> | University Commencement |
| 6/12/64 | Gounod-Lake | <i>La Reinde de Saba</i> | University Commencement |
| 6/12/64 | Sousa | <i>Golden Jubilee March</i> | University Commencement |
| 6/12/64 | Williams | <i>Dramatic Essay for Trumpet and Band</i> | University Commencement |
| 11/1/64 | Chaminade | <i>Concertino for Flute, op. 7</i> | K. Borrer |
| 11/1/64 | Cimarosa | <i>The Secret Marriage Overture</i> | |
| 11/1/64 | Dahl | <i>Sinfonietta for Concert Band</i> | |
| 11/1/64 | Elwell/Nelson | <i>Exhortation</i> | |
| 11/1/64 | Gould | <i>Dixie</i> | |
| 11/1/64 | Grainger | <i>The Power of Rome and The Christian Heart</i> | Sparlin, organ |
| 11/1/64 | Chambers | <i>Hostrauer's March</i> | |
| 11/1/64 | Savino | <i>Corrida</i> | |
| 11/1/64 | Turina/Reed | <i>La Procession du Rocío</i> | |
| 5/5/65 | Bach-Abert | <i>Chorale and Fugue in G Minor</i> | |
| 5/5/65 | Beck | <i>Reflection</i> | |
| 5/5/65 | Chance | <i>Incantation and Dance</i> | |
| 5/5/65 | Jenkins | <i>American Overture for Band</i> | Dennis Groves, conducting |
| 5/5/65 | Knox | <i>Marietta, 1790</i> | |
| 5/5/65 | Rossini-Respighi | <i>The Fantastic Toy Shop</i> | |
| 5/5/65 | Shostakovitch- Richter | <i>Finale, from Symphony No. 5</i> | Paul Febo, conducting |
| 5/5/65 | Wagner | <i>Under the Double Eagle March</i> | |
| 6/11/65 | Heine | <i>Buckeye Ballads</i> | University Commencement |
| 6/11/65 | Lawson | <i>Kanawha to Main March</i> | University Commencement |
| 6/11/65 | Leyden | <i>Trio for Trombones</i> | University Commencement |
| 6/11/65 | Missal | <i>Overture for Band</i> | University Commencement |
| 6/11/65 | Morrissey | <i>Ceremonial for Band</i> | University Commencement |
| 11/7/65 | Carter | <i>Capitol Hill, Concert March</i> | |
| 11/7/65 | Copland | <i>Emblems</i> | |
| 11/7/65 | Elwell/Nelson | <i>Evocation</i> | |
| 11/7/65 | Jacob | <i>Music for a Festival</i> | |
| 11/7/65 | Messenger/McGinnis/Mc | <i>Solo de Concours</i> | Howard Klug, clarinet |
| 11/7/65 | Riegger | <i>Dance Rhythms for Band, op. 58a</i> | |
| 11/7/65 | Shostakovitch | <i>Festive Overture, op. 96</i> | |
| 11/7/65 | Stravinsky/Schaefer | <i>Petroushka Suite</i> | |
| 3/27/66 | Beck | <i>Devil's Fanfare</i> | First Concert Band Reunion/UC |
| 3/27/66 | Carter | <i>Dance and Intermezzo</i> | Carter, conducting |
| 3/27/66 | Clarke | <i>Carnival of Venice</i> | Howard Everitt, cornet |
| 3/27/66 | Edgington | <i>Fanfare Jubilant</i> | Everitt, Edgington, Antonelli |
| 3/27/66 | Grundman | <i>Burlesque for Band</i> | First Concert Band Reunion/UC |
| 3/27/66 | Grundman | <i>Processional</i> | University Commencement |
| 3/27/66 | Heine | <i>Buckeye Ballads</i> | First Concert Band Reunion/UC |
| 3/27/66 | Holst | <i>First Suite in Eb for Fand</i> | University Commencement |
| 3/27/66 | Johnson | <i>Scherzo for Band</i> | Johnson, conducting |
| 3/27/66 | Kabalevsky/Richards | <i>Colas Breugnon Overture, op. 24</i> | First Concert Band Reunion |
| 3/27/66 | Knox | <i>Young Johnie Went a Sailin'</i> | Knox, conducting |
| 3/27/66 | Nelson/Tatgenhorst | <i>Majorca</i> | Tatgenhorst, conducting |
| 3/27/66 | Polster | <i>Trilogy for Band</i> | Polster, conducting |
| 3/27/66 | Turner | <i>Lament</i> | Turner, conducting |
| 3/27/66 | Wagner/Cailliet | <i>Elsa's Procession</i> | First Concert Band Reunion |
| 5/25/66 | Anderson | <i>The Rakes of Mallow from the "Irish Suite"</i> | |
| 5/25/66 | Bennett | <i>Symphonic Songs for Band</i> | Michael Jenks, conducting |
| 5/25/66 | Bruckner/Walker | <i>Adagio, an excerpt from Symphony No. 7</i> | |
| 5/25/66 | Handel/Alshin | <i>Concerto Grosso, op. 6, No. 3</i> | |
| 5/25/66 | Mehul | <i>Overture in F</i> | |
| 5/25/66 | Siennicki | <i>Concert March for Band</i> | |
| 5/25/66 | Tchaikowsky/Winterbottom | <i>Waltz from Eugene Onegin</i> | |
| 5/25/66 | Walton | <i>Crown Imperial, a Coronation March, 1937</i> | Howard Klug, conducting |
| 6/14/66 | Mendelssohn/Shepard | <i>Ruy Blas Overture</i> | University Commencement |
| 6/14/66 | Rodgers/Leidzen | <i>Selections from Carousel</i> | University Commencement |
| 6/14/66 | Texidor/Winter | <i>Amparito Roca, Spanish March</i> | University Commencement |
| 11/6/66 | Barber/Hudson | <i>Overture to "The School for Scandal"</i> | Premiere Performance |

| DATE | COMPOSER | TITLE | SOLOISTS & CONDUCTOR/SPECIAL NOTES |
|---------|------------------------|--|--|
| 11/6/66 | Grainger | <i>Lincolnshire Posy</i> | |
| 11/6/66 | Guilmant | <i>Morceau Symphonique</i> | Donald Hower, trombone soloist |
| 11/6/66 | Johnston | <i>Etude for Symphonic Wind Band</i> | |
| 11/6/66 | Karrick | <i>Army of the Potomac, March</i> | |
| 11/6/66 | Nixon | <i>Fiesta del Pacifico</i> | |
| 11/6/66 | Persichetti | <i>Masquerade for Band</i> | |
| 11/6/66 | Wagner, J. | <i>Concerto Grosso for Symphonic Band for 3 solo cornets and solo baritone</i> | Edgington, Lang, Hall, Loveman Suddendorf, conducting |
| 2/5/67 | Gilmore | <i>Five Folk Songs for Soprano and Band</i> | Diana Lowry, soprano Vincent Persichetti Concert |
| 2/5/67 | Holst | <i>The Ballet from the Perfect Fool, op. 39</i> | Vincent Persichetti Concert |
| 2/5/67 | Mailman | <i>Liturgical Music for Band, op. 33</i> | Suddendorf, conducting Vincent Persichetti Concert |
| 2/5/67 | McCoy | <i>Lights Out March</i> | Vincent Persichetti Concert |
| 2/5/67 | Persichetti | <i>Chorale Prelude: So Pure the Star</i> | Persichetti, conducting Vincent Persichetti Concert |
| 2/5/67 | Persichetti | <i>Symphony for Band No. 6</i> | Persichetti, conducting Vincent Persichetti Concert |
| 2/5/67 | Polster | <i>Symphony for Band</i> | ***Vincent Persichetti Concert |
| 2/10/67 | Barber/Hudson | <i>Overture to "The School for Scandal"</i> | ***CBDNA - Ann Arbor |
| 2/10/67 | Gilmore | <i>Five Folk Songs for Soprano and Band</i> | Diana Lowry, soprano CBDNA - Ann Arbor |
| 2/10/67 | Holst | <i>The Ballet from the Perfect Fool, op. 39</i> | CBDNA - Ann Arbor |
| 2/10/67 | Johnston | <i>Etude for Symphonic Wind Band</i> | CBDNA - Ann Arbor |
| 2/10/67 | Mailman | <i>Liturgical Music for Band, op. 33</i> | Richard Suddendorf, conducting CBDNA - Ann Arbor |
| 2/10/67 | Polster | <i>Symphony for Band</i> | ***CBDNA - Ann Arbor |
| 5/3/67 | Goldman | <i>Kentucky March</i> | |
| 5/3/67 | Jager | <i>Third Suite</i> | |
| 5/3/67 | Mendelssohn | <i>Overture for Band</i> | |
| 5/3/67 | Nepomuceno/Rubertis | <i>Symphony in G Minor, Allegero</i> | |
| 5/3/67 | Reed | <i>Ballade for solo saxophone and band</i> | M. Jenks, saxophone |
| 5/3/67 | Rodgers/Leidzen | <i>"Oklahoma" Selection</i> | |
| 5/3/67 | Strauss/Harding | <i>Death and Transfiguration</i> | D. Kimball |
| 5/3/67 | Verdi | <i>Force of Destiny Overture</i> | Albert Caldron, conducting |
| 6/13/67 | Edgington | <i>Fanfare Jubilant</i> | Haefeli, Stewart, D695Rogers University Commencement |
| 6/13/67 | Jager | <i>Concert March, Stars and Bars</i> | University Commencement |
| 6/13/67 | Persichetti | <i>Psalm for Band</i> | University Commencement |
| 6/13/67 | Prince | <i>Percussion Espagnole</i> | University Commencement |
| 6/13/67 | Reed | <i>A Festival Prelude</i> | University Commencement |
| 6/13/67 | Rodgers | <i>Oklahoma Selection</i> | University Commencement |
| 6/13/67 | Saint-Saens | <i>Processional from the opera "Henry VIII"</i> | University Commencement |
| 11/5/67 | Brink | <i>Overture for Band</i> | Premiere Performance |
| 11/5/67 | Chance | <i>Variations on a Korean Folk Song</i> | |
| 11/5/67 | Gastyne | <i>Symphony No. 4</i> | |
| 11/5/67 | Grainger | <i>Children's March, "Over the Hills and Far Away"</i> | |
| 11/5/67 | Greenwood | <i>The Circus</i> | |
| 11/5/67 | Handel/Hazelman | <i>Prelude and Fugue in D Minor</i> | |
| 11/5/67 | Liszt | <i>Crux Fidelis</i> | |
| 11/5/67 | McDonald | <i>Rhumba from 2nd Symphony</i> | |
| 2/8/68 | Menotti | <i>Overture and Caccia</i> | |
| 2/8/68 | Beversdorf | <i>Symphony for Winds and Percussion</i> | |
| 2/8/68 | Hall | <i>Gardes Du Corps</i> | |
| 2/8/68 | Dello Joio | <i>Scenes from "The Louvre"</i> | |
| 2/8/68 | Thomas | <i>Raymond Overture</i> | |
| 2/8/68 | Werle | <i>Concerto for Trumpet</i> | Carl "Doc" Severinsen, trumpet |
| 2/18/68 | Curzon | <i>Bravada, Paso Doble</i> | |
| 2/18/68 | Hall | <i>Independencia</i> | |
| 2/18/68 | Lindholm | <i>Toccata for Percussion and Band</i> | Premiere Performance |
| 2/18/68 | MacDowell/Winterbottom | <i>Woodland Sketches</i> | |
| 2/18/68 | Nelhybel | <i>Symphonic Movement</i> | Richard Suddendorf, conducting |
| 2/18/68 | Schuller | <i>Dyptich for Brass Quintet and Band</i> | Suddendorf, Battenberg, Jones, Droste, LeBlanc |
| 2/18/68 | Tansman | <i>Carnival Suite</i> | |
| 2/18/68 | Weber/Gready | <i>Overture to "Oberon"</i> | |
| 3/21/68 | Chance | <i>Variations on a Korean Folk Song</i> | Philharmonic Hall Performance |
| 3/21/68 | Hall | <i>March "Independencia"</i> | Philharmonic Hall Performance |
| 3/21/68 | Heine | <i>Buckeye Ballads</i> | Philharmonic Hall Performance |
| 3/21/68 | Hindemith | <i>Symphony in Bb for Concert Band</i> | Philharmonic Hall Performance |
| 3/21/68 | Mehul | <i>Overture in F</i> | Philharmonic Hall Performance |
| 3/21/68 | Nelhybel | <i>Symphonic Movement</i> | Richard Suddendorf, conducting Philharmonic Hall Performance |
| 3/21/68 | Schuller | <i>Dyptich for Brass Quintet and Band</i> | Suddendorf, Battenberg, Jones, Droste, LeBlanc Philharmonic Hall Performance |
| 3/21/68 | Tansman | <i>Carnival Suite</i> | Philharmonic Hall Performance |
| 5/15/68 | Elwell/Nelson | <i>Overture from the ballet The Happy Hypocrite</i> | |
| 5/15/68 | Friedman/May | <i>Cedar Point Parade</i> | ***Written for OSUCB |
| 5/15/68 | Friedman/May | <i>Satin Latin</i> | ***Written for OSUCB |
| 5/15/68 | Giannini | <i>Symphony for Band, Movement IV</i> | D. Robertson, conducting |
| 5/15/68 | Hall | <i>March "Independencia"</i> | |

| DATE | COMPOSER | TITLE | SOLOISTS & CONDUCTOR/SPECIAL NOTES |
|---------|-------------------------|---|---|
| 5/15/68 | Leyden | <i>Trio from Concerto for Trombones</i> | D. Adams, W. Bendler, D. Elsass |
| 5/15/68 | Moussorgsky/Leidzen | <i>Coronation Scene from "Boris Godounov"</i> | Schnitzspahn, conducting |
| 5/15/68 | Rodgers/Bennett | <i>Selections from Carousel</i> | |
| 5/15/68 | Williams | <i>Festival</i> | K. Belcheff, conducting |
| 6/7/68 | Elwell | <i>Overture from the ballet The Happy Hypocrite</i> | University Commencement |
| 6/7/68 | Erickson | <i>Ceremonial for Band</i> | University Commencement |
| 6/7/68 | Rodgers | <i>Selections from Carousel</i> | University Commencement |
| 6/7/68 | Rossini | <i>Excerpt from Overture to William Tell</i> | University Commencement |
| 6/7/68 | Skinner | <i>The Shawl Dance</i> | University Commencement |
| 6/7/68 | Sousa | <i>The Liberty Bell</i> | University Commencement |
| 11/3/68 | Creston | <i>Celebration Overture, op. 61</i> | |
| 11/3/68 | Giordano | <i>Andrea Chenier</i> | |
| 11/3/68 | Milhaud | <i>Suite Francaise</i> | |
| 11/3/68 | Nelhybel | <i>Festivo</i> | |
| 11/3/68 | Nixon | <i>Elegy and Fanfare - March</i> | |
| 11/3/68 | Rabaud | <i>Solo de Concours</i> | Best, Schmidt, Walters, Tongring, Branner |
| 11/3/68 | Whear | <i>Bellerophon</i> | Richard Suddendorf, conducting |
| 11/3/68 | Williams | <i>Festival</i> | |
| 2/2/69 | Barber/Hudson | <i>Medea's Meditation and Dance of Vengeance</i> | Premiere Performance |
| 2/2/69 | Beversdorf | <i>Symphony for Winds and Percussion</i> | |
| 2/2/69 | Hall | <i>Gardes du Corps, March</i> | |
| 2/2/69 | Hanson | <i>Symphony No. 1 "The Nordic," Andante</i> | |
| 2/2/69 | Haydn | <i>Concerto for Trumpet</i> | Robert Nagel, trumpet soloist |
| 2/2/69 | Menotti | <i>Overture and Caccia</i> | |
| 2/2/69 | Nagel | <i>Introduction and Allegro for Trumpet and Band</i> | Robert Nagel, trumpet soloist |
| 2/2/69 | Nagel | <i>Trumpets of Spain</i> | R. Nagel, C. Hall, G. Weimer |
| 2/9/69 | Beversdorf | <i>Symphony for Winds and Percussion</i> | |
| 2/9/69 | Dello Joio | <i>Scenes from "The Louvre"</i> | OMEA - Columbus |
| 2/9/69 | Hall | <i>Gardes Du Corps</i> | OMEA - Columbus |
| 2/9/69 | Menotti | <i>Overture and Caccia</i> | OMEA - Columbus |
| 2/9/69 | Thomas | <i>Raymond Overture</i> | OMEA - Columbus |
| 2/9/69 | Werle | <i>Concerto for Trumpet</i> | OMEA - Columbus |
| 2/10/69 | Beversdorf | <i>Symphony for Winds and Percussion</i> | |
| 2/10/69 | Dello Joio | <i>Scenes from "The Louvre"</i> | |
| 2/10/69 | Hanson | <i>Symphony No. 1 "The Nordic" Movt 1</i> | |
| 2/10/69 | Menotti | <i>Overture and Caccia</i> | |
| 2/10/69 | Nafel | <i>Trumpets of Spain</i> | C. Hall, G. Weimer, S. Jones |
| 2/10/69 | Rabaud | <i>Solo de Concours</i> | Clarinet Section feature |
| 2/10/69 | Thomas/Safranek | <i>Raymond Overture</i> | |
| 6/7/69 | Anderson | <i>Selections from Irish Suite, Minstrel Boy, Washwoman</i> | University Commencement |
| 6/7/69 | Copland | <i>An Outdoor Overture</i> | University Commencement |
| 6/7/69 | Edington | <i>Fanfare Jubilant</i> | University Commencement |
| 6/7/69 | Elgar | <i>Pomp and Circumstance</i> | University Commencement |
| 6/7/69 | Fillmore | <i>Men of Ohio March</i> | University Commencement |
| 6/7/69 | Rhoads | <i>Gentle Ballad (Bossa Nova)</i> | University Commencement |
| 6/7/69 | Seitz | <i>Brooke's Chicago Marine Band March</i> | University Commencement |
| 11/9/69 | Anderson | <i>Bugler's Holiday</i> | S. Jones, E. Sandor, D. Wolford |
| 11/9/69 | Elwell/Nelson | <i>Scherzo</i> | |
| 11/9/69 | Giannini | <i>Symphony No. 3 for Band</i> | |
| 11/9/69 | Massenet | <i>Phedre Overture</i> | |
| 11/9/69 | Nelhybel | <i>Chorale</i> | |
| 11/9/69 | Nelson | <i>Rocky Point Holiday</i> | |
| 11/9/69 | Seitz | <i>Brooke's Chicago Marine Band March</i> | |
| 11/9/69 | Whear | <i>Wycliffe Variations</i> | |
| 2/1/70 | Elwell/Nelson | <i>A Georgian Overture</i> | |
| 2/1/70 | Ginastera/Hudson | <i>Overture to the Creole "Faust"</i> | Frank Hudson, conducting |
| 2/1/70 | Lope | <i>Gerona, Paso Doble</i> | |
| 2/1/70 | McBeth | <i>Masque</i> | |
| 2/1/70 | McIntosh | <i>Ascendancy</i> | Premiere Performance |
| 2/1/70 | Nixon | <i>Fiesta del Pacifico</i> | |
| 2/1/70 | Rimsky-Korsakov/Mohaupt | <i>The Legend of Tsar Saltan</i> | |
| 2/1/70 | Surinach | <i>Ritmo Jondo</i> | |
| 2/1/70 | Telemann/Reed | <i>Suite in A Minor</i> | Haines, Andrews, Fischer, Crockett |
| 2/27/70 | Beethoven/Tobani | <i>Egmont Overture</i> | William F. Santelmann, conducting |
| 2/27/70 | Bennett | <i>Rose Variations for cornet and band</i> | ABA Performance - Columbus |
| 2/27/70 | Creston | <i>Anatolia Turkish Rhapsody</i> | Stephen Jones, cornet; DEM cond. |
| 2/27/70 | Ginastera/John | <i>Danza Final from Estancia</i> | Harry Begian, conducting |
| 2/27/70 | Grundman | <i>Three Sketches for Winds</i> | ABA Performance - Columbus |
| 2/27/70 | Henrion | <i>Fehrbelliner Reitersmarsch</i> | George C. Wilson, conducting |
| 2/27/70 | Price/Leidzen | <i>Three Negro Dances</i> | ABA Performance - Columbus |
| 2/27/70 | Urata | <i>Metamorphosis</i> | Manley R. Whitcomb, conducting |
| 2/27/70 | Wagner/Hindsley | <i>The Flying Dutchman, Overture</i> | H. Robert Reynolds, conducting |
| 2/27/70 | Walton/Duthoit | <i>Crown Imperial, A Coronation March, 1937</i> | ABA Performance - Columbus |
| | | | Arthur L. Williams, conducting |
| | | | Toshio Akiyama, conducting |
| | | | Mark H. Hindsley, conducting |
| | | | Sir Vivian Dunn, conducting |
| | | | ABA Performance - Columbus |

| DATE | COMPOSER | TITLE | SOLOISTS & CONDUCTOR/SPECIAL NOTES |
|---------|-------------------------|--|---|
| 6/1/70 | Hanson | <i>Chorale and Alleluia</i> | Kathleen Harrod, conducting |
| 6/1/70 | Lerner and Lowe | <i>Highlights from Camelot</i> | Charles Schultz, conducting |
| 6/1/70 | Rimsky-Korsakov/Leidzen | <i>Procession of the Nobles</i> | James Tongring, conducting |
| 6/1/70 | Turina/Reed | <i>La Procession du Rocio</i> | Lawrence Mallett, conducting |
| 6/1/70 | Ward/Dragon | <i>America the Beautiful</i> | Stephen Jones, conducting |
| 6/1/70 | Williams | <i>Prologue for Band</i> | E. Sandor, conducting |
| 6/12/70 | Rossini | <i>Overture to "Semiramide"</i> | University Commencement |
| 6/12/70 | Tschaikowsky | <i>Music from "Swan Lake"</i> | University Commencement |
| 6/12/70 | Williams | <i>Prologue</i> | University Commencement |
| 11/1/70 | Albeniz/Cailliet | <i>Fete-Dieu A Seville</i> | |
| 11/1/70 | Beethoven | <i>Fidelio Overture</i> | |
| 11/1/70 | Husa | <i>Music for Prague, 1968</i> | |
| 11/1/70 | King | <i>Neddermeyer Triumphal March</i> | |
| 11/1/70 | Messenger/McGinnis | <i>Solo de Concours</i> | Lawrence Mallett, clarinet |
| 11/1/70 | Reed | <i>In Dulci Jublio</i> | |
| 11/1/70 | Reed | <i>Russian Christmas Music</i> | |
| 2/7/71 | Berlioz/Smith | <i>Rakoczy March</i> | |
| 2/7/71 | Goedicke | <i>Concert Etude, op. 49</i> | Leonard Smith, cornet |
| 2/7/71 | Nielsen/Boyd | <i>Masquerade Overture</i> | |
| 2/7/71 | Smith | <i>March "Jurisprudence"</i> | Leonard Smith, conducting |
| 2/7/71 | Tchaikovsky/Lake | <i>Waltz from The Nutcracker Suite</i> | |
| 2/7/71 | Tubb | <i>Concert Piece</i> | |
| 2/7/71 | Wagner/Mayer | <i>Tannhauser, Extended Finale</i> | |
| 2/7/71 | Whear | <i>Stonehenge Symphony</i> | |
| 2/15/71 | Agostini/ Bainum | <i>The Three Trumpeters</i> | |
| 2/15/71 | Berlioz/Smith | <i>Rakoczy March</i> | |
| 2/15/71 | Heine | <i>Buckeye Ballads</i> | |
| 2/15/71 | Messenger/McGinnis | <i>Solo de Concours</i> | L. Mallett |
| 2/15/71 | Nielsen/Boyd | <i>Masquerade Overture</i> | |
| 2/15/71 | Tubb | <i>Concert Piece</i> | |
| 2/15/71 | Whear | <i>Stonehenge Symphony</i> | |
| 5/5/71 | Alford | <i>Army of the Nile</i> | |
| 5/5/71 | Cacavas | <i>Make it Happen</i> | |
| 5/5/71 | Jacob | <i>Flag of Stars</i> | |
| 5/5/71 | Leigh/Erickson | <i>Man of La Mancha</i> | |
| 5/5/71 | Reed | <i>La Fiesta Mexicana</i> | |
| 5/5/71 | Rodgers/Bennett | <i>The Regents March</i> | |
| 5/5/71 | Whear | <i>Elsinore Overture</i> | |
| 5/19/71 | Brunelli | <i>In Memoriam</i> | |
| 5/19/71 | Gershwin/Chase | <i>George Gershwin, A Symphonic Portrait</i> | |
| 5/19/71 | Gershwin | <i>An American in Paris</i> | K. Chappell, conducting |
| 5/19/71 | Gould | <i>Ballad for Band</i> | D. Masek, conducting |
| 5/19/71 | Gould | <i>Fanfare for Freedom</i> | |
| 5/19/71 | Lake | <i>Stradella Overture</i> | C.Haines, conducting |
| 5/19/71 | Osterling | <i>Samaria</i> | |
| 5/19/71 | Rodgers/Ployhar | <i>Edelweiss, Do-Re-Mi</i> | |
| 11/7/71 | Grundman | <i>An Irish Rhapsody</i> | |
| 11/7/71 | LaMontaine/Hudson | <i>Jubilant Overture</i> | Premiere Performance |
| 11/7/71 | Long | <i>Concertino for Woodwind Quintet and Band</i> | Tryon, Finfrock, Shontz, Wagnitz, Cochran |
| 11/7/71 | Makris/Bader | <i>Aegean Festival Overture</i> | |
| 11/7/71 | Sousa | <i>Hail to the Spirit of Liberty March</i> | |
| 11/7/71 | Watson | <i>Antiphony and Chorale</i> | |
| 11/7/71 | Willis | <i>Aria and Toccata</i> | Robert LeBlanc, conducting |
| 1/9/72 | Chance | <i>Blue Lake Overture</i> | |
| 1/9/72 | Heine | <i>Buckeye Ballad</i> | |
| 1/9/72 | Long | <i>Concertino for Woodwind Quintet and Band</i> | Tryon, Finfrock, Shontz, Wagnitz, Cochran |
| 1/9/72 | Makris/Bader | <i>Aegean Festival Overture</i> | |
| 1/9/72 | Sousa | <i>Hail to the Spirit of Liberty March</i> | |
| 1/9/72 | Surinach | <i>Sinfonietta Flamenca</i> | |
| 1/9/72 | Willis | <i>Aria and Toccata</i> | Robert LeBlanc, conducting |
| 2/6/72 | Bernstein | <i>Three Dance Episodes from "On the Town"</i> | |
| 2/6/72 | Hamilton | <i>The Chaining of Prometheus</i> | |
| 2/6/72 | Kuwahara | <i>Three Fragments</i> | |
| 2/6/72 | Pennington | <i>Apollo (1968) Aleatoric piece</i> | |
| 2/6/72 | Persichetti | <i>Psalm for Band</i> | Robert LeBlanc, conducting |
| 2/6/72 | Schumann | <i>Konzertstück</i> | |
| 2/6/72 | Strauss, R./Hindsley | <i>Salome's Dance</i> | |
| 2/6/72 | Wagner/Cailliet | <i>Elsa's Procession</i> | |
| 3/23/72 | Brunelli | <i>In Memoriam</i> | Carnegie Hall Performance |
| 3/23/72 | Creston | <i>Concertino for Marimba and Orchestra</i> | Robert Chappell, marimba |
| 3/23/72 | Dahl | <i>Sinfonietta for Concert Band</i> | Carnegie Hall Performance |
| 3/23/72 | Grainger | <i>Children's March, "Over the Hills and Far Away"</i> | Carnegie Hall Performance |
| 3/23/72 | Grainger | <i>Lincolnshire Posy</i> | Robert LeBlanc, conducting Carnegie Hall Performance |

| DATE | COMPOSER | TITLE | SOLOISTS & CONDUCTOR | SPECIAL NOTES |
|---------|------------------------|---|---|--------------------------------|
| 3/23/72 | Heine | <i>Buckeye Ballad</i> | | Carnegie Hall Performance |
| 3/23/72 | LaMontaine/Hudson | <i>Jubilant Overture</i> | | ***Carnegie Hall Performance |
| 5/3/72 | Bernstein | <i>Overture to "Candide"</i> | | |
| 5/3/72 | Chance | <i>Variations on a Korean Folk Song</i> | Hendricks, conducting | |
| 5/3/72 | Guilmant | <i>Morceau Symphonique</i> | Leonard, Zadrozny, Mackley, Bubsey, Sanborn, Peters | |
| 5/3/72 | Henrion | <i>Fehrbelliner Reitermarsch</i> | | |
| 5/3/72 | Hindemith/Cochran | <i>Symphonic Metamorphosis: Marsch</i> | | |
| 5/3/72 | Holst | <i>The Planets, op. 32, Jupiter</i> | Iagulli, conducting | |
| 5/3/72 | Ives | <i>Variations on "America"</i> | | |
| 5/3/72 | Leemans/Wiley | <i>Marche Des Parachutistes</i> | | |
| 5/3/72 | Wagner | <i>Overture to "Reinzi"</i> | | |
| 5/24/72 | Bizet/Lang | <i>Ouvre Ton Coeur, Spanish Serenade</i> | | |
| 5/24/72 | Rodgers/Bennett | <i>Selections from "The King and I"</i> | | |
| 5/24/72 | Scott | <i>March of the Slide Trombones</i> | | |
| 5/24/72 | Singer/Cailliet | <i>Bathsheba</i> | | |
| 5/24/72 | Smetana/Clark | <i>Three Dances from The Bartered Bride</i> | | |
| 5/24/72 | Strauss/Cailliet | <i>Overture to Die Fledermaus</i> | | |
| 5/24/72 | Stravinsky | <i>Circus Polka</i> | G. Stith, conducting | |
| 5/24/72 | Tchaikowsky/Laurendeau | <i>Marche Slav</i> | Hockman, conducting | |
| 5/31/72 | Borgo | <i>Chorale and Variant</i> | R. Cochran, conducting | |
| 5/31/72 | Churchill/Leidzen | <i>Snow White Overture</i> | | |
| 5/31/72 | Franck/Stauffer | <i>Le Chasseur Maudit</i> | | |
| 5/31/72 | Gates | <i>Sol Y Sombra, Spanish March</i> | | |
| 5/31/72 | Kern/Leidzen | <i>Smoke Gets in Your Eyes</i> | | |
| 5/31/72 | Weinberger-Bainum | <i>Polka and Fugue from Schwanda</i> | R. Chappell, conducting | |
| 6/9/72 | Bernstein | <i>Overture to "Candide"</i> | | University Commencement |
| 6/9/72 | Churchill-Leidzen | <i>Snow White Overture</i> | | University Commencement |
| 6/9/72 | Kern | <i>Smoke Gets in Your Eyes</i> | | University Commencement |
| 6/9/72 | Reed | <i>Poetry and Power</i> | | University Commencement |
| 6/9/72 | Smetana | <i>Dances from "The Bartered Bride"</i> | | University Commencement |
| 11/5/72 | Blank | <i>Concert Piece</i> | | |
| 11/5/72 | Cherubini/Weatherly | <i>Ali Baba Overture</i> | | |
| 11/5/72 | Franck/Stauffer | <i>Le Chasseur Maudit</i> | | |
| 11/5/72 | Hale | <i>5900 Walnut Grove March</i> | | |
| 11/5/72 | Kaneda | <i>Overture</i> | Robert LeBlanc, conducting | |
| 11/5/72 | Reed | <i>A Northern Legend</i> | | |
| 11/5/72 | Surinach | <i>Soleriana</i> | | |
| 2/4/73 | Barber/Hudson | <i>Overture to "The School for Scandal"</i> | | Dedicated to OSUCB |
| 2/4/73 | Boccalari | <i>Fantasia di Concerto</i> | Sandra Emig, euphonium | |
| 2/4/73 | Bonelli/Falcone | <i>Symphonic Concert March</i> | | |
| 2/4/73 | Holst | <i>First Suite in Eb</i> | Robert LeBlanc, conducting | |
| 2/4/73 | Kubik | <i>Stewball-Variations</i> | | |
| 2/4/73 | Moussorgsky/Leidzen | <i>Pictures at an Exhibition</i> | | |
| 2/4/73 | Stravinsky | <i>Symphonies of Wind Instruments</i> | | |
| 4/1/73 | Bernstein/Polster | <i>Symphonic Dance Music from "West Side Story"</i> | Polster, conducting | ***Second Concert Band Reunion |
| 4/1/73 | Chevallard | <i>Time and Change March</i> | Chevallard, conducting | Second Concert Band Reunion |
| 4/1/73 | Grainger | <i>Irish Tune from County Derry</i> | | Second Concert Band Reunion |
| 4/1/73 | Grundman | <i>Festive Piece</i> | Whitcomb, conducting | Second Concert Band Reunion |
| 4/1/73 | Heine | <i>Buckeye Ballads</i> | | Second Concert Band Reunion |
| 4/1/73 | Heine | <i>Trumpeters Three-for-All</i> | Hicks, Hightshoe, Wakser, trumpet Whitcomb, conducting | Second Concert Band Reunion |
| 4/1/73 | Knox | <i>Blennerhassett Suite</i> | Knox, conducting | Second Concert Band Reunion |
| 4/1/73 | Nielsen/Hudson | <i>Helios Overture, op. 17</i> | Hudson, conducting | ***Second Concert Band Reunion |
| 4/1/73 | Tatgenhorst | <i>Clarion Textures</i> | Tatgenhorst, conducting | Second Concert Band Reunion |
| 5/2/73 | Bennett | <i>Suite of Old American Dances</i> | | |
| 5/2/73 | Berlioz/Safranek | <i>"The Roman Carnival" Overture</i> | | |
| 5/2/73 | Creston | <i>Celebration Overture</i> | Timm Mackley, conducting | |
| 5/2/73 | Delle Cese | <i>Inglesina</i> | | |
| 5/2/73 | Greenwood | <i>The Circus</i> | | |
| 5/2/73 | Harpham/Nestico | <i>The Silver Quill</i> | | |
| 5/2/73 | Whear | <i>Wycliffe Variations</i> | Sarah Stemen, conducting | |
| 5/23/73 | Anderson | <i>The Irish Suite</i> | | |
| 5/23/73 | Giordano/Richards | <i>Excerpts from the opera Andrea Chenier</i> | | |
| 5/23/73 | Giovannini | <i>Jubilance</i> | Larry House, conducting | |
| 5/23/73 | Reed | <i>Spiritual for Band</i> | Robert Leonard, conducting | |
| 5/23/73 | Rodgers/Bennett | <i>The Carousel Waltz</i> | | |
| 5/23/73 | Rodgers/Leidzen | <i>Guadalcanal March from Victory at Sea</i> | | |
| 5/23/73 | Scott Key | <i>The Star Spangled Banner</i> | | |
| 5/23/73 | Strouse/Cacavas | <i>Overture to Bye, Bye Birdie</i> | | |
| 11/4/73 | Bilik | <i>Symphony for Band</i> | | |
| 11/4/73 | Frankenpohl | <i>Cantilena for Woodwinds</i> | WW Choir; Nilo Hovey, cond. | |
| 11/4/73 | Luke | <i>Sonics and Metrics</i> | | |

| DATE | COMPOSER | TITLE | SOLOISTS & CONDUCTOR/SPECIAL NOTES |
|---------|------------------------|--|------------------------------------|
| 11/4/73 | Mozart/Hovey | <i>Overture to Cosi Fan Tutti</i> | WW Choir; Nilo Hovey, cond. |
| 11/4/73 | Rossini/Hermann | <i>Introduction, Theme and Variations</i> | Mary Louise Swift, clarinet |
| 11/4/73 | Sousa | <i>Nobles of the Mystic Shrine March</i> | |
| 11/4/73 | V. Williams/Hare | <i>Concerto for Bass Tuba</i> | Kaenzig, tuba; LeBlanc, cond. |
| 11/4/73 | Zdechlik | <i>Chorale and Shaker Dance</i> | |
| 2/3/74 | Barber/Levey | <i>First Essay for Orchestra, op. 12</i> | |
| 2/3/74 | Carmichael/Davies | <i>Stardust</i> | Urbie Green, trombone |
| 2/3/74 | Hebb-Davies | <i>Sunny</i> | Urbie Green, trombone |
| 2/3/74 | Jacob | <i>Music For a Festival</i> | |
| 2/3/74 | Mozart/Bardeen | <i>Rondo from Concerto #3 in Eb for Horn</i> | |
| 2/3/74 | Schumann/Owen | <i>Circus Overture</i> | Robert LeBlanc, conducting |
| 2/3/74 | Snoeck | <i>Symphony No. 3 for Winds and Percussion</i> | |
| 2/9/74 | Copland | <i>Old American Songs</i> | McHenry Boatwright, Bass-Baritone |
| 2/9/74 | Gershwin | <i>Selections from "Porgy and Bess"</i> | McHenry Boatwright, Bass-Baritone |
| 2/9/74 | Jacob | <i>Music For a Festival</i> | OMEA - Columbus |
| 2/9/74 | Schumann/Owen | <i>Circus Overture</i> | OMEA - Columbus |
| 2/9/74 | Snoeck | <i>Symphony No. 3 for Winds and Percussion</i> | OMEA - Columbus |
| 5/15/74 | Applebaum | <i>Marrakech Bazaar Suite for Concert Band</i> | |
| 5/15/74 | Creatore | <i>March Electric</i> | |
| 5/15/74 | Holst | <i>Jupiter from The Planets</i> | Christopher Doane, conducting |
| 5/15/74 | Holst | <i>Mars from The Planets</i> | Douglas Little, conducting |
| 5/15/74 | Johnson | <i>Rhumalay-Trio for Trumpets</i> | S. Johnston, A. Dudek, J. Powell |
| 5/15/74 | Massenet/Isaac | <i>Meditation from "Thais"</i> | |
| 5/15/74 | St. Saens/Lake | <i>Marche Militaire Francaise</i> | |
| 5/15/74 | Strauss, J. | <i>Emperor Waltz</i> | |
| 5/29/74 | Fillmore | <i>Americans We March</i> | |
| 5/29/74 | Gershwin | <i>Porgy and Bess Selection</i> | |
| 5/29/74 | Grainger | <i>Lincolnshire Posy</i> | Linda Fox, conducting |
| 5/29/74 | Rossini/Respighi | <i>La Boutique Fantasque</i> | |
| 5/29/74 | Schumann | <i>George Washington Bridge</i> | Marlowe Brainard, conducting |
| 11/3/74 | Bellini/Falcone | <i>Norma Overture</i> | |
| 11/3/74 | Boyer-Lillya | <i>Ariane Overture</i> | |
| 11/3/74 | Del Borgo | <i>Music for Winds and Percussion</i> | |
| 11/3/74 | Maillart-Barnes | <i>The Dragoons of Villars</i> | |
| 11/3/74 | Mendelssohn | <i>Overture for Band</i> | |
| 11/3/74 | Montenegro/Tatgenhorst | <i>Fanfare</i> | |
| 11/3/74 | Richens | <i>Chicano!</i> | |
| 11/3/74 | Willis | <i>Partita</i> | |
| 2/2/75 | Badings | <i>Concerto for Flute and Wind Orchestra</i> | Ann Fairbanks, flute |
| 2/2/75 | Copland/Hindsley | <i>El Salon Mexico</i> | |
| 2/2/75 | Goldman | <i>Kentucky March</i> | |
| 2/2/75 | Persichetti | <i>Psalm for Band</i> | |
| 2/2/75 | Reed | <i>Armenian Dances</i> | Robert LeBlanc, conducting |
| 2/2/75 | Smith | <i>Prelude - Variations</i> | |
| 2/2/75 | Willan | <i>Royce Hall Suite</i> | |
| 3/4/75 | Heisinger | <i>Sculptura</i> | Premiere Performance |
| 3/4/75 | Johnson | <i>Sinfonia for Winds</i> | Premiere Performance |
| 3/4/75 | Lawson | <i>March - Kanawha to Main</i> | |
| 3/4/75 | McGinnis | <i>Symphony for Band</i> | |
| 3/4/75 | Poulenc/Hill | <i>Concerto in g minor</i> | Janet Hill, organist |
| 6/4/75 | Alvarez/Wiley | <i>Suspiros De Espana</i> | John Shaffer, conducting |
| 6/4/75 | Bennett | <i>Symphonic Songs for Band</i> | |
| 6/4/75 | Gershwin/Krance | <i>An American in Paris</i> | Leslie Susi, conducting |
| 6/4/75 | Hanson | <i>Chorale and Alleluia</i> | |
| 6/4/75 | Hanssen | <i>"Valdres", Norwegian March</i> | |
| 6/4/75 | Loewe/Bennett | <i>My Fair Lady Selection</i> | Casimir Kriechbaum, conducting |
| 6/4/75 | Mendelssohn/Shepard | <i>Ruy Blas Overture</i> | |
| 6/4/75 | Offenbach/Odom | <i>The Drum Major's Daughter Overture</i> | |
| 6/4/75 | Vaughan Williams | <i>Folk Song Suite</i> | |
| 11/2/75 | Haydn | <i>Concerto in Eb</i> | Allan Dudek, trumpet |
| 11/2/75 | Ives-Elkus | <i>Finale from Symphony No. 2</i> | |
| 11/2/75 | Offenbach/Odom | <i>The Drum Major's Daughter</i> | |
| 11/2/75 | Reed | <i>Punchinello - Overture to a Romantic Comedy</i> | |
| 11/2/75 | Seitz | <i>Brooke's Chicago Marine Band March</i> | |
| 11/2/75 | Spears | <i>Chronica</i> | |
| 11/2/75 | Weber/Smith | <i>Peter Schmoll Overture</i> | |
| 11/2/75 | Weinberger/Bainum | <i>Polka and Fugue from Schwanda</i> | |
| 2/1/76 | Bennett | <i>Four Preludes</i> | |
| 2/1/76 | Herbert | <i>The Three Solitaires</i> | R. Burkart, A. Dudek, J. Powell |
| 2/1/76 | Husa | <i>Apotheosis of This Earth</i> | |
| 2/1/76 | LaMontaine | <i>Lexington Green</i> | Premiere Performance |
| 2/1/76 | MacDowell | <i>Woodland Sketches</i> | Robert LeBlanc, conducting |
| 2/1/76 | Wooley | <i>America, A Salute to Achievement</i> | Premiere Performance |

| DATE | COMPOSER | TITLE | SOLOISTS & CONDUCTOR | SPECIAL NOTES |
|---------|----------------------|--|---------------------------------|--------------------------------|
| 2/26/76 | Barber/Hudson | <i>Medea's Meditation and Dance of Vengeance</i> | | Sousa Concert - Palace Theatre |
| 2/26/76 | Bernstein/Polster | <i>Symphonic Dance Music from "West Side Story"</i> | | Sousa Concert - Palace Theatre |
| 2/26/76 | Boccalari | <i>Fantasia di Concerto</i> | Sandra Emig, euphonium | Sousa Concert - Palace Theatre |
| 2/26/76 | Clarke | <i>Debutante</i> | Richard Burkart, trumpet | Sousa Concert - Palace Theatre |
| 2/26/76 | Herbert | <i>The Three Solitaires</i> | R. Burkart, A. Dudek, J. Powell | Sousa Concert - Palace Theatre |
| 2/26/76 | Sousa | <i>Suite, The Last Days of Pompeii</i> | Robert LeBlanc, conducting | Sousa Concert - Palace Theatre |
| 2/26/76 | Wooley | <i>America, A Salute to Achievement</i> | | Sousa Concert - Palace Theatre |
| 3/10/76 | Barber/Hudson | <i>Medea's Meditation and Dance of Vengeance</i> | | MENC - Atlantic City |
| 3/10/76 | Bernstein/Polster | <i>Symphonic Dance Music from "West Side Story"</i> | | MENC - Atlantic City |
| 3/10/76 | Boccalari | <i>Fantasia di Concerto</i> | Sandra Emig, euphonium | MENC - Atlantic City |
| 3/10/76 | Clarke | <i>The Debutante</i> | Richard Burkart, trumpet | MENC - Atlantic City |
| 3/10/76 | Herbert | <i>Tempo de Marcia for 3 Cornets</i> | | MENC - Atlantic City |
| 3/10/76 | Herbert | <i>The Three Solitaires</i> | R. Burkart, A. Dudek, J. Powell | MENC - Atlantic City |
| 3/10/76 | Sousa | <i>Anchor and Star March</i> | | MENC - Atlantic City |
| 3/10/76 | Sousa | <i>El Capitan March</i> | | MENC - Atlantic City |
| 3/10/76 | Sousa | <i>La Reine de La Mer-Waltzes</i> | | MENC - Atlantic City |
| 3/10/76 | Sousa | <i>Suite, The Last Days of Pompeii</i> | | MENC - Atlantic City |
| 3/10/76 | Sousa | <i>The Stars and Stripes Forever</i> | | MENC - Atlantic City |
| 5/26/76 | Christensen | <i>Piccolo Espagnol</i> | | |
| 5/26/76 | Friedemann/Lake-Kent | <i>Slavonic Rhapsody</i> | | |
| 5/26/76 | Gilmore/Elkus | <i>The Norwich Cadets (1857)</i> | | |
| 5/26/76 | Jager | <i>Third Suite</i> | | |
| 5/26/76 | Resseger | <i>Medina Overture</i> | George Toot, conducting | |
| 5/26/76 | Rodgers/Bennett | <i>Sound of Music</i> | Frank Menichetti, conducting | |
| 5/26/76 | Strauss/Winter | <i>Voices of Spring, Valse</i> | | |
| 5/26/76 | Sullivan/Duthoit | <i>Suite from the Ballet "Pineapple Poll"</i> | | |
| 5/26/76 | Walters | <i>American Folk Suite</i> | Frederick Walker, conducting | |
| 6/2/76 | Bernstein/Stith | <i>Three Dance Episodes from "On the Town"</i> | Teresa Wright, conducting | |
| 6/2/76 | Golson | <i>I Remember Clifford</i> | James Powell, trumpet | |
| 6/2/76 | Ives/Rhodes | <i>Variations on America</i> | David Gordon, conducting | |
| 6/2/76 | Mancini/Krance | <i>Drummer's Delight</i> | | |
| 6/2/76 | McIntosh | <i>Ascendancy</i> | | |
| 6/2/76 | Merrill/Hawkins | <i>Carnival Selection</i> | | |
| 6/2/76 | Meyerbeer/Stauffer | <i>Torch Procession</i> | | |
| 6/2/76 | Shostakovich/Righter | <i>Finale from Symphony No. 5</i> | Randall Wheaton, conducting | |
| 6/2/76 | Sousa | <i>El Capitan March</i> | | |
| 11/7/76 | Ford | <i>A Tribute To Youth</i> | | |
| 11/7/76 | Hanson | <i>Laude: Chorale, Variations and Metamorphoses</i> | | |
| 11/7/76 | Holsinger | <i>Prelude and Rondo</i> | | |
| 11/7/76 | Moussorgsky | <i>Night on Bald Mountain</i> | | |
| 11/7/76 | Resseger | <i>Alpha Centauri</i> | | |
| 11/7/76 | Wagner | <i>Rienzi Overture</i> | | |
| 11/7/76 | Washburn | <i>Prelude and Paragrams</i> | | |
| 11/7/76 | Whear | <i>Canada</i> | | |
| 2/13/77 | Grundman | <i>American Folk Rhapsody No. 4</i> | | *Third Concert Band Reunion |
| 2/13/77 | Heine | <i>Buckeye Ballads</i> | | Third Concert Band Reunion |
| 2/13/77 | Johnson | <i>Sonallegra</i> | | *Dedicated to DEM & OSUCB |
| 2/13/77 | Keane | <i>Variations on a Theme of Guillaume de Machaut</i> | Keane, conducting | *Third Concert Band Reunion |
| 2/13/77 | Knox | <i>A Pioneer Landing</i> | Knox, conducting | *Third Concert Band Reunion |
| 2/13/77 | Lawson | <i>Memoir, Concert Band</i> | | *Third Concert Band Reunion |
| 2/13/77 | Massenet/Harding | <i>Meditation from "Thais"</i> | DEM flute students 1941-1977 | Third Concert Band Reunion |
| 2/13/77 | McGinnis | <i>Symphony for Band: Movement II</i> | McGinnis, conducting | Third Concert Band Reunion |
| 2/13/77 | Moszkowski/Waln | <i>Etude Caprice</i> | DEM clarinet students 1941-1977 | Third Concert Band Reunion |
| 2/13/77 | Moussorgsky/Leidzen | <i>Coronation Scene from "Boris Godounow"</i> | | Third Concert Band Reunion |
| 2/13/77 | Polster | <i>Serenade for Band</i> | Polster, conducting | *Third Concert Band Reunion |
| 2/13/77 | Rossini/Hudson | <i>Overture to La Cambiale Di Matrimonio</i> | Hudson, conducting | *Third Concert Band Reunion |
| 2/13/77 | Tatgenhorst | <i>Coventry</i> | Tatgenhorst | *Third Concert Band Reunion |
| 2/13/77 | Twitty | <i>First Processional for Percussion & Brass Choir</i> | Twitty, conducting | *Third Concert Band Reunion |
| 2/13/77 | Wagner/Mayer | <i>Finale from Tannhauser</i> | | Third Concert Band Reunion |
| 3/8/77 | Andrews | <i>Sinfonietta for Winds and Percussion</i> | | |
| 3/8/77 | Hartley | <i>Bacchanalia for Band</i> | | |
| 3/8/77 | Morgan | <i>Opus 1 for Band</i> | | Premiere Performance |
| 3/8/77 | Tull | <i>Reflections on Paris</i> | LeBlanc, conducting | |
| 3/8/77 | Williams | <i>Sinfonietta for Wind Ensemble</i> | LeBlanc, conducting | |
| 4/18/77 | Durand/Werle | <i>Andalusian Fresco</i> | | Lima Campus |
| 4/18/77 | Grundman | <i>American Folk Rhapsody No. 4</i> | | Lima Campus |
| 4/18/77 | Heine | <i>Buckeye Ballads</i> | | Lima Campus |
| 4/18/77 | Orff/Krance | <i>Excerpts from Carmina Burana</i> | | Lima Campus |
| 4/18/77 | Reed | <i>Armenian Dances, Part I</i> | | Lima Campus |
| 4/18/77 | Sadel/Tucci/Krance | <i>Lola Flores</i> | | Lima Campus |
| 4/18/77 | Zdechlik | <i>Dance Variations</i> | | Lima Campus |
| 5/4/77 | Adler | <i>Festive Prelude</i> | Sue Black, conducting | |
| 5/4/77 | Dello Joio | <i>Variants on a Mediaeval Tune</i> | Steven Rohrer, conducting | |

| DATE | COMPOSER | TITLE | SOLOISTS & CONDUCTOR/SPECIAL NOTES |
|----------|-------------------------|---|------------------------------------|
| 5/4/77 | Durand/Werle | <i>Andalusian Fresco</i> | |
| 5/4/77 | Grundman | <i>American Folk Rhapsody No. 4</i> | |
| 5/4/77 | Orff/Krance | <i>Excerpts from Carmina Burana</i> | |
| 5/4/77 | Rossini | <i>Overture to La Gazza Ladra</i> | Jay Moyer, conducting |
| 5/4/77 | Sadel/Tucci | <i>Lola Flores</i> | |
| 5/25/77 | Bernstein/Krance | <i>Danzon (Third Sailor's Dance from Fancy Free)</i> | |
| 5/25/77 | Handel | <i>The God's Go A-Begging</i> | Linda Hamman, conducting |
| 5/25/77 | Jacob | <i>Flag of Stars</i> | Richard Clary, conducting |
| 5/25/77 | Makris/Bader | <i>Aegean Festival Overture</i> | Jeanne Cutting, conducting |
| 5/25/77 | Porter/Krance | <i>Begin the Beguine</i> | |
| 5/25/77 | Reed | <i>Armenian Dances</i> | |
| 5/25/77 | Schickele | <i>Grand Serenade for an Awful Lot of Winds</i> | |
| 5/25/77 | Stuart | <i>Three Ayres from Gloucester</i> | |
| 6/1/77 | Balay-Chidester | <i>Au Pays Lorrain</i> | Puffenberger, conducting |
| 6/1/77 | Barker | <i>Broadway Show-Stoppers Overture</i> | |
| 6/1/77 | Chance | <i>Incantation and Dance</i> | |
| 6/1/77 | Hazelman | <i>A Short Ballet for Awkward Dancers</i> | |
| 6/1/77 | LaGassey | <i>Seqouia, A Tone Painting</i> | |
| 6/1/77 | Sousa | <i>Sabre and Spurs, March of the American Cavalry</i> | |
| 6/1/77 | Texidor | <i>Amparito Roca, Spanish March</i> | |
| 6/1/77 | Wagner/Cailliet | <i>Elsa's Procession</i> | Robert Ginther, conducting |
| 6/1/77 | Wood | <i>Mannin Veen, A Manx Tone Poem</i> | Daniel Nawrocki, conducting |
| 10/30/77 | Arnold/Johnstone | <i>English Dances</i> | |
| 10/30/77 | Chance | <i>Symphony No. 2</i> | |
| 10/30/77 | Goldsmith/Davis | <i>Symphonic Suite - The Wind and the Lion</i> | |
| 10/30/77 | Haydn/Bowles | <i>Armida Overture</i> | |
| 10/30/77 | Montgomery, Jr. | <i>Mirror Lake Suite</i> | Paul Droste, euphonium |
| 10/30/77 | Ployhar | <i>Devonshire Overture</i> | Premiere Performance |
| 10/30/77 | Smith | <i>Eternal Father, Strong to Save</i> | |
| 10/30/77 | Turina/Reed | <i>La Procession du Rocio</i> | |
| 2/5/78 | Bach/Leidzen | <i>Toccat and Fugue in D Minor</i> | |
| 2/5/78 | Nixon | <i>Centennial Fanfare - March</i> | Roger Nixon, conducting |
| 2/5/78 | Nixon | <i>Elegy and Fanfare - March</i> | |
| 2/5/78 | Nixon | <i>Fiesta del Pacifico</i> | Roger Nixon, conducting |
| 2/5/78 | Nixon | <i>Nocturne</i> | Roger Nixon, conducting |
| 2/5/78 | Nixon | <i>Pacific Celebration Suite</i> | Roger Nixon, conducting |
| 2/5/78 | Ross | <i>Tuba Concerto (1973)</i> | James Akins, tuba |
| 2/22/78 | Arutunian/Duker | <i>Concerto for Trumpet</i> | Robert Birch, trumpet |
| 2/22/78 | Chobanian | <i>Armenian Dances</i> | Robert LeBlanc, conducting |
| 2/22/78 | Finney | <i>Summer in Valley City</i> | |
| 2/22/78 | Giannini | <i>Praeludium and Allegro</i> | |
| 2/22/78 | McBeth | <i>Kaddish for Symphonic Band</i> | |
| 3/8/78 | Andrews | <i>Sinfonietta for Winds and Percussion</i> | |
| 3/8/78 | Fisher Tull | <i>Reflections on Paris</i> | Robert LeBlanc, conducting |
| 3/8/78 | Hartley | <i>Bacchanalia for Band</i> | |
| 3/8/78 | Morgan | <i>Opus 1 for Band</i> | Premiere Performance |
| 3/8/78 | Williams | <i>Sinfonietta for Wind Ensemble</i> | Robert LeBlanc, conducting |
| 5/17/78 | Curnow | <i>Triptych</i> | |
| 5/17/78 | Delibes/Moses-Tobani | <i>Pas des Fleurs, Intermezzo from "Naila"</i> | |
| 5/17/78 | Grofe | <i>On the Trail from Grand Canyon Suite</i> | Susan Heller, conducting |
| 5/17/78 | Kabalevsky | <i>Overture to Colas Breugnon</i> | Amy LaCivita, conducting |
| 5/17/78 | Lawson | <i>March, Kanawha to Main</i> | |
| 5/17/78 | Nelhybel | <i>Trittico</i> | Robert Rumberger, conducting |
| 5/17/78 | Rhoads | <i>Tres Danzas de Mexico</i> | |
| 5/17/78 | Whitney | <i>Introduction & Samba for Alto Saxophone & Band</i> | Darren Holbrook, saxophone |
| 5/17/78 | Yoder | <i>Arkansamba</i> | |
| 5/31/78 | Bilik | <i>American Variations</i> | Max Treier, conducting |
| 5/31/78 | Creston | <i>Celebration Overture</i> | |
| 5/31/78 | Fauchet | <i>Symphony in Bb</i> | |
| 5/31/78 | Javaloyes | <i>El Abanico</i> | |
| 5/31/78 | Kenny | <i>Coat of Arms, Concert March</i> | |
| 5/31/78 | Rossini/Duthoit | <i>Overture to Barber of Seville</i> | |
| 5/31/78 | Saint-Saens/Frankenpohl | <i>Pas Redouble, op. 86</i> | |
| 5/31/78 | Wagner/Drumm | <i>Introduction to Act III "Lohengrin"</i> | Alan Berry, conducting |
| 5/31/78 | Walton | <i>Crown Imperial, a Coronation March, 1937</i> | Omar Blackman, conducting |
| 10/29/78 | Caruso | <i>Paradigm</i> | |
| 10/29/78 | Glinka/Hindsley | <i>Russian and Ludmilla Overture</i> | |
| 10/29/78 | Hill | <i>Dances Sacred and Profane</i> | |
| 10/29/78 | Jager | <i>Japanese Prints</i> | |
| 10/29/78 | Mitchell | <i>A Song of the Sea</i> | |
| 10/29/78 | Presti | <i>Introduction, Chorale and Jubilee</i> | |
| 10/29/78 | Resseger | <i>Pride and Spirit</i> | |
| 10/29/78 | Root | <i>Polly Oliver</i> | |

| DATE | COMPOSER | TITLE | SOLOISTS & CONDUCTOR/SPECIAL NOTES |
|----------|-----------------------|---|---|
| 10/29/78 | Swearingen | <i>Exaltation</i> | |
| 2/4/79 | Arnold/Payntor | <i>Four Scottish Dances</i> | 50th Anniversary Concert |
| 2/4/79 | Fillmore | <i>His Honor March</i> | 50th Anniversary Concert |
| 2/4/79 | Jager | <i>Symphony No. 2 (The Seal of the 3 Laws)</i> | 50th Anniversary Concert |
| 2/4/79 | Offenbach/Odom | <i>La Belle Helene Overture</i> | 50th Anniversary Concert |
| 2/4/79 | V. Williams/Hudson | <i>Overture to "The Wasps"</i> | ***50th Anniversary Concert |
| 2/4/79 | Wagner | <i>Concerto Grosso for Symphonic Band</i> | Hightshee, Battenberg, Lehman, Droste 50th Anniversary Concert |
| 2/4/79 | Wood | <i>Mannin Veen, A Manx Tone Poem</i> | 50th Anniversary Concert |
| 5/16/79 | Arnold/Johnstone | <i>English Dances</i> | |
| 5/16/79 | Chattaway | <i>Parade of the Tall Ships</i> | |
| 5/16/79 | Fillmore | <i>March, The Footlifter</i> | Konicek, conducting |
| 5/16/79 | Giordano/Richards | <i>Selections from Andrea Chenier</i> | |
| 5/16/79 | Holst | <i>Second Suite for Military Band in F Major</i> | Hall, conducting |
| 5/16/79 | Jenkins | <i>American Overture for Band</i> | |
| 5/16/79 | Schumann | <i>Chester Overture for Band</i> | |
| 5/16/79 | Shostakovitch/Righter | <i>Finale from Symphony No. 5</i> | Cool, conducting |
| 5/30/79 | Anderson | <i>The Irish Washerwoman</i> | |
| 5/30/79 | Beck | <i>Pastiche</i> | Golden Anniversary Program |
| 5/30/79 | Bennett | <i>Suite of Old American Dances</i> | Golden Anniversary Program |
| 5/30/79 | Cailliet | <i>Pop! Goes the Weasel</i> | Golden Anniversary Program |
| 5/30/79 | Goldman | <i>March "Cheerio"</i> | Golden Anniversary Program |
| 5/30/79 | Grainger | <i>Irish Tune from County Derry</i> | Golden Anniversary Program |
| 5/30/79 | Heine | <i>Buckeye Ballads</i> | Golden Anniversary Program |
| 5/30/79 | McGinnis | <i>Finale from Symphony for Band</i> | Golden Anniversary Program |
| 5/30/79 | Reed | <i>Armenian Dances</i> | Golden Anniversary Program |
| 5/30/79 | Verdi/Lake | <i>Overture to La Forza Del Destino</i> | Golden Anniversary Program |
| 5/30/79 | Ward | <i>America, The Beautiful</i> | Golden Anniversary Program |
| 6/6/87 | Grainger | <i>Lincolnshire Posy</i> | Donald McGinnis, conducting OSU Alumni Band Concert |
| 3/3/95 | Barber/Hudson | <i>Overture to the School for Scandal</i> | Donald McGinnis, conducting |
| 3/3/95 | Elgar/Slocum | <i>Nimrod from Enigma Variations</i> | Donald McGinnis, conducting |
| 3/3/95 | McGinnis | <i>Symphony for Band, II. Variation, III. Waltz</i> | Donald McGinnis, conducting |
| 11/30/99 | Gimenez | <i>La Boda del Luis Alonso</i> | Donald McGinnis, conducting |

* Written for the occasion, and dedicated to Dr. Donald E. McGinnis and the Ohio State University Concert Band

** Dedicated to Eugene J. Weigel

*** Premiere Performance

****Written for this performance

This list compiled through the use of the Donald McGinnis private program collection and programs from The Ohio State University Archives

APPENDIX B

**THE OHIO STATE UNIVERSITY FACULTY WOODWIND QUINTET
 REPERTOIRE AND PERFORMANCES: 1963-1970**

| Date | Composer | Title | Personnel | Concert Location |
|-------------|----------------------|--|------------------------|-------------------------|
| 1/20/63 | Monaco, R. | Three Miniatures | DM, WB, RT, WK, GW | Premier performance |
| 1/20/63 | Mozart/Weigelt | Divertimento, K. 270 | DM, WB, RT, WK, GW | |
| 2/17/63 | Fine, Irving | Partita | DM, WB, RT, WK, GW | |
| 2/17/63 | Monaco, R. | Three Miniatures | DM, WB, RT, WK, GW | |
| 11/26/63 | Danzi | Blaserquintett B-Dur, op. 56, No. 1 | DM, WB, RT, WK, GW | Hughes Aud. |
| 11/26/63 | Klughardt, August | Quintet, op. 79 | DM, WB, RT, WK, GW | Hughes Aud. |
| 2/1/64 | Haydn/Phil. Quintet | Divertimento in B flat | DM, WB, RT, WK, GW | OSU HS Clinic |
| 2/1/64 | Haydn/Voxman | Menuetto and Trio | DM, WB, RT, WK, GW | OSU HS Clinic |
| 2/1/64 | Hirsch, H arr. | Turtle Dove | DM, WB, RT, WK, GW | OSU HS Clinic |
| 2/1/64 | Mozart/Voxman | Andante and Contradanse | DM, WB, RT, WK, GW | OSU HS Clinic |
| 5/18/64 | Eiler | Quintet II | DM, WB, RT, WK, GW | Hughes Aud. |
| 5/18/64 | Persichetti, Vincent | Pastoral, op. 21 | DM, WB, RT, WK, GW | Hughes Aud. |
| 5/18/64 | Siennicki, E. | Allegro | DM, WB, RT, WK, GW | Hughes Aud. |
| 5/18/64 | Wellesz | Suite, op. 73 | DM, WB, RT, WK, GW | Hughes Aud. |
| 10/16/64 | Hindemith, Paul | Septett fur Blasinstrumente | DM, WB, RT, WK, GW | Union Theater |
| 10/16/64 | Piston, Walter | Quintet | DM, WB, RT, WK, GW | Union Theater |
| 10/16/64 | Thuille, Ludwig | Sextet in B-flat, op. 6, for quintet & piano | DM, WB, RT, WK, GW | Union Theater |
| 11/14/64 | Barthe, A. | Passacaille | DM, WB, RT, WK, GW | Ft. Wayne, IN |
| 11/14/64 | Hirsch, H arr. | Turtle Dove | DM, WB, RT, WK, GW | Ft. Wayne, IN |
| 11/14/64 | Lefebvre, C | Finale from Suite, op. 57 | DM, WB, RT, WK, GW | Ft. Wayne, IN |
| 11/14/64 | McKay, F.H. | The Old Sailor | DM, WB, RT, WK, GW | Ft. Wayne, IN |
| 11/14/64 | Monaco, R. | Three Miniatures | DM, WB, RT, WK, GW | Ft. Wayne, IN |
| 11/14/64 | Mozart/Weigelt | Divertimento, K.270 | DM, WB, RT, WK, GW | Ft. Wayne, IN |
| 11/14/64 | Szervansky | Fuvosotos | DM, WB, RT, WK, GW | Ft. Wayne, IN |
| 11/14/64 | Tuthill | Sailors' Hornpipe | DM, WB, RT, WK, GW | Ft. Wayne, IN |
| 11/14/64 | Klughardt, A. | Quintet, op. 79 | DM, WB, RT, WK, GW | Ft. Wayne, IN |
| 5/18/05 | Barthe, A. | Passacaille | DM, WB, RT, PN, GW | Cape Coral, FL |
| 5/18/05 | Hirsch, H arr. | Turtle Dove | DM, WB, RT, PN, GW | Cape Coral, FL |
| 5/18/05 | Klughardt, A. | Quintet, op. 79 | DM, WB, RT, PN, GW | Cape Coral, FL |
| 5/18/05 | Lefebvre, C. | Finale from Suite, op. 57 | DM, WB, RT, PN, GW | Cape Coral, FL |
| 5/18/05 | McKay, F.H. | The Old Sailor | DM, WB, RT, PN, GW | Cape Coral, FL |
| 5/18/05 | Monaco, R. | Three Miniatures | DM, WB, RT, PN, GW | Cape Coral, FL |
| 5/18/05 | Szervansky | Quintet | DM, WB, RT, PN, GW | Cape Coral, FL |
| 5/18/05 | Tuthill | Sailors' Hornpipe | DM, WB, RT, PN, GW | Cape Coral, FL |
| 5/14/65 | Haydn/vanLeeuwen | Allegro Marziale | DM, WB, RT, PN, GW | OSU Marion |
| 5/14/65 | Kabalevsky/Seay | Children's Suite | DM, WB, RT, PN, GW | OSU Marion |
| 5/14/65 | Mozart/Langenus | Andante and Menuetto | DM, WB, RT, PN, GW | OSU Marion |
| 5/14/65 | Rameau/Dawn | Rigaudon from Dardanus | DM, WB, RT, PN, GW | OSU Marion |
| 5/14/65 | Rivier, J. | Depart from Petite Suite | DM, WB, RT, PN, GW | OSU Marion |
| 5/14/65 | Tschemberdeschi | Concertino | DM, WB, RT, PN, GW | OSU Marion |
| 5/14/65 | Wissmer | Chanson from Serenata | DM, WB, RT, PN, GW | OSU Marion |
| 11/18/65 | Bozza, Eugene | Variations sur un theme libre, op. 42 | DM, WB, RT, PN, GW | Hughes Aud. |
| 11/18/65 | Danzi | Quintet, op. 67, No. 2 | DM, WB, RT, PN, GW | Hughes Aud. |
| 11/18/65 | Seiber | Permutazioni a Cinque | DM, WB, RT, PN, GW | Hughes Aud. |
| 2/10/66 | Mozart/Weigelt | Divertimento, K. 213 | DM, WB, RT, PN, GW | Ohio Union Theater |
| 2/10/66 | Nielsen, Carl | Quinet, op. 43 | DM, WB, RT, PN, GW | Ohio Union Theater |
| 2/10/66 | Poulenc | Sextour | DM, WB, RT, PN, GW, GK | Ohio Union Theater |
| 2/10/66 | Seiber | Permutazioni a Cinque | DM, WB, RT, PN, GW | Ohio Union Theater |
| 2/12/66 | Mozart/Weigelt | Divertimento, K. 213 | DM, WB, RT, PN, GW | |
| 2/12/66 | Stainer, C. | Scherzo | DM, WB, RT, PN, GW | |

| Date | Composer | Title | Personnel | Concert Location |
|-------------|------------------|---------------------------------------|------------------------|-------------------------|
| 2/27/66 | Poulenc | Sextet | DM, WB, RT, PN, GW | Col. Battelle Aud. |
| 11/14/66 | Arnold, Malcolm | Three Shanties | DM, WB, RT, PN, GW | Hughes Aud. |
| 11/14/66 | Beethoven | Quintet, op. 71 | DM, WB, RT, PN, GW | Hughes Aud. |
| 11/14/66 | Gyula, D. | Quintet | DM, WB, RT, PN, GW | Hughes Aud. |
| 3/5/67 | Absil, J. | Danses Bulgares | DM, WB, RT, JJ, GW | Col. Gallery |
| 3/5/67 | Etler | Quintet No. 1 | DM, WB, RT, JJ, GW | Col. Gallery |
| 3/5/67 | Reicha | Quintet, op. 88, No. 2 | DM, WB, RT, JJ, GW | Col. Gallery |
| 3/28/67 | Absil, J. | Danses Bulgares | DM, WB, RT, PN, GW | Hughes Aud. |
| 3/28/67 | Etler | Quintet No. 1 | DM, WB, RT, PN, GW | Hughes Aud. |
| 3/28/67 | Reicha | Quintet, op. 88, No. 2 | DM, WB, RT, PN, GW | Hughes Aud. |
| 4/9/67 | Russell, A. | Suite Concertante | DM, WB, RT, JJ, GW | |
| 1/30/68 | Farnaby/Foster | Variations on Eliz. Song & Dance Airs | DM, WB, RT, JJ, GW | Hughes Aud. |
| 1/30/68 | Milhaud/Taylor | L'Album de Mme. Bovary | DM, WB, RT, JJ, GW | Hughes Aud. |
| 1/30/68 | Riegger | Concerto for Piano & Woodwind Quintet | DM, WB, RT, JJ, GW | Hughes Aud. |
| 1/30/68 | Tomasi | Variations sur un Theme Corse | DM, WB, RT, JJ, GW | Hughes Aud. |
| 4/7/68 | Mozart/Weigelt | Divertimento in F Major, K. 213 | DM, WB, RT, JJ, GW | Art Gallery |
| 4/7/68 | Farnaby/Foster | Variations on Eliz. Song & Dance Airs | DM, WB, RT, JJ, GW | Art Gallery |
| 4/7/68 | Seiber | Permutazioni a Cinque | DM, WB, RT, JJ, GW | Art Gallery |
| 4/7/68 | Milhaud/Taylor | L'Album de Madame Bovary | DM, WB, RT, JJ, GW | Art Gallery |
| 4/7/68 | Arnold, Malcolm | Three Shanties | DM, WB, RT, JJ, GW | Art Gallery |
| 4/22/68 | Arnold, Malcolm | Three Shanties | DM, WB, RT, JJ, GW | Mt. Vernon, OH |
| 4/22/68 | Farnaby/Foster | Variations on Eliz. Song & Dance Airs | DM, WB, RT, JJ, GW | Mt. Vernon, OH |
| 4/22/68 | Milhaud/Taylor | L'Album de Madame Bovary | DM, WB, RT, JJ, GW | Mt. Vernon, OH |
| 4/22/68 | Mozart/Weigelt | Divertimento in F, K. 213 | DM, WB, RT, JJ, GW | Mt. Vernon, OH |
| 4/22/68 | Seiber | Permutazioni a Cinque | DM, WB, RT, JJ, GW | Mt. Vernon, OH |
| 5/13/68 | Fine, Irving | Partita | DM, WB, RT, JJ, GW | Hughes Aud. |
| 5/13/68 | Reicha | Introduction and Allegro | DM, WB, RT, JJ, GW | Hughes Aud. |
| 5/13/68 | Seiber | Permutazioni a Cinque | DM, WB, RT, JJ, GW | Hughes Aud. |
| 5/13/68 | Souris | Rengaines | DM, WB, RT, JJ, GW | Hughes Aud. |
| 5/26/68 | Mozart, J. Jones | Quintet, K. 407 | DM, WB, RT, JJ, GW | |
| 10/8/68 | Arnold, Malcolm | Three Shanties | DM, WB, RT, JJ, GW | University of Akron |
| 10/8/68 | Cambini | Quintet No. 3 | DM, WB, RT, JJ, GW | University of Akron |
| 10/8/68 | Farkas, F. | Old Hungarian Dances | DM, WB, RT, JJ, GW | University of Akron |
| 10/8/68 | Haydn/Long | Divertimento in C | DM, WB, RT, JJ, GW | University of Akron |
| 10/8/68 | Seiber | Permutazioni a Cinque | DM, WB, RT, JJ, GW | University of Akron |
| 10/8/68 | Souris | Rengaines | DM, WB, RT, JJ, GW | University of Akron |
| 10/27/68 | Cambini | Quintet No. 3 | DM, WB, RT, JJ, GW | Hughes Aud. |
| 10/27/68 | Farkas | Regi Magyar Tancok | DM, WB, RT, JJ, GW | Hughes Aud. |
| 10/27/68 | Haydn/Long | Divertimento in C | DM, WB, RT, JJ, GW | Hughes Aud. |
| 10/27/68 | Takacs, J. | Eine Kleine Tafelmusick, op. 74 | DM, WB, RT, JJ, GW | Hughes Aud. |
| 1/24/69 | Dahl | Allegro and Arioso | DM, WB, RT, JJ, JH | Hughes Aud. |
| 1/24/69 | Damase | Dix-sept Variations | DM, WB, RT, JJ, JH | Hughes Aud. |
| 1/24/69 | Milhaud | La Cheminee du Roi Rene | DM, WB, RT, JJ, JH | Hughes Aud. |
| 1/24/69 | Mozart/Weigelt | Divertimento No. 14 | DM, WB, RT, JJ, JH | Hughes Aud. |
| 4/13/69 | Bozza, Eugene | Trois Pieces pour une Musique de Nuit | DM, WB, RT, JF, GW | Col. Gallery |
| 4/13/69 | Farkas | Regi Magyar Tancok | DM, WB, RT, JF, GW | Col. Gallery |
| 4/13/69 | Milhaud | La Cheminee du Roi Rene | DM, WB, RT, JF, GW | Col. Gallery |
| 4/13/69 | Mozart | Divertimento No. 3, K. V. Anh. 229/3 | DM, WB, RT, JF, GW | Col. Gallery |
| 4/13/69 | Mozart/Weigelt | Divertimento No. 14 in B-flat, K. 270 | DM, WB, RT, JF, GW | Col. Gallery |
| 4/13/69 | Tschemberdschi | Concertino | DM, WB, RT, JF, GW | Col. Gallery |
| 4/14/69 | Bozza, Eugene | Trois Pieces pour une Musique de Nuit | DM, WB, RT, JF, GW | OSU - Newark |
| 4/14/69 | Farkas, F. | Old Hungarian Dances | DM, WB, RT, JF, GW | OSU - Newark |
| 4/14/69 | Milhaud | La Cheminee du Roi Rene | DM, WB, RT, JF, GW | OSU - Newark |
| 4/14/69 | Mozart | Divertimento in B flat, K. 270 | DM, WB, RT, JF, GW | OSU - Newark |
| 4/14/69 | Mozart | Divertimento No. 3, K. 229, No. 3 | DM, WB, RT, JF, GW | OSU - Newark |
| 4/14/69 | Tschemberdeschi | Concertino | DM, WB, RT, JF, GW | OSU - Newark |
| 10/26/69 | Russell | Suite Concertante | DM, WB, RT, JJ, JH, RL | Hughes Aud. |
| 11/14/69 | Andriessen | Sciarada Spagnuola | DM, WB, RT, JJ, JH | Hughes Aud. |
| 11/14/69 | Barrows | March | DM, WB, RT, JJ, JH | Hughes Aud. |
| 11/14/69 | Bozza, Eugene | Variations sur un theme libre, op. 42 | DM, WB, RT, JJ, JH | Hughes Aud. |
| 11/14/69 | Szervansky | Wind Quintet | DM, WB, RT, JJ, JH | Hughes Aud. |

| Date | Composer | Title | Personnel | Concert Location |
|-------------|-----------------|-------------------------------|----------------------------|-------------------------|
| 2/12/70 | Bartos | Mestak Slechticem | DM, WB, RT, JJ, JH | Hughes Aud. |
| 2/12/70 | Danzi | Blaserquintett, op. 56, No. 1 | DM, WB, RT, JJ, JH | Hughes Aud. |
| 2/12/70 | Hindemith, Paul | Septett fur Blasinstrumente | DM, WB, RT, JJ, JH, TB, FH | Hughes Aud. |
| 2/12/70 | Sweelinck/Lubin | Variations on a Folksong | DM, WB, RT, JJ, JH | Hughes Aud. |

DM = Donald E. McGinnis

WB = William Baker

RT = Robert Titus

WK = William Kearns

PN = Philip Nesbit

JJ = James Jones

JF = John Freeman

GW = George Wilson

JH = John Husser

GK = Gertrude Kuehefuhs

List compiled through programs from the Donald McGinnis private program collection and Weait, Christopher, "A Summary of Activities by the Faculty Woodwind Ensemble at The Ohio State University School of Music: 1963-1988," (computer printout, School of Music, The Ohio State University, February, 1988)

APPENDIX C

OHIO MUSIC EDUCATION ASSOCIATION REQUIRED CONTEST LIST

Recorded by The Ohio State University Concert Band: 1964-1979

Dr. Donald E. McGinnis, Conductor

Assistant Conductors: Richard Suddendorf, Robert LeBlanc, James Jones

| YEAR | COMPOSER | COMPOSITION | CLASSIFICATION |
|---------|-----------------------|---|----------------|
| 1964-65 | Welke | Concertino for Band | District A-1 |
| | Leidzen | Danish Rhapsody | District A-2 |
| | Purcell/Walker | Dido and Aeneas (all movements) | District B-1 |
| | Piccini/Osterling | The Good Daughter Overture | District B-2 |
| | Whear | Czech Suite, movements 1 and 3 | District C-1 |
| | Erickson | Norwegian Folk Song Suite | District C-2 |
| 1965-66 | Giannini | Dedication Overture | District A-1 |
| | White | Miniature Set for Band, omit second movt. | District A-2 |
| | Mozart/Krance | Titus | District B-1 |
| | Mozart/Barnes | Il Re Pastore | District B-2 |
| | Osterling | Scandinavian Fantasy | District C-1 |
| | Rimsky-Korsakov/Arlen | Rustic Ceremonial | District C-2 |
| 1966-67 | White | Dichotomy | District A-1 |
| | Giovannini/Robinson | Overture in B-flat | District A-2 |
| | Bartles | Appalachian Portrait | District B-1 |
| | Eberlin | Toccata and Fugue | District B-2 |
| | Walker | Scythian Overture | District C-1 |
| | Erickson | Chanson and Bouree | District C-2 |
| 1967-68 | Mailman | Liturgical Music | District A-1 |
| | Handel/Hazelman | Prelude and Fugue in d minor | District A-2 |
| | Liszt/Erickson | Crux Fidelis | District B-1 |
| | Heisinger | Essay for Band | District B-2 |
| | Lecocq/Barnes | Girofle-Girofla | District C-1 |
| | Lully/Barr | The Kings Musicians | District C-2 |
| 1968-69 | Nixon | Elegy and Fanfare | District A-1 |
| | Williams | Festival | District A-2 |
| | Nelhybel | Festivo | District B-1 |
| | Whear | Bellerophon | District B-2 |
| | Gretry/Barnes | L'Amant Jaloux | District C-1 |
| | Frank | Passacaglia in E-flat | District C-2 |
| | Creston | Celebration | State A-1 |
| | Milhaud | Suite Francaise, Movts. 1, 3, 4, 5 | State A-2 |
| | Erickson | Borodin's Symphony No. 1 Finale | State B-1 |
| | McBeth | Chant and Jubilo | State B-2 |
| | Morrissey | Medieval Fresco | State C-1 |
| 1970-71 | Dillon | Quartz Mountain | State C-2 |
| | Albeniz/Cailliet | Fete Dieu a Seville | District A-1 |
| | Beethoven/Barnes | Fidelio Overture | District A-2 |
| | Bach/Reed | In Dulci Jubilo | District B-1 |
| | Frank, Marcel | Symphonic Prelude | District B-2 |
| | Grundman | English Suite (movts. 1, 3, 4) | District C-1 |

| YEAR | COMPOSER | COMPOSITION | CLASSIFICATION |
|-------------|----------------------|--|-----------------------|
| | Edmondsom | Pageantry Overture | District C-2 |
| | White, Donald | Terpsimetrics (movts. 1, 2, 5, 6) | State A-1 |
| | Gross | Alle Psallite | State A-2 |
| | Reed | A Jubilant Overture | State B-1 |
| | Christensen | Contrasts | State B-2 |
| | Butts | Heritage West | State C-1 |
| | Davis | Songs of Wales | State C-2 |
| 1971-72 | Willis, R. | Aria and Toccata | District A-1 |
| | Williams, E.W. | Prologue | District A-2 |
| | Whear | Elsinore Overture | District B-1 |
| | Grundman | An Irish Rhapsody | District B-2 |
| | Watson | Antiphony and Chorale | District C-1 |
| | Tatgenhorst | Montage | District C-2 |
| | Chance | Blue Lake Overture | State A-1 |
| | Gross | Irish Suite | State A-2 |
| | Giovannini/Robinson | Jubilance Overture | State B-1 |
| | Frescobaldi/Brunelli | Preludium and Fugue | State B-2 |
| | Carter | Rhapsodic Episode | State C-1 |
| | Luke | Intrada and Rondo | State C-2 |
| 1972-73 | Franck/Stauffer | Le Chasseur Maudit | District A-1 |
| | Kaneda, B. | Overture for Symphonic Band | District A-2 |
| | Reed | A Northern Legend | District B-1 |
| | Giovannini/Robinson | Symphony in One Movement | District B-2 |
| | Vivaldi/Cacavas | Spring from "The Seasons" | District C-1 |
| | Tatgenhorst | Tanglewood | District C-2 |
| | Whear | Of this Time | State A-1 |
| | McBeth | The Seventh Seal | State A-2 |
| | Davis, L.F. | Variations for Band | State B-1 |
| | Washburn, Robert | Ceremonial Music | State B-2 |
| | Davis, A.O. | Songs of Nyasaland | State C-1 |
| | Nelhybel | Suite from Bohemia | State C-2 |
| 1973-74 | Giannini | Symphony No. 3, Movement 1 | District A-1 |
| | Madden | Symphonic Variations on a Theme by Purcell | District A-2 |
| | Zdechlik | Chorale and Shaker Dance | District B-1 |
| | Luke | Sonics and Metrics | District B-2 |
| | Frankenpohl | Prelude and Polka | District C-1 |
| | Erickson | Arietta for Winds | District C-2 |
| | Bilik | Symphony for Band, movts. 1, 2 | State A-1 |
| | Tull | Sketches on a Tudor Psalm | State A-2 |
| | Watson | American Pastiche | State B-1 |
| | Nelhybel | Yamaha Concerto | State B-2 |
| | Zdechlik | Psalm 46 | State C-1 |
| | Caruso | Short Prelude with Perspectives | State C-2 |
| 1974-75* | Mailman | Liturgical Music for Band | A-1 |
| | MendelssohnGriessle | Overture for Band | A-1 |
| | Smith, Claude | Prelude and Variations | A-1 |
| | Tull | Toccata | A-1 |
| | Richens, J. | Chicano | A-2 |
| | Bellini/Falcone | Norma Overture | A-2 |
| | Persichetti | Psalm for Band | A-2 |
| | Del Borgo | Symphonic Essay | A-2 |
| | Boyer/Lillya | Ariane Overture | B-1 |
| | Smith, Claude | Concert Dance and Intermezzo | B-1 |
| | Del Borgo | Music for Winds and Percussion | B-1 |
| | Willis, R. | Partita | B-1 |
| | Reed | Alleluia! Laudamus Te | B-2 |
| | Smith, Claude | Proscenium Overture | B-2 |
| | Maillart/Barnes | The Dragoons of Villars | B-2 |

| YEAR | COMPOSER | COMPOSITION | CLASSIFICATION |
|-------------|----------------------|-------------------------------------|-----------------------|
| | Forsblad/Livingston | Edifice | C-1 |
| | Grundman | Hebrides Suite | C-1 |
| | Reed, Alfred | Imperatrix | C-1 |
| | Spears | Meditation and Festiva | C-1 |
| | Erickson | Gleenwood | C-2 |
| | Handel/Butts | Israel in Egypt | C-2 |
| | Caudill | Landmark Overture | C-2 |
| | Korsakov/Forsblad | Russian Fete | C-2 |
| 1975-76* | Ives/Elkus | Finale from Symphony No. 2 | A-1 |
| | Weinberger/Bainum | Polka and Fugue from "Schwanda" | A-1 |
| | Reed | Punchinello | A-1 |
| | Williams, Clifton | Symphonic Dance No. 3 "Fiesta" | A-1 |
| | Whear | Antietam, Symphonic Overture | A-2 |
| | McBeth | Divergents, movts 1, 2, 4 | A-2 |
| | Offenbach/Odom | The Drum-Major's Daughter, Overture | A-2 |
| | Fletcher | A Rhapsody of Dances | A-2 |
| | Spears | Chronica | B-1 |
| | Giovannini | Fanfare, Chorale and Fugue | B-1 |
| | Forsblad | Introit and Bravura | B-1 |
| | Weber/Smith | Peter Schmoll Overture | B-1 |
| | Forsblad | Carabelle | B-2 |
| | Spears | Chatham Overture | B-2 |
| | Resseger | New Trier Overture | B-2 |
| | Ades | Sholom Aleichem | B-2 |
| | Leckrone, Mike | Avatura | C-1 |
| | Giannini | Fantasia for Band | C-1 |
| | Hubbell | Rondo Caprice | C-1 |
| | Forsblad | Synopsis for Band | C-1 |
| | Tatgenhorst | Acadia | C-2 |
| | Erickson | Jacomo | C-2 |
| | Luke | Prelude and March | C-2 |
| | Grundman | Two Irish Songs | C-2 |
| 1976-77* | Schuman/Owen | Circus Overture | A-1 |
| | Sheldon | Divertimento | A-1 |
| | Moussorgsky/Schaefer | Night on Bald Mountain | A-1 |
| | Wagner/Hindsley | Rienzi Overture | A-1 |
| | Resseger | Alpha Centauri | A-2 |
| | McBeth | Capriccio Concertant | A-2 |
| | Washburn, Robert | Prelude and Paragrams | A-2 |
| | Thomas/Safranek | Raymond Overture | A-2 |
| | Holsinger | Prelude and Rondo | B-1 |
| | Resseger | Pride and Spirit | B-1 |
| | Wagner/Whear | Siegfried's Funeral Music | B-1 |
| | Ford | A Tribute to Youth | B-1 |
| | White | Ambrosian Hymn Variants | B-2 |
| | Whear | Canada | B-2 |
| | Grundman | A Colonial Legend | B-2 |
| | Mitchell | Lewisburg | B-2 |
| | Grundman | American Folk Rhapsody, No. 2 | C-1 |
| | McBeth | Cantique and Farande | C-1 |
| | Forsblad/Livingston | Concertata | C-1 |
| | Giovannini | Chorale and Capriccio | C-1 |
| | Grundman | English Suite | C-2 |
| | Leckrone | Matrix | C-2 |
| | Hastings | Overture to A Celebration | C-2 |
| | Spears | A Wilderness Overture | C-2 |
| 1977-78** | Smith | Eternal Father, Strong to Save | AA |
| | Shostakovich/Righter | Finale to Symphony No. 5 | AA |

| YEAR | COMPOSER | COMPOSITION | CLASSIFICATION |
|-------------|----------------------|---|-----------------------|
| | Turina/Reed | La Procession du Rocio | AA |
| | Andrews, James | Sinfonietta for Winds and Percussion | AA |
| | Chance, James Barnes | Symphony No. 2 (Movements 2, 3) | AA |
| | Resseger, Robert | Alpha Centauri | A |
| | Velke, Fritz | Concertino for Band | A |
| | Arnold/Johnstone | English Dances | A |
| | Smith, Claude | Joyance | A |
| | McGinnis | Symphony for Band | A |
| | Haydn/Bowles | Armida Overture | B |
| | Tull, Fisher | Credo | B |
| | Leckrone, Mike | Paradox | B |
| | Young, Donald | Patmos | B |
| | Forsblad, Leland | Prerogatives for Band | B |
| | Smith, Leo | Banners and Pennants | C |
| | Tatgenhorst, John | Coventry | C |
| | Ployhar, James | Devonshire Overture | C |
| | Mozart/Barnes | Il Re Pastore | C |
| | Stuart, Hugh | Three Ayres from Gloucester | C |
| 1978-79** | Chobanian | Armenian Dances | AA |
| | Hill, W. | Dances Sacred and Profane | AA |
| | Reed, Alfred | Othello, A Symphonic Portrait after Shakespeare | AA |
| | Tull | Reflections on Paris | AA |
| | Glinka/Hindsley | Ruslan and Ludmilla Overture | AA |
| | Reed, Alfred | Armenian Dances - Part II, movt. 3 only | A |
| | Presti | Introduction, Chorale and Jubilee | A |
| | Auber/Thiessen | Overture to Masaniello | A |
| | Resseger, Robert | Pride and Spirit | A |
| | Jacob, Gordon | Tribute to Canterbury | A |
| | Smith, C. | Concert Variations | B |
| | Swearingen | Exaltations | B |
| | McCleod, James | Explorations | B |
| | Mitchell, Rex | A song of the sea | B |
| | Frank, Marcel | Symphonic Prelude | B |
| | Ovanin, Nikola | Hatikvah | C |
| | Jager, Robert | Japanese Prints | C |
| | Spears | Momentations | C |
| | Caruso, John | Paradigm | C |
| | Root, Thomas | Polly Oliver | C |

**"Directors may choose one tune for District Competition and one tune for State Competition. The same competition may not be used for both competitions. Compositions from the required list may not be used as selected numbers."

**"Choose classifications according to the difficulty of the music regardless of school size. Choose one selection for district contest, and another from the same classification for state contest."

This list was compiled with assistance from Dr. McGinnis and through TRIAD Magazine.

APPENDIX D

THE SOUTHEASTERN OHIO SYMPHONY ORCHESTRA REPERTOIRE: 1979-1987

| DATE | COMPOSER | TITLE | SOLOISTS, CONDUCTORS, NOTES |
|----------|------------------------|--|---|
| 10/28/79 | Hanson, Howard | Symphony No. 2 "Romantic," op. 30 | |
| | Liszt, Franz | Concerto No. 1 in E Flat Major | Hyun Suk Choi, piano |
| | Enesco, Georges | First Roumanian Rhapsody, op. 11, no. 1 | |
| 12/2/79 | Menotti, Gion Carlo | Amahl and the Night Visitors | |
| 2/24/80 | Copland, Aaron | Fanfare for the Common Man | |
| | Saint-Saens | Excerpts from "The Carnival of the Animals" | Dr. Andrew Broekema, narrator Dr. Jack Peterson, piano Scott Watkins, piano |
| | Jarnefelt | Praeludium | |
| | Copland, Aaron | Hoe-Down from "Rodeo" | |
| | Rodgers & Hammerstein | Selections from "The King and I" | |
| 2/24/80 | Borodin | Symphony No. 2 | |
| | Copland, Aaron | A Lincoln Portrait | Dr. Andrew J. Broekema, narrator |
| | Copland, Aaron | Fanfare for the Common Man | |
| | Saint-Saens | The Carnival of Animals | Dr. Andrew J. Broekema, narrator Dr. Jack Peterson, piano Scott Watkins, piano |
| 4/20/80 | Strauss, Johann | The Gypsy Baron Overture | |
| | Schubert, Franz | Symphony No. 8 in B minor, "The Unfinished" | |
| | Smetena, Bedrich | Three Dances from the opera "The Bartered Bride" | |
| | Strauss, Richard | Horn Concerto No. 1 in E-flat, op. 11 | Robert Rutch, horn |
| | Rimsky-Korsakov | Capriccio Espagnol | |
| 10/26/80 | Schubach, David | Masque Overture | World premiere |
| | Dvorak, Antonin | Symphony No. 8 in G Major, op. 88 | |
| | Khachaturian, Aram | Concerto for Piano with Orchestra | Dr. Jack Peterson, piano |
| 12/7/80 | | Woodwind and Brass Ensembles | |
| | Grundman, Clare | Three Christmas Carols | Winds and Percussion |
| | Reed, Alfred | Russian Christmas Music | Winds and Percussion |
| | Britten, Benjamin | Saint Nicholas | Richard Probert, guest conductor Robert Owen Jones, tenor Brian Goss, boy Nicolas |
| 2/22/81 | Schubert, Franz | Rosamunde Overture | |
| | Bruch, Max | Violin Concerto in G minor, op. 26 | Alice Schoenfeld, violin |
| | Respighi, Ottorino | The Pines of Rome | |
| 4/12/81 | Vivaldi, Antonio | Concerto in C major for two trumpets | Tim Vance and Todd Fiegel, trumpet |
| | Humperdinck, Engelbert | Prelude to Hansel and Gretel | |
| | Rodgers/Bennett | Selections from <i>Oklahoma</i> | |
| | Creston, Paul | Concertino for Marimba and Orchestra, op. 21 | Steven Scherff, marimba |
| | Beethoven | Overture to Egmont, op. 84 | Larry Clark, guest conductor |
| | Sousa/Raymond Dvorak | Manhattan Beach March | |
| | Hermann, Ralph, arr. | Duke Ellington Fantasy | |
| 10/18/81 | Nicolai, Otto | Overture to the Merry Wives of Windsor | |
| | Mozart, W. A. | Concerto for Clarinet and Orchestra, K. 622 | Donald McGinnis, clarinet Evan Whallon, guest conductor |
| | Moussorgsky/Ravel | Pictures at an Exhibition | |

| DATE | COMPOSER | TITLE | SOLOISTS, CONDUCTORS, NOTES |
|----------|---|---|--|
| 12/6/81 | Handel | Messiah | Muskingum College Choral Society Carol Wilcox, soprano Carol Marty, alto Robert Owen Jones, tenor Richard Probert, bass Ballet Metropolitan Wayne Soulant, artistic director |
| 12/13/81 | Tchaikovsky | The Nutcracker | Ballet Metropolitan Wayne Soulant, artistic director |
| 2/21/82 | Handel/Harty Watkins, Scott Franck, Cesar | The Water Music Piano Concerto No. 2, op.28 Symphony in D Minor | Scott Watkins, piano; World premiere |
| 4/25/82 | Bach, J.S. Bizet, Georges Mozart, W.A. Berlin/Hermann Rodgers/Hermann Bernstein/Mason | Brandenburg Concerto No. 4 in G Major L'Arlesienne Suites Nos. 1 and 2 Concerto for Bassoon and Orchestra, K. 191 Easter Parade Lover West Side Story, Selection for orchestra | Ann Stevens and Nancy Moffitt, flute Renée Show, violin James Cummings, bassoon |
| 10/17/82 | Wagner, Richard Tchaikovsky Dvorak, Antonin | Prelude to Act I of "Die Meistersinger" Concerto in D Major for Violin and Orch., op. 35 Symphony No. 9 in E minor, op. 95 | |
| 12/5/82 | Mendelssohn, Felix | Elijah | Muskingum College Choral Society Muskingum College Chorus Jane Casey, soprano Lucy Turrittin, mezzo-soprano Paul Morris, tenor Richard Probert, Elijah Susan Barclay, the youth Carlos Montoya, Flamenco Guitar |
| 1/30/83 | Montoya, Carlos | Suite Flamenca | |
| 3/20/83 | Prokofieff, Sergei J.S. Bach/Stokowski Bizet, Georges | FLOORPLAY Contemporary Dance Theatre Lieutenant Kijé, Suite Symphonique Komm Süsßer Tod Suite for Orchestra, from Carmen | |
| 4/10/83 | Prokofieff, Sergei J.S. Bach/Stokowski Arutjunian, Aleksander Bach, J.S. Mais, C.L. Bizet, Georges | Lieutenant Kijé, Suite Symphonique Komm Süsßer Tod Concerto in A flat Concerto for two violins in d minor innerweave (1981) Suite for Orchestra, from Carmen | E. Todd Fiegel, trumpet Andrew Lisko, James Van Reeth, violin |
| 10/16/83 | Verdi, Giuseppe Gluck Mozart, W.A. | Prelude to Act I, La Traviata Dance of the Blessed Spirits from Orpheus Sinfonia Concertant in E flat Major, K. 297b | Randall Hester, flute Steve Secan, oboe Kenneth Grant, clarinet Betsy Sturdevant, bassoon James Frank, French horn Renee Show, violin Marshall Onofrio, guest conductor |
| 12/4/83 | Rimsky-Korsakov Gabrieli, Giovanni Tchaikovsky Vivaldi, Antonio Shaw, Robert | Symphonic Suite, Scheherazade, op. 35 Canzon Duodecimi Toni Excerpts from "The Nutcracker" Gloria in D Many Moods of Christmas, Suite IV | Robert Owen Jones, guest conductor Marshall Onofrio, guest conductor |
| 2/12/84 | Vaughan Williams Schreiner, Adolf Fillmore, Henry Prokofieff, Sergei | March from English Folk Songs Introductions by Flippo the Clown Immer Kleiner, A Humorous Fantasy Lassus Trombone Peter and the Wolf | Children's Concert Clarinet feature Flippo, guest conductor Flippo, narrator |
| 3/18/84 | Vaughan Williams Tchaikovsky Beethoven | Suite of English Folk Songs Variations on a Rococo Theme, op. 33 Symphony No. 5 in C Minor, op. 67 | Regina Mushabac, cello |
| 10/14/84 | Rossini | Overture to Semiramide | |

| DATE | COMPOSER | TITLE | SOLOISTS, CONDUCTORS, NOTES |
|----------|-----------------------|--|--|
| | Weber, Carl Maria von | Concerto No. 1 in F minor, op. 73 | Anthony Gigliotti, clarinet |
| | Goldmark, Carl | Rustic Wedding Symphony, op. 26 | |
| 12/2/84 | Mendelssohn | Hymn of Praise, A Sacred Cantata, op. 52 | The Muskingham College Choral Society Carol Wilcox-Jones, soprano Susan Barclay, soprano Robert Owen Jones, tenor |
| | Holst, Gustav | Christmas Day, Choral Fantasy on Old Carols Christmas Carol Sing-Along | |
| 2/3/85 | Schubert, Franz | Entr'acts from Rosamunde (1825) | |
| | Mendelssohn | Concerto in E minor for Violin and Orchestra, op. 64 | Daniel Phillips, violin |
| | Elgar, Edward | Variations for Orchestra, op. 36 ("Enigma") | |
| 3/17/85 | Mozart, W.A. | Overture to "The Magic Flute" | |
| | Mozart, W.A. | Alleluia from "Exsultate Jubilate" | Carol Wilcox-Jones, soprano |
| | Donizetti, Giuseppe | Two arias from "The Daughter of the Regiment" | Robert Owen Jones, tenor |
| | Verdi, Giuseppe | The Drinking Song from "La Traviata" | |
| | Elgar, Edward | Variations for Orchestra, op. 36 "Enigma" | |
| | Leigh/Lang | Selections from "Man of La Mancha" | |
| | Lehar | Meine Lippen, Sie Küssen So Heiss from "Giuditta" | |
| | Lehar | Dein ist mein ganzes Herz from "The Land of Smiles" | |
| | Offenbach | Tipsy Waltz from "La Perichole" | |
| | Lerner/Loese/Green | Selections from "My Fair Lady" | |
| 4/28/85 | Mozart, W.A. | Overture to "The Magic Flute" | |
| | Beethoven | Concerto in C major, op. 56 (Triple) | The Sartory Trio: Michael Davis, violin William Conable, cello Rosemary Platt, piano |
| | Brahms, Johannes | Serenade in D Major, op. 11 | |
| | Copland, Aaron | An Outdoor Overture | Tim Vance, trumpet |
| | Gershwin, George | Selections from "Porgy and Bess" | Marshall Onofrio, guest conductor |
| 10/13/85 | Verdi, Giuseppe | Overture to "La Forza del Destino" | |
| | Beethoven | Concerto, op. 61 for Violin and Orchestra | Theo Olof, violin Renee Show, violin Nancy Moffitt, flute Wilbur Hilles, oboe Marshall Onofrio, piccolo trumpet |
| | Bach, J.S. | Brandenburg Concerto No. 2 in F | |
| | Borodin | Dances of the Polovetsian Maidens from "Prince Igor" | |
| 12/8/85 | Handel | Messiah | Muskingham College Choral Society Robert Owen Jones, guest conductor Carol Wilcox-Jones, soprano Kathryn Medici, mezzo-soprano Stephen Smith, tenor Robert Shiesley, bass |
| 2/2/86 | Strauss, Johann | Overture to "Die Fledermaus" (1874) | |
| | Mozart, W.A. | Symphony No. 40 in G minor, K. 550 | |
| | Tchaikovsky | Concerto No. 1 in B flat minor, for piano and orchestra | Wilbur Schnitker, piano |
| 4/20/86 | Mendelssohn, Felix | Incidental Music for A Midsummer Night's Dream | |
| | Rodrigo, Joaquin | Concierto de Aranjuez para guitarra y orquesta | Eliot Fisk, guitar |
| | Offenbach, Jacques | The Beautiful Helen Overture | |
| | Delius/Beecham | The Walk To The Paradise Garden; Intermezzo from "A Village Romeo and Juliet" | |
| | Tchaikovsky | Romeo and Juliet, Overture-Fantasy | |
| 10/12/86 | Thomas, Ambroise | Overture to "Raymond" | |
| | J.S. Bach/Stokowski | Toccata and Fugue in D minor | |
| | Berlioz, Hector | Hungarian March from "The Damnation of Faust" | |
| | Rachmaninoff | Piano Concerto No. 2 in C minor, op. 18 | Joaquin Achucarro, piano |
| 12/7/86 | Onofrio, Marshall | Christmas Medley | |
| | Pinkham, Daniel | Christmas Cantata (Sinfonia Sacra) | |
| | Vaughan Williams | Hodie | Marshall Onofrio, guest conductor Carol Wilcox-Jones, soprano |

| DATE | COMPOSER | TITLE | SOLOISTS, CONDUCTORS, NOTES |
|---------|-------------------------|--|---|
| | | | Robert Owen Jones, tenor Anthony Barta, baritone |
| 2/1/87 | Rossini | Overture to "William Tell" | |
| | Mozart, W.A. | Alleluia from "Exsultate jubilate" | |
| | Verdi, Giuseppe | Selections from "La Traviata" | Carol Wilcox-Jones, soprano Robert Owen Jones, tenor |
| | Lehar | Dein ist mein ganzes Herz from "The Land of Smiles" | |
| | Lehar | Meine Lippen, Sie Küssen So Heiss from "Giuditta" | |
| | Offenbach, Jacques | "La Perichole" Medley | |
| | Bernstein, Leonard | Selections from "West Side Story" | |
| | Harnick/Bock/Lensenmayr | "She Loves Me" | |
| | Lerner/Loese/Green | "My Fair Lady" | |
| 3/22/87 | Schubert, Franz | Symphony No. 5 in B-flat Major | |
| | Sibelius, Jean | Valse Triste | |
| | Stravinsky, Igor | Suite (1919) from the Danced Legend, "The Fire Bird" | Coshocton Community Choir |
| | Verdi, Giuseppe | Overture to Nabucco | |
| | Bach, J.S. | Jesu, Joy of Man's Desiring | |
| | John Ness Back | Canticle of Praise | |
| | Rodgers, John | My Soul Doth Magnify the Lord (The Magnificat) | |
| | Faure/Rutter | Cantique de Jean Racine, op. 11 | |
| | Rimsky-Korsakov | Glory | |
| 4/26/87 | Strauss, Johann | Tales from the Vienna Woods, Waltz op. 325 | |
| | Grieg, Edvard | Concerto for Piano and Orchestra, op. 16 | Jack Peterson, piano |
| | Brahms, Johannes | Hungarian Dance No. 5 | |
| | Simeone, Harry | Flute Cocktail | |
| | Hermann, Ralph, arr. | Ellington Fantasy | |
| | Copland, Aaron | Hoe-Down from "Rodeo" | |
| | Schubach, David | Breeze | World premiere |
| | David/Bacharach/Herman | What the World Needs Now is Love | |
| | Rodgers/Hermann | Lover | |
| | Rodgers/Bennett | Oklahoma Selection | |

This list was compiled through Southeastern Ohio Symphony Orchestra Programs: 1979-1987

APPENDIX E

THE OHIO STATE UNIVERSITY CONCERT BAND INSTRUMENTATION LISTS: 1952-1985

| | 1952-53 | 1953-54 | 1954-55^ | 1955-56^ | 1956-57 | 1957-58 | 1958-59 | 1959-60 | 1960-61 |
|----------------------|-----------|-----------|----------|----------|-----------|-----------|------------|-----------|-----------|
| Flute-piccorno | 9 | 9 | | | 11 | 12 | 11 | 11 | 11 |
| E-flat Soprano Flute | | | | | | | 1 | 1 | 1 |
| Oboe | 3 | 4 | | | 3 | 2 | 3 | 3 | 3 |
| English Horn | 1 | 1 | | | 1 | | 1 | 1 | 1 |
| Bassoon / Contra | 3 | 3 | | | 3 | 4 | 4 | 3 | 2 |
| E-flat Clarinet | 1 | | | | | 1 | 1 | 1 | 1 |
| B-flat Clarinet | 21 | 22 | | | 22 | 22 | 25 | 19 | 19 |
| Alto Clarinet | 2 | 2 | | | 2 | 3 | 3 | 3 | 4 |
| Bass Clarinet | 3 | 3 | | | 3 | 3 | 4 | 3 | 3 |
| Contra-bass Clarinet | 1 | 1 | | | 1 | 1 | 1 | 1 | 1 |
| Saxophones | 6 | 6 | | | 5 | 5 | 5 | 5 | 6 |
| Cornet | 6 | 6 | | | 6 | 6 | 6 | 6 | 6 |
| Trumpet | 4 | 2 | | | 3 | 4 | 4 | 4 | 4 |
| French Horn | 6 | 7 | | | 8 | 8 | 8 | 8 | 8 |
| Trombone | 6 | 6 | | | 6 | 6 | 6 | 7 | 6 |
| Baritone | 4 | 3 | | | 3 | 3 | 4 | 4 | 4 |
| Tuba | 6 | 5 | | | 5 | 6 | 6 | 5 | 6 |
| String Bass | 2 | 4 | | | 1 | 2 | 2 | 1 | 2 |
| Percussion | 4 | 5 | | | 6 | 6 | 5 | 6 | 5 |
| Piano/Celeste/Organ | | | | | | | | 2 | |
| Harp | | | | | | | | 1 | |
| Total | 88 | 89 | | | 89 | 94 | 100 | 95 | 93 |

- * Denotes Alto, Bass, ContraBass Clarinets grouped together
- **Denotes Cornet and Trumpet grouped together
- ***Denotes Soprano, alto, tenor, baritone, and bass saxophones
- ^Denotes no instrumentation available

| | 1961-62 | 1962-63 | 1963-64 | 1964-65 | 1965-66 | 1966-67 | 1967-68 | 1968-69 | 1969-70 |
|----------------------|-----------|-----------|-----------|-----------|------------|-----------|-----------|-----------|-----------|
| Flute-piccolo | 13 | 12 | 13 | 12 | 13 | 15 | 10 | 13 | 12 |
| E-flat Soprano Flute | | | 1 | | | | | | |
| Oboe | 4 | 3 | 2 | 3 | 3 | 3 | 3 | 3 | 4 |
| English Horn | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | |
| Bassoon / Contra | 3 | 3 | 4 | 4 | 5 | 5 | 4 | 3 | 4 |
| E-flat Clarinet | 1 | 1 | 1 | 2 | 2 | 1 | 2 | 1 | |
| B-flat Clarinet | 23 | 18 | 20 | 19 | 23 | 17 | 16 | 17 | 18 |
| Alto Clarinet | 4 | 3 | 2 | 3 | 2 | | 2 | 2 | 2 |
| Bass Clarinet | 4 | 4 | 3 | 4 | 3 | 3 | 2 | 2 | 3 |
| Contra-bass Clarinet | 1 | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 2 |
| Saxophones | 4 | 5 | 7*** | 4 | 4 | 5 | 4 | 4 | 5 |
| Cornet | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 |
| Trumpet | 4 | 4 | 4 | 4 | 4 | 4 | 5 | 4 | 4 |
| French Horn | 7 | 8 | 9 | 7 | 8 | 8 | 8 | 8 | 9 |
| Trombone | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 |
| Baritone | 4 | 4 | 4 | 4 | 3 | 4 | 4 | 3 | 4 |
| Tuba | 7 | 5 | 7 | 6 | 7 | 5 | 6 | 4 | 4 |
| String Bass | 1 | 1 | 2 | 2 | 2 | 1 | 2 | 2 | 2 |
| Percussion | 6 | 6 | 5 | 6 | 5 | 5 | 6 | 5 | 6 |
| Piano/Celeste/Organ | | | | 1 | 1 | | 3 | | |
| Harp | | | | 1 | 2 | | | | |
| Total | 99 | 92 | 98 | 96 | 101 | 92 | 91 | 85 | 91 |

| | 1970-71 | 1971-72 | 1972-73 | 1973-74 | 1974-75 | 1975-76 | 1976-77 | 1977-78 | 1978-79 |
|----------------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| Flute-piccolo | 13 | 11 | 10 | 11 | 11 | 13 | 12 | 9 | 9 |
| E-flat Soprano Flute | | | | | | | | | |
| Oboe | 3 | 3 | 3 | 4 | 4 | 4 | 3 | 3 | 2 |
| English Horn | 1 | 1 | 1 | | 1 | | 1 | 1 | 1 |
| Bassoon / Contra | 4 | 3 | 4 | 4 | 4 | 4 | 3 | 4 | 3 |
| E-flat Clarinet | 1 | 1 | 1 | | 1 | | 1 | 1 | 1 |
| B-flat Clarinet | 21 | 20 | 19 | 17 | 19 | 18 | 17 | 15 | 11 |
| Alto Clarinet | 2 | 2 | 1 | 1 | 2 | 1 | 7* | 1 | 2 |
| Bass Clarinet | 2 | 3 | 3 | 2 | 2 | 2 | | 2 | 2 |
| Contra-bass Clarinet | 2 | 1 | 1 | 1 | 1 | 1 | | 1 | 1 |
| Saxophones | 5 | 4 | 4 | 4 | 4 | 5 | 5 | 4 | 4 |
| Cornet | 6 | 6 | 6 | 6 | 5 | 6 | 6 | 6 | 6 |
| Trumpet | 5 | 4 | 4 | 2 | 4 | 4 | 4 | 2 | 2 |
| French Horn | 8 | 8 | 8 | 7 | 8 | 8 | 8 | 5 | 5 |
| Trombone | 7 | 6 | 6 | 6 | 6 | 6 | 6 | 4 | 5 |
| Baritone | 4 | 3 | 4 | 4 | 4 | 4 | 4 | 2 | 3 |
| Tuba | 5 | 4 | 4 | 5 | 5 | 6 | 6 | 4 | 4 |
| String Bass | 2 | 1 | 1 | 2 | 2 | 2 | 3 | 2 | 1 |
| Percussion | 7 | 6 | 5 | 6 | 6 | 6 | 9 | 7 | 7 |
| Piano/Celeste/Organ | | | | | | | 1 | | |
| Harp | | | | | | | 2 | | |
| Total | 98 | 87 | 85 | 89 | 89 | 90 | 98 | 73 | 69 |

| | 1979-80^ | 1980-81 | 1981-82 | 1982-83 | 1983-84 | 1984-85 |
|----------------------|----------|-----------|-----------|-----------|-----------|-----------|
| Flute-piccolo | | 8 | 10 | 9 | 9 | 9 |
| E-flat Soprano Flute | | | | | | |
| Oboe | | 3 | 3 | 2 | 4 | 3 |
| English Horn | | | 1 | 1 | 1 | 1 |
| Bassoon / Contra | | 4 | 4 | 3 | 2 | 5 |
| E-flat Clarinet | | 1 | 1 | | 1 | 1 |
| B-flat Clarinet | | 12 | 13 | 14 | 12 | 14 |
| Alto Clarinet | | | | 1 | | 1 |
| Bass Clarinet | | 2 | 3 | 3 | 2 | 4 |
| Contra-bass Clarinet | | | 1 | 1 | | 1 |
| Saxophones | | 6 | 6 | 3 | 6 | 6 |
| Cornet | | 8 | 10** | 8 | 6 | |
| Trumpet | | 2 | | 2 | 2 | 11 |
| French Horn | | 7 | 8 | 8 | 8 | 8 |
| Trombone | | 6 | 6 | 6 | 6 | 6 |
| Baritone | | 4 | 4 | 4 | 4 | 4 |
| Tuba | | 6 | 5 | 5 | 4 | 5 |
| String Bass | | | | 1 | | 1 |
| Percussion | | 6 | 6 | 6 | 6 | 7 |
| Piano/Celeste/Organ | | | 1 | 1 | 1 | |
| Harp | | | 1 | | 1 | |
| Total | | 75 | 83 | 78 | 75 | 87 |

APPENDIX F

Student Soloists and Student Honor Conductors

Student Soloists

- 1952 Wayne Ellerman, clarinet
- 1953 Robert Frost, Ernest Smith, trumpet
- 1954 Nick Perrini, horn; Robert Lowry, English horn; Frank Pardi, clarinet
- 1955 Stanley Hettinger, clarinet; Werneth Avril, xylophone
- 1956 James Staten, alto saxophone; Elaine Kousoulas, clarinet; Albert Sheppert, Val Vore, snare drum
- 1957 William Darst, cornet
- 1958 William Rost, Stanley Hindmarch, Stanley Gilliland, cornet; Paul Droste, baritone; Kay Wolford, flute; Joe McKee, alto saxophone; Peter Grasselli, Joan LaRue, Walter Myers, trumpet; David Noe, trombone
- 1959 Joan LaRue, Stanley Hindmarch, Tom Hlasten, trumpet; Gary Stamm, baritone; Walter Myers, William Rost, trumpet; Carol Gearhart, soprano
- 1960 Walter Marshall, Angelo Mauceri, David Green, snare drum; Gary Stamm, baritone; Mary Kay Conyers, Lorna Bowser, Dorothy Schlotman, horn
- 1961 Frank Caro, horn; Carol Sue Clark, trombone; Tom Battenberg, trumpet
- 1962 Rebecca Rogge Burns, alto saxophone
- 1963 Tom Battenberg, Ray Eubanks, Howard Everitt, trumpet; Judith Booth Fisher, Madeline Ernst, Gary Downs, Raymond Wolford, Richard Stoltzman, clarinet; Phyllis Murphy, piccolo; Ronald Borrer, Gail Wilson, Robert McAllister, trombone
- 1964 Kenen Edgington, Scott Seip, Joseph Antonelli, cornet; William Hammond, horn
- 1965 Geary Larrick, marimba; Donald Hower, James Huntzinger, Raymond Hawthorne, trombone; James Griesheimer, oboe; Robert Lanese, cornet; Loretta Paananen, Howard Everitt, Kenen Edgington, trumpet; Howard Klug, clarinet
- 1966 William Stacey, horn; Kenen Edgington, Ronald Lang, Christopher Hall, cornet; James Loveman, euphonium; Donald Hower, trombone
- 1967 Michael Jenks, alto saxophone; Diana Lowry, soprano; Paul Droste, Douglas MacQueen, Stanley Schumacher, trombone; Stephen Jones, Robert Birkhimer,

- Carl Haefeli, George Weimer, Dean Stewart, Kenen Edgington, Ronald Lang, trumpet
- 1968 Judith Broeke, flute; David Adams, William Bendler, David Elsass, trombone; George Weimer, Edward Sandor, Dean Stewart, trumpet; Stephen Jones, James Kibby, cornet; Marilyn Hall, piccolo; Stuart Best, Frederick Schmidt, Dennis Walters, James Tongring, Susan Branner, clarinet
- 1969 David Wolford, Stephen Jones, Edward Sandor, George Weimer, Robert Weimer, cornet
- 1970 Chari Haines, Shirley Andrews, Katherine Fisher, Barbara Crockett, flute; Charles Schulz, tuba; Lawrence Mallett, clarinet; Stephen Jones, cornet
- 1971 Lawrence Mallett, clarinet; Chari Haines, flute; Susan Ziemke, Randolph Love, Donald Nicoloff, Kathryn Chappell, David Wolford, David Kennedy, cornet
- 1972 Randolph Love, David Kennedy, trumpet; Sandra Emig, euphonium; Vincent Sidoti, Frederick Schmidt, Debbie Davis, William Shontz, Timothy Workman, Shirley Violand, clarinet; Robert Leonard, Edward Zadrozny, Timm Mackley, David Bubsey, Peter Sanborn, Kevin Peters, trombone; Ralph Wagnitz, Sara Hockman, Patricia Iagulli, Rick Haworth, horn
- 1973 Robert Cochran, bassoon; Sarah Hockman, Patricia Iagulli, Rick Hayworth, Ralph Wagnitz, horn; William Shontz, clarinet; Rebecca Tryon, flute; Berni Finfrock, oboe; Robert Chappell, marimba; Fritz Kaenzig, tuba; Sandra Emig, euphonium
- 1974 Scott Johnston, Allan Dudek, James Powell, trumpet; James Hill, alto saxophone; Barbara Crockett, piccolo
- 1975 Robert Anzalone, Allan Dudek, James Powell, cornet; Sandra Emig, euphonium; Mary Louise Swift, clarinet; Ann Fairbanks, flute
- 1976 Richard Burkart, Allan Dudek, James Powell, cornet; Sandra Emig, euphonium
- 1978 James Akins, tuba; Robert Birch, trumpet; Darren Holbrook, alto saxophone
- 1979 Richard Lehman, Richard Burkart, cornet

Student Honor Conductors

- 1963 Gary Downs, Raymond Wolford, Tom Battenberg, Ray Eubanks, Cleophus Lyons, Thomas Rodberg
- 1964 William Hammond, Gail Wilson, James Griesheimer, Alan Kennedy, Jeffrey Cook, Richard Stolzman
- 1965 Paul Febo, Dennis Groves, Dennis Wenger, Leo Dontchos, Robert McAllister, Robert Lanese
- 1966 Carolyn Sowry, Howard Everitt, Howard Klug, Michael Jenks
- 1967 Albert Caldron, David Kimball, David Mossbarger, Ronald Lang
- 1968 Bunny Steiger, David Adams, Deanna Robertson, Frederick Schnitzspahn, Koste Belcheff, Judith Broeke, Robert Zadrozny
- 1969 Frederick Schmidt, Heather Hughes, John Freeman, Dean Appleman, James Prodan, Christopher Hall
- 1970 Edward Sandor, Kathleen Harrod, Charles Schulz, James Tongring, Stephen Jones, Lawrence Mallett
- 1971 Sue Ziemke, Berni Finrock, Cheryl Haines, Kathryn Chappell, Douglas Masek, Laura Connell
- 1972 Patricia Iagulli, Floyd Hendricks, Robert Cochran, Robert Chappell, Sarah Hockman, Gary Stith
- 1973 Sarah Stemen, Timm Mackley, W. Robert Leonard, Larry D. House, Gregory Mantor, Rodney Tolliver
- 1974 Jan Roshong, Fritz Kaenzig, Dennis Walters, Christopher Doane, Douglas Little, Linda Fox, Marlowe Brainard
- 1975 Lora Conner, Donna Crumley, Tammie Wiltshire, Sandra Emig, Diane Meyer, Beth Workmaster
- 1976 David Gordon, Randall Wheaton, Teresa Wright, James Brody, Mark Jackson, Robert Wasmund
- 1977 Jay Moyer, Sue Black, Steven Rohrer
- 1978 James A. Sentz, Jodi M. Gladstone, Susan Heller, Amy LaCivita, Robert Rumberger
- 1979 Crafton Beck, Richard Burkart, David Eyler, William Mayson, Sharon Smith, Timothy Wallick

Honor Alumni Conductors

- 1975 Leslie Susi, John H. Shaffer, C.B. Kreichbaum
- 1976 George Toot, Frederick R. Walker, Frank J. Menichetti
- 1977 Emil Puffenberger, Robert Ginther, Daniel Nawrocki
- 1978 Alan Berry, Max Treier, Omar Blackman
- 1979 W. Richard Cool, Kenneth Konicek, Percy Hall

APPENDIX G

Dr. Donald E. McGinnis - Guest Conductor, Soloist, Clinician, Adjudicator

| Date | Group | Location | Role |
|-------------|--|------------------------|---------------------|
| 3/13/53 | Fairview/Medina/Rocky River Festival Band | OH | Conductor |
| 3/6/54 | State University of Iowa Workshop | IA City, IA | Woodwind clinician |
| 4/1/54 | Ohio Intercollegiate Band | Oberlin, OH | Conductor |
| 4/6/56 | Virginia All State Band | Virginia State College | Conductor |
| 4/26/56 | Mahoning County High School Festival | Youngstown, OH | Conductor |
| 5/2/56 | Trumbull All-County Band | Warren, OH | Conductor |
| 11/28/56 | Eastmoor High School Concert Band | OH | Conductor |
| 2/10/57 | Denison University | Granville, OH | Flute soloist |
| 4/4/57 | Virginia All State Band | Virginia State College | Conductor |
| 4/25/58 | Licking County Spring Festival Band | Licking County, OH | Conductor |
| Sum. 1958 | San Jose State College | San Jose, CA | Visiting professor |
| 11/18/58 | OMEA Conference | Hillsboro, OH | Woodwind clinician |
| 1/17/59 | Canal Fulton Band Clinic+B28 "select" band | Canal Fulton, OH | Conductor/clinician |
| 4/10/59 | Ross County Music Festival Band | Bainbridge, OH | Conductor |
| 5/8/59 | Mohican League Festival Band | Butler, OH | Conductor |
| 12/4/59 | OMEA Conference | Columbus, OH | Woodwind clinician |
| 2/3/60 | Tri-City: Bedford, Garfield, Maple Heights | Maple Heights, OH | Conductor |
| 4/24/60 | The Lake Erie Symphonic Band | Lakewood, OH | Conductor |
| 4/30/60 | Albion College Symphonic Band | Albion, MI | Conductor |
| 5/13/60 | Hamilton County Jr. High Music Festival | Hamilton County, OH | Conductor |
| Sum. 1960 | West Virginia Wesleyan College | Buchannon, WV | Conductor |
| Sum. 1960 | University of New Hampshire | Durham, NH | Conductor |
| 1/27/61 | Canal Fulton Clinic | Canal Fulton, OH | Flute clinician |
| 2/3/61 | Instrumental Conductors Conference | Mississippi Southern | Flute clinician |
| 4/22/61 | West Virginia Region IX Band Festival | Fairmont, WV | Adjudicator |
| 5/2/61 | Hardin County Music Festival Band | Kenton, OH | Conductor |
| 7/19/61 | Findlay Civic Concert Band | Findlay, OH | Conductor |
| Sum. 1961 | Ithaca College | Ithaca, NY | Visiting professor |
| Sum. 1961 | University of New Hampshire | Durham, NH | Conductor |
| 11/25/61 | Iowa All State Band | Des Moines, IA | Conductor |
| 2/4/62 | Northern Virginia District Senior High | Virginia | Conductor |
| 5/4/62 | Whitehall All-Star Junior High Band | OH | Conductor |
| Sum. 1962 | Ithaca College | Ithaca, NY | Visiting professor |
| Sum. 1962 | West Virginia Wesleyan College | Buchannon, WV | Conductor |
| Sum. 1962 | University of New Hampshire | Durham, NH | Conductor |
| 12/21/62 | Mid-West National Band Clinic | Chicago, IL | Woodwind clinician |
| 3/3/63 | Morehead State College Band Clinic | KY | Conductor |
| 3/30/63 | Indiana All State High School Band | Seymour, IN | Conductor |
| 5/17/63 | Orrville High School Concert Band | Orrville, OH | Conductor |

| Date | Group | Location | Role |
|---------------|--|----------------------|------------------------------|
| 6/10-21/1963 | University of Utah Summer Music Clinic | Salt Lake City | Band clinician |
| Sum. 1963 | University of Utah | Salt Lake City | Conductor |
| 12/20/63 | Findlay Senior High School - Mid-West | Chicago, IL | Conductor |
| 2/9/64 | CBDNA Eastern Regional Meeting | Pittsburgh, PA | Band clinician |
| 2/21/64 | Columbiana County Music Festival Band | Lisbon, OH | Conductor |
| 3/1/64 | Pomeroy High School Concert Band | Pomeroy, OH | Conductor |
| 3/7/64 | Arkansas All State Band | Russellville, AR | Conductor |
| 4/11/64 | West Virginia All-State High School Band | Huntington, WV | Conductor |
| 4/16-17/1964 | North Carolina Music Festival | Greensboro, NC | Adjudicator |
| 4/27/64 | Fox Valley Music Festival Band | Aurora, IL | Conductor |
| Sum. 1964 | West Virginia Wesleyan College | Buchannon, WV | Conductor |
| Sum. 1964 | University of Illinois | Urbana, IL | Conductor |
| 12/1/64 | The Mid-West | Chicago, IL | Band clinician |
| 1/1/65 | All-Wisconsin College University Band | Madison, WI | Conductor |
| 2/19-20/1965 | Minnesota Music Educators Assoc. | Minneapolis, MN | Band clinician |
| 2/23/65 | Stark County Music Festival | Canton, OH | Conductor |
| 5/1/65 | All-Maryland State Band | Baltimore, MD | Conductor |
| 5/27/65 | West Virginia All-State Band | Clarksburg, WV | Conductor |
| 6/7-7/13/1965 | Seminar - Contemporary Wind Music | Greenville, NC | Conductor/clinician |
| 3/1/66 | University of New Hampshire | Durham, NH | Conductor |
| Sum. 1966 | West Virginia Wesleyan College | Buchannon, WV | Conductor |
| Sum. 1966 | University of Texas | Austin, Texas | Conductor |
| Sum. 1966 | University of Iowa | IA City, IA | Conductor |
| 10/24/66 | Ohio State University Band Clinic | Columbus, OH | Band clinician |
| 7/9-28/1967 | Summer High School Music Clinic | PA State Univ. | Band conductor |
| 9/23/67 | Third Annual Band Reading Clinic | Mount Vernon, IA | Conductor |
| 3/8/68 | Chamberlin High School Concert Band | Twinsburg, OH | Conductor |
| 10/18/68 | All-Maryland High School Band - MSTA | Baltimore, MD | Conductor |
| 11/23/68 | New York All State Band | Islip, NY | Conductor |
| 12/19/68 | Minerva High School Band - Mid-West | Chicago, IL | Conductor |
| 4/18/69 | Lima Senior High School Concert Band | Lima, OH | Conductor |
| 5/1/69 | University of Akron | Akron, OH | Conductor |
| 6/23-27/1969 | Peabody Band Director's Workshop | Baltimore, MD | Band clinician |
| 8/21/69 | Bandland Fiesta! Annual Band Clinic | Tulsa, OK | Band clinician |
| 3/15/70 | The Pennsylvania Intercollegiate Band | Wilkes-Barre, PA | Conductor |
| 3/20/70 | The Mid-East International Music Conf. | Pittsburgh, PA | Flute clinician |
| 3/1/70 | Pennsylvania Intercollegiate Band | Wilkes-Barre, PA | Conductor |
| 11/1/70 | ASBDA | Pittsburgh, PA | Band clinician |
| 12/15/70 | The Mid-West | Chicago, IL | Conductor/soloist |
| Sum. 1971 | University of Illinois | Urbana, IL | Visiting professor |
| Sum. 1971 | Western Illinois University | Macomb, IL | Conductor |
| 12/1/71 | Marshall Music Co. Flute Clinic | Lansing, MI | Flute clinician |
| 12/1/71 | The Mid-West | Chicago, IL | Band clinician |
| 2/1/72 | Phillips University | Enid, OK | Conductor |
| 8/1/72 | National School Orchestra Assoc. Conv. | Bowling Green, KY | Clinician |
| 10/1/72 | Connecticut Music Education Conv. | Hartford, CT | Clinician |
| 1/1/73 | All-California Jr. College Band, CBDNA Conv. | Urbana, IL | Conductor |
| 12/19/74 | Cambridge High School Band - Mid-West | Chicago, IL | Conductor |
| 11/20/77 | Capital University Symphonic Wind Ensemble | Columbus, OH | Conductor |
| 3/31/78 | Richland All-County Band Festival | Mansfield, OH | Conductor |
| 10/13/78 | North Eastern Ohio Teachers Assoc. Music Conf. | Mentor, OH | Conducting clinician |
| 12/14/78 | The Mid-West | Chicago, IL | Flute and clarinet clinician |
| 3/10/79 | High School Invitational Band Clinic and Concert | WV Inst. of Tech. | Clinician |
| 1/12/80 | Manchester College Flute/Clarinet Workshop | North Manchester, IN | Clinician |
| 2/29/80 | Medina Senior High School Concert Band | Medina, OH | Conductor |
| 4/22/82 | Memphis State University Wind Ensemble | Memphis, TN | Conductor |
| 5/14/82 | Adena Festival of Bands | Frankfort, OH | Conductor/clinician/soloist |
| 4/1/83 | Birmingham Community Band | Birmingham, MI | Conductor |

| Date | Group | Location | Role |
|-------------|---|-------------------|---------------------|
| Sum. 1986 | Wayne State University Summer Music Program | Detroit, MI | Conductor |
| 9/26/87 | Flute Ensemble Workshop | Warren, PA | Flute clinician |
| 3/2/88 | The United States Navy Band - ASBDA | Medford, OH | Conductor |
| 5/20/89 | Pickaway County Honors Festival Band | OH | Conductor/clinician |
| 2/22/90 | Bowling Green State University Symphonic Band | Bowling Green, OH | Conductor |
| 3/17/92 | The University of Akron Concert Band | Akron, OH | Conductor |
| 3/27/99 | The Wittenburg Symphonic Band | Springfield, OH | Conductor |
| 12/8/02 | Blue Ash Youth Symphony Orchestra | Cincinnati, OH | Conductor |
| 6/20/03 | Worthington Civic Band - ASBDA | Columbus, OH | Conductor |
| 4/16/05 | Central Ohio Flute Association | Columbus, OH | Adjudicator |

This list is compiled through the Donald McGinnis private program collection

APPENDIX H

Flute and Clarinet Clinic Materials

As a Selmer Company flute and clarinet clinician, McGinnis presented several topics. This appendix includes all available clinic materials courtesy of Donald McGinnis.

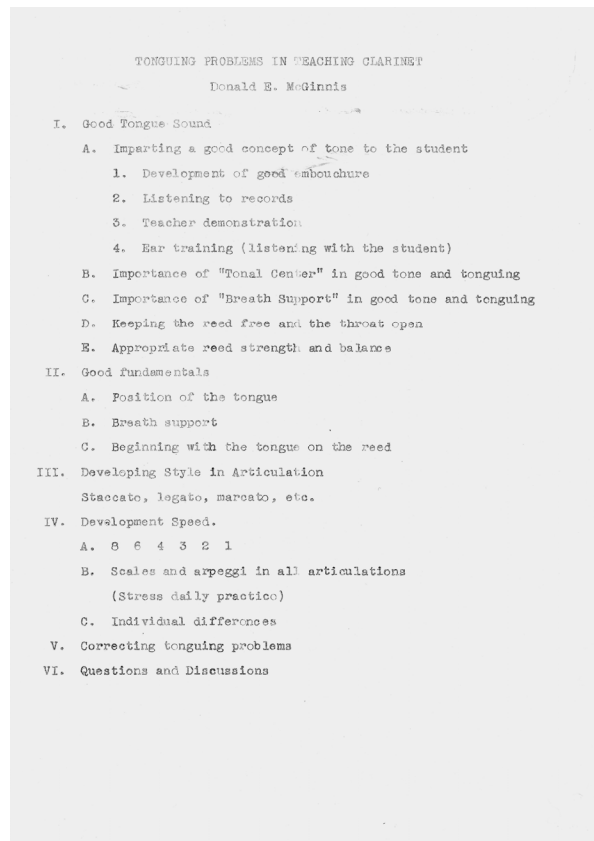


Figure 83: Tonguing Problems in Teaching Clarinet

CLARINET ARTICULATION
Donald E. McGinnis

I. BEGINNING PRACTICES IN ARTICULATION

- A. **Tone:** Embouchure, Lip, Breath
Reed, Mouthpiece, Instrument
Resonance (buzz),
Open Throat (Hum & Play)
Jaw Freedom and Oral Cavity
- B. **Tongue Position**
Tip to Tip
Anchor Type: Advantages vs Disadvantages
Attack: "Hot Tea"
Release: Breath stop only in early years.
Use Te of Too syllable: Why not Tah? Why not Du or De? **STYLE & RHYTHM**
Style and Phrasing earily and always.

II. Development of **SPEED**

A. The use of the syllable Ne or De: Relaxing the tongue on the reed tip.

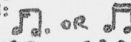
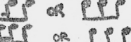
B. Development of Endurance as the key factor in speed: 8 7 6 5 4 3 2 1

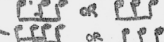

| | | | | | | |
|--------|---------|---------|------|----------|-------|--------------|
| MM | 40 (46) | (54) | (63) | 80 (108) | 160 | (equals 320) |
| Tongue | 8 | 7 | 6 | 5 | 4 | 3 |
| | 60 (69) | 80 | 96 | 120 | 160 | " 480 |
| | 69 | 80 (92) | 112 | 136 | (190) | |


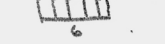
Note: In slow settings, such as 40, 80, or 160 may be used for rhythm evenness and control of fingers and tongue synchronization.
Chart from: "Etudes for the Adv. Clarinetist" McGinnis & Siennicki-
(Demo record available also) Shawnee Press.

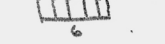
C. Easy blowing reed, easy registers, relaxing with the metronome.

Use of Various syllables for gaining speed:

Te De equals  OR 

Te De Te "  OR 

Te De Te De or He De Te De "  OR 

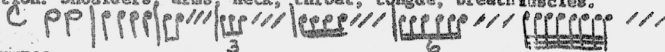
He De De De De De " 

D. Double Tonguing

E. Rebound Tonguing

F. Scales and arpeggios in various articulations and rhythms: Baermann, III

G. Complete Relaxation: Shoulders, arms, neck, throat, tongue, breath muscles.



III. SMOOTHNESS AND EVENNESS

- A. Lengthy use of the metronome: Recommended Ways to Use
B. Chromatic, Diatonic, and Triadic (Major, Minor, Diminished Triads)
C. Beginning where it is easiest: Slow to Fast, Fast to Slow, etc.

IV. STYLE AND PHRASING

- A. Practicing Attack and Release: Breath release vs Tut (Tongue posture in each)
B. Legato for speed, Tut for shortness
C. Reed strength: Orchestra, Band, Solo, Chamber Music.
1. Endurance
2. Type of sound; flexibility of sound; projection of sound;
dynamic range of sound

V. Books and Studies

| | | | |
|--|--|----------|------|
| Bona, Pasquale | Complete Method for Rhythmical Artic. | CF or GS | 1.50 |
| Baermann, Carl | Method for Clarinet. Part III | CF or CB | |
| McGinnis-Siennicki | Etudes for the Advanced Clarinetist | Shawnee | 3.00 |
| Krumpholtz, L. | Staccato St. for the B ^b Clarinet | Kjos | 1.00 |
| Coward, Berald | The Secret to Rapid Tongue & Finger Tech. | CF | 1.50 |
| Kell, R. | Clarinet Staccato from the Beginning | EM | 2.00 |
| Polatschek, V. | 24 Clarinet Studies for Beginners | Marks | 1.00 |
| Various sections from Klose, Lazarus, Baermann, Langenus, etc. | | | |

Figure 84: Clarinet Articulation Clinic

TEACHING THE CLARINET

LECTURE-DEMONSTRATION

Donald E. McGinnis

I. TONE

A. Physical Factors

1. Importance of a good, in-condition instrument.

2. A good mouthpiece: a must!

Vandoren 3V; Stowell-Wells-Schneider B2 or B3
Selmer HS*; Woodwind B9 or G7

A fine mouthpiece refacer: John Kratz
Kratz Piano Co.
South Howard St.
Akron, Ohio

3. A good reed: Symmetricut $1\frac{1}{2}$, 2, $2\frac{1}{2}$; La Voz (Med)

4. A reed trimmer -- Cordier (about \$2.50)

5. Sand-paper, reed rush, a piece of glass.

B. Development of a good tone

1. Begin immediately.

a. Embouchure

b. Blowing full (breath support)

Resonance (buzz)

c. Importance of training the ear

d. Value of (or uselessness of) long tones

Figure 85: Teaching the Clarinet Lecture-Demonstration, page one

2. The "nurturing process" of teaching tone.
 - a. Insist upon correct habits: embouchure, etc.
 - b. Hear the long tone played, if assigned!
 - c. Insist upon tone center, control, and full sound (support)
3. Aspects of tonal development to consider:
 - a. Tonal beauty, (training and cultivating the ear)
 - b. Control of volume level (f, p, and $\leftarrow \rightarrow$ practice)
 - c. Tonal flexibility (interval practice, slurring, etc.)

II. ATTACK, RELEASE, AND ARTICULATION (Style and speed)

I should like to emphasize that a clear, clean control of articulation is the best means of producing sound rhythmic performance!!

A. Attack:

1. Place tip of tongue against tip of reed.
2. Set lips and blow against stopped reed.
3. Release the air into the clarinet by pulling tongue down and back (only about 1/4 inch). Project air into clarinet; don't let jaw or back of tongue move.

B. Release

1. Stop the breath (as in talking)
2. Stop the reed with the tongue (dangerous!)
Takes careful -- probably private -- instruction.

Demonstration: Dr. McGinnis and students.
(See C on next page)

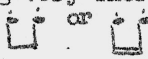

Figure 86: Teaching the Clarinet Lecture-Demonstration, page two

C. Style through good articulation (Firm embouchure and blow!)

1. Tah (normal) and Dah (legato)

2. Varying degrees of attack to produce certain effects:



3. Developing very short staccato by use of Tut
(only on  or  or faster notes)

D. Developing tongue speed (only after embouchure and support are ascertained)

1. Tongue chromatic scale daily: 8 7 6 5 4 3 2 1 strokes per note.

2. Use a metronome. Always a pulse; never careless!!

3. Play scales and arpeggi in various articulations



Use Baermann Method Part III for 9th or 10th grade level.

Figure 87: Teaching the Clarinet Lecture-Demonstration, page three

I. EQUIPMENT: Instrument Mouthpiece Ligature Tuning rings

Reeds Reed Trimmer Scrapers Mirror or glass

Hints regarding reeds & reed fixing:

Opperman, K. Handbook for Making & Adjusting Single Reeds - Chappell
 Perfect Reed (to measure reed strengths) Ben Armato
 TONE Posture and breathing; Support (exhalation)

Breathing study: MM at 60 INHALE HOLD AIR EXHALE HOLD (EMPTY)

| | | | | |
|--|----|----|----|----|
| | 8 | 8 | 8 | 8 |
| | 10 | 10 | 10 | 10 |
| | 12 | 12 | 12 | 12 |

etc.

Open throat (Hum & ~~any~~ Play); Lean back with head against wall.
 Embouchure; jaw freedom; oral cavity; tonal concepts (reed, etc.)
 "Singing into (or through) the instrument....."
 Tone & Phrasing emphasis: Several recommended books:

| | | |
|-----------------------------|--------|----------|
| 32 Studies | Rose | CF |
| Classical Studies | Voxman | Rubank |
| Selected Studies | Voxman | " |
| Melodious & Progressive St. | Hite | Southern |

II. DEVELOPMENT OF SPEED AND EVENNESS IN TONGUE AND FINGERS:

A. The use of the syllable *Ne* or *De*: Relaxing the tongue on the reed tip.

B. Development of Endurance as the key factor in speed: 8 7 6 5 4 3 2 1

| | | | | | |
|--------|---------|------|------|----------|------------------|
| MM | 40 (46) | (54) | (63) | 80 (108) | 160 (equals 320) |
| Tongue | 8 | 7 | 6 | 5 | 4 |
| | 60 (69) | 80 | 96 | 120 | 160 |
| | 69 | 80 | (92) | 112 | 138 (190) |

Note: In slow settings, such as 40, 80 or 160 may be used for rhythm evenness and control of fingers and tongue synchronization.
 Chart from: "Etudes for the Adv. Clarinetist" McGinnis & Siennicki-
 (Demo record available also) Shawnee Press

C. Easy blowing reed, easy registers, relaxing with the metronome.
 Use of Various syllables for gaining speed:

| | | |
|------------------------------|--|---|
| Te De equals | | 2 |
| Te De Te " | | 3 |
| Te De Te De or He De Te De " | | 4 |
| He De De De De De " | | 5 |
| | | 7 |
| | | 9 |

D. Double Tonguing

E. Rebound Tonguing

F. Scales and arpeggios in various articulations and rhythms: Baerman III & Klose
 Practice in 2s, 3s, 4s, etc.; See McGinnis-Siennicki book....

G. Complete Relaxation: Shoulders, arms, neck, throat, tongue, breath muscles.

II. SMOOTHNESS AND EVENNESS

A. Lengthy use of the metronome: Recommended Ways to Use

B. Chromatic, Diatonic, And Triadic (Major, Minor, Diminished Triads)

C. Beginning where it is easiest: Slow to Fast, Fast to Slow, etc.

IV. STYLE AND PHRASING

A. Practicing Attack and Release: Breath release vs Tut (Tongue posture on each)

B. Legato for speed, Tut for shortness

C. Reed strength: Orchestra, Band, Solo, Chamber Music.

- Endurance
- Type of sound; flexibility of sound; projection of sound; dynamic range of sound

V. Books and studies

| | | |
|--------------------|---|--------------|
| Bone, Pasquale | Complete Method for Rhythmical Artic. | CF or CS .50 |
| Baermann, Carl | Method for Clarinet. Part III | CF or CB |
| McGinnis-Siennicki | Etudes for the Advanced Clarinetist | Shawnee 5.00 |
| Tranblay, L. | Staccato St. for the B Clarinet | Kjos 1.50 |
| Coward, Berald | The Secret to Rapid Tongue & Finger Tech. | CF 1.50 |
| Kell R. | Clarinet Staccato from the Beginning | BN 2.00 |
| Polařschok, V. | 24 Clarinet Studies for Beginners | Marks .50 |

Various sections from Klose, Lazarus, Baermann, Langenus, etc.

Figure 88: Clarinet Fundamentals

THE FLUTE IN ENSEMBLE
A CLINIC
by
DR. DONALD E. MCGILLIS

- I. Tone and Phrasing
- II. Intonation
- III. Articulation Concepts and Problems - Style - Finger Technic
 - Harmonic Fingerings
 - Trill Fingerings
 - Special Effects
- I. Tone and Phrasing
 - A. Discussion of various concepts
 - Vibrato
 - No vibrato
 - Matching other instruments
 - B. The Orchestral Conductor's role
 - Balance
 - Blend
 - Projection
 - Dynamic range
 - C. Musical Examples
 - 1. Debussy - Syrinx
 - 2. Debussy - Syrinx
 - 3. Varese - Density 21.5
 - 4. Honnegger - Dance of the Goat
 - 5. Kennan - Night Soliloquy (with piano)
 - 6. Kennan - Night Soliloquy (with orchestra)
 - 7. Debussy - Afternoon of a Faun
 - 8. Ravel - Daphnis and Chloe, solo from 2nd Suite
 - 9. Debussy - Afternoon of a Faun
 - 10. Ravel - Daphnis and Chloe, solo from 2nd Suite
 - 11. Brahms - Symphony #4, solo from Mov't 4
 - 12. Ditto
 - 13. Fauré - Sicilienne from Pelléas et Mélisande
 - 14. Bizet - Minuet from l'Arlésienne Suite #2
 - 15. Bizet - Excerpt from Mov't I (Intermezzo), Suite #2

Figure 89: The Flute in Ensemble: A Clinic, page one

III. ARTICULATION

1. Legato

2. Staccato

3. Double Tongue

4. Triple Tongue

5. Flutter Tongue

Early Double Tongue development

Musical Examples

1. Haydn - Fantasia

2. Ditto

3. Mozart - Concerto in G, 1st mov't: Allegro Maestoso

4. Ditto

5. C.P.E. Bach - III Rondo Presto from Sonata in G

6. Lefebvre - Scherzo Opus 72, #2

7. Excerpt fr Sonatina - Jandanyi Pal

Excerpt fr Sonata in G (Allegro) - Handel

Excerpt fr Highland Suite (Allegro) Geo. Macilwhan

St. Saens - Airs de Ballet d'Ascanie

8. Excerpt from Ibert Concerto, Mov't I, Allegro

" " " " " III Allegro scherzando (Ending)

9. Mendelssohn - Scherzo from Midsummer Nights Dream
(3 performances)

10. Mendelssohn - Mov't IV from Sym #4 (Italian)

11. Beethoven - Sym # 7 , Mov't I (Vivace Section excerpt)

12. Examples from various performances of Rossini's La Gazza ladra.

Figure 90: The Flute in Ensemble: A Clinic, page two

IV. TECHNIC

A. Finger Development (Examples from Orchestral repertoire)

B. The Use of Harmonic Patterns for high register passages:

Handwritten musical notation for section B. It shows a treble clef staff with a key signature of one flat. The notation includes a series of notes with fingerings (1, 2, 3, 4, 5) and a '6' below. There are handwritten annotations: 'use 3rd Harmonic' with a circled '3' and a note, and 'Flute' written above the staff. The passage ends with a double bar line and a repeat sign.

C. Use of Trill fingerings to facilitate various passages:

Handwritten musical notation for section C. It shows two measures of music in treble clef with a common time signature. The first measure contains a trill with fingerings 3, 3, 3, 3 and the annotation 'also 8va'. The second measure contains a trill with fingerings 3, 3 and the annotation 'also 8va'.

D. Special fingerings: Technic, tremolo, intonation, Sound

Figure 91: The Flute in Ensemble: A Clinic, page three

THE FLUTE-CLARINET SECTION AND THE CONDUCTOR

Donald E. McGinnis, Ph.D.

I. GENERAL PEDAGOGY FOR ALL WIND PLAYERS

- A. Posture and breathing
1. The long, slow, deep breath.
 2. The quick, deep breath in phrasing.
 3. Breathing study.
 - a. Stand in good posture.
 - b. Relax and expel all air from lungs.
MM 60 -- Inhale in 8 counts, hold for 8, expel in 8, hold for 8 (lungs empty). Repeat in 8, 10, or 12.
- B. Techniques to open (relax) the throat
1. Hum and play (especially on flute, oboe, and clarinet)
 2. Flutter tongue (throat or tongue), useful mainly on flute
 3. Use of short plastic tube, clarinet barrel, or flute foot joint
 4. Relax jaw as much as possible, maintain embouchure.
 5. Importance of oral cavity. Woodwinds in articulation: mostly think "we" (oui in French) or Te (TeKe in double tongue, DeGe for legato and speed in double tonguing, also DuGa or DooGoo). High tongue position appropriate for pp, flexibility, etc.

II. FLUTE AND CLARINET: THEIR SPECIAL PROBLEMS AND SOLUTIONS

| <u>FLUTE</u> | <u>CLARINET</u> |
|--|---|
| A. <u>Starting the tone.</u> Head joint only, lip placement. Use closed pipe mainly. Most headjoints will sound a good A (8va for open pipe). Slow breathe and try for a long, steady tone. Teach attack and tongue placement. Learn to slur the 12th with closed pipe. Assemble instrument. Emphasize posture, hand position. Play..... | Fit a good, responsive reed on a good mouthpiece, ligature and instrument. Start with mouthpiece, barrel, and upper joint only. Breathe, play tunes. Form good embouchure, chin down, blow steady, refined tones. If stuffy, make pencil mark on reed for lip placement. Use thumb F through B ^b . Learn to attack and articulate. |
| B. <u>Daily Tone Studies for:</u> Basic tone -- tone center Dynamic range Flexibility Beauty, vibrato, variability Intonation and control Tongue position and centering | The 4 registers of the clarinet (the McGinnis 4 R's for sound description) Flexibility Half-holing |
| C. <u>Intonation of the instrument</u> Sharp-flat tendencies Room temperature Sharp in ff, flat in pp | Reed strength, mouthpiece length, and bore Flat in ff, sharp in pp |

Figure 92: The Flute-Clarinet Section and the Conductor, page one

C. Intonation (continued)

General tendencies

| | |
|--|---|
| Low C to F is flat (often more in ff). Why? | All Es and Fs are flat |
| Middle C [#] is very sharp | All As and Bs (and most Cs) are sharp |
| Middle E ^b , E, F are flat | Chalumeau |
| High D sometimes flat | Throat |
| High E ^b through A ^b sharp to very sharp | Clarion |
| High A and B ^b are normal or flat | High D through F [#] are flat to very flat |
| High B and C are sharp to very sharp | |
| Push-pull situations | Pulling 3 (4?) places. Tuning rings. |
| Long tube vs. short tube----- | |
| Warming for 1 note or phrase----- | -----little effect. Instead, use key openings and hand lowering. |
| Raising and lowering the head----- | -----seldom to never applicable. |
| DO NOT roll in or out with hands!! | |
| Lip firming, angle blowing, half-holing, harmonic and special fingerings (See Oral cavity (tongue height), etc.)----- | McGinnis-Siennicki Etudes) |

D. Development of Articulation

| | |
|---|---|
| Sound(s), speed, flexibility, rhythm, style----- | |
| Developing the Te, He, Ke, De, Ge sounds for style, speed, vibrato. | |
| Inhale - Set tongue - Blow - Release the tongue for attack. | |
| Tongue placement in attack | Tip to tip? Excellent for speed. |
| Sputting in 5 notes: Kitty Kitty Cat, | 8 7 6 5 4 3 2 1 for endurance, same if |
| Took a Took a Trip, Dug a Dug a Ditch. | developing double tongue. |
| T K T for triple. Doggy Doggy Dog. | For single tongue (speed) He Te Te Te Te. |
| Got a good dug a da - for best speed. | Use Tut for staccato sound |
| ♪♪♪(double) Du ga de gu da ge | Use relaxed tongue (legato): speed |
| Dotted rhythm: Ke De, Ke De | In single tongue: Te De, Te De |
| Begin with 2 16ths, 8th rest, and gradually accelerate | Practice saying Today, Today, or Te Dum |
| Divisi of groups in section | Rebound tonguing for speed |
| <u>Extra</u> support in double tonguing----- | Slur 2 Tongue 2 and other articulations |
| In bands, divisi fast parts----- | -----especially true in clarinet |

E. Finger technic

| | |
|--|---|
| Posture and hand position -- use firm finger action from the start!! | |
| When great speed is needed, learn how | Learn to use all the alternate and |
| to use trill and harmonic fingerings | trill fingerings for speed. |
| (mostly in high register passages). | Work especially on mastery of throat |
| Use LH-RH concept. | register and little finger(s) agility. |
| | Keep things in same hand for smoothness |
| | and ease. |

The most difficult passages are repeated figures, divisi for evenness and clarity.
Daily 5 note passages (chromatic, diatonic, triadic) and add-a-tone scales, chords.

F. Phrasing and Expression

| | |
|---|---------------------------------------|
| Vibrato (changing speeds) | Bonade concepts: Dynamics with the |
| "Follow your fingers" (Michel DeBost) | line, contrary to line, grouping, |
| Varying nuances. No vibrato. | melody within a melody, the |
| Blending | penultimate to the ultimate in |
| Listen to great flute recordings (Rampal, | cadences. Always do something! |
| Baker, Galway, Wincenc, Pellerite, | Vibrato? How? How much? |
| Delaney, Robison). | Listen to great clarinet recordings |
| | (Kell, Leister, Marcellus, Stoltzman, |
| | Stalder, Legbandt, Klug, McGinnis). |
| ALSO, listen to great pianists, singers, orchestras, bands, chamber music, strings. ANALYZE AND IMITATE. | |

Figure 93: The Flute-Clarinet Section and the Conductor, page two

III. RECOMMENDED BOOKS AND ETUDES

A. Flute

- Cavally, Robert (many books) Begin with Melodious and Progressive Studies, Book I - Southern
- Maquarre - Daily Exercises - G. Schirmer
- Pellerite, James - A Modern Guide to Flute Fingerings - Zalo
- Taffanel-Gaubert - Complete Method (or excerpt) - Leduc
- Voxman - Advanced Method for Flute, Part I - Rubank
- Voxman - Selected Duets, Books I and II - Rubank

B. Clarinet

- Bona, Pasquale - Complete Method for Rhythmical Articulation - Carl Fischer or G. Schirmer
 - Baermann, Carl - Method for Clarinet, Part III - Carl Fischer or G. Schirmer
 - Hite, David - Melodious and Progressive Studies I and II - Southern
 - McGinnis-Siennicki - Etudes for the Advanced Clarinetist - Shawnee
(demo record available - especially helpful in learning how to practice)
Also available in Japanese - Pipers, Tokyo
 - Opperman, K. - Handbook for Making and Adjusting Single Reeds - Chappell
 - Tremblay, Lawrence - Staccato Studies for the B^b Clarinet (single and rebound tongue development) - Kjos
- C. HIGHLY RECOMMENDED for development of double tonguing on clarinet:
- Endresen - Supplementary Studies - Rubank
 - Hovey - Elementary Method - Rubank
 - " Daily Exercises - Belwin
 - " Practical Studies for Clarinet, Book II - Belwin
 - Kell - Clarinet Staccato from the Beginning - Boosey Hawkes
 - Klose - Complete Method: 68 Exercises of Mechanism - Carl Fischer, Cundy Bettoney
 - " " " 22 Exercises on Low Notes
- D. For further study about intonation, read Intonation Deficiencies of Wind Instruments by Donald W. Stauffer, available through The Stauffer Press, 5009 Northumberland Drive, Birmingham, Alabama 35210.

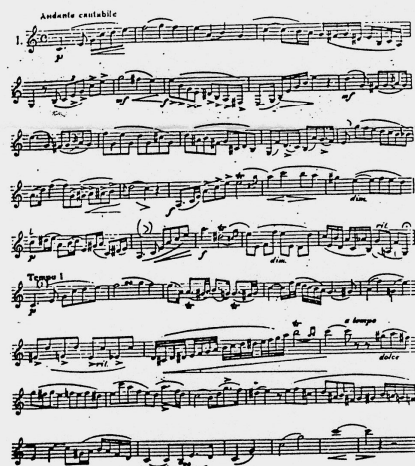



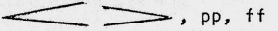
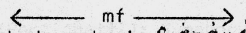
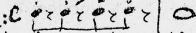
Figure 94: The Flute-Clarinet Section and the Conductor, page three

THE BAND DIRECTOR FACES THE PROBLEMS OF
THE FLUTE-CLARINET SECTION

Donald E. McGinnis
Director

The Ohio State University Concert Band

I. T O N E

| FLUTE | CLARINET |
|--|--|
| <u>BEAUTY, RESONANCE, FREEDOM</u> | |
| 1. Balance | |
| Dynamic Range - Limited | Unlimited |
|  |  |
| 2. Flexibility: | |
| Upward slurs - excellent | Good |
| 8 ves - excellent | Good |
| Downward slurs - fair | Excellent |
| Downward 8 ves - poor | Excellent |
| 3. Attaining Freedom and Flexibility | |
| a. Whistle tones | --- |
| b. Hum and play; throat flutter; open throat; free jaw | |
| c. Interval slurs | Siren connectiveness |
| d. Broken chords and scales in all intervals and patterns | Legato connectiveness |
| e. Harmonics | --- |
| 4. Resonance: Concepts of Centering | |
| 3rd harmonic (Stroboconn) placement and embouchure | Buzz "Little clarinet" at barrel amount of reed in mouth; embouchure |
| 5. Warm-ups | |
| a. Involving  | |
| b. Involving <u>Attack emphasis</u> :  | |
| c. Involving scale unit (diatonic or chromatic) | |
| d. Expanding interval slurring: m2, M2, m3, M3, P4, T, etc. | |
| 6. Vibrato | |
| a. Speed | Advanced Technique |
| b. Width | jaw vs "diaphragm" |
| c. Concepts of production | |
| Breath tongue | |
| Ha (whisper) | |
| Siren (connected pitch change) | |
| Shoulder tap | |
| Imitation (teacher or recordings) | |

II. STYLE-PHRASING-TECHNIC

A. Articulation

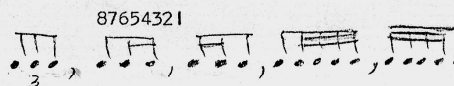
1. Style - Legato, full staccato, light staccato, marcato
Lu or De, TAH -----, Te -----> Tut, De
Good staccato depends upon good attack!

Figure 95: The Band Director Faces the Problems of The Flute-Clarinet Section, page one

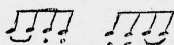
2. a. Slurring; Staccato - Legato , ----->
 b. Good string bowing as a sound basis for imitation

c. Double TK, DG

d. Triple TKT (TKT KTK)



e. Various articulations, groupings, and accents



etc., (5 & 7), faster -----> more connected

f. Projection of air column -- Reed vibrating continuous

g. Metronome, always a pulse

Length = richness; Shortness = precision and clarity

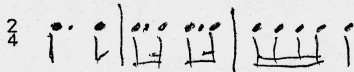
Timbre: Clarinet Choir Flute Choir

B. Rhythm and Phrasing

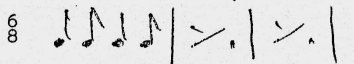
1. Spacing and grouping of notes and phrases

Mannin Veen (Wood) ④ and ⑤

2. Dotted rhythm and $\frac{6}{8}$: grouping; Te Re or Te De; spacing, accent.



March (Gates)



Huntingtower Ballad (Respighi)
Marches

3. Tonal inflection, ornamentation, cadence, shading

Mannin Veen ①

4. How to practice a difficult passage

a. Slow to fast

b. Metronome: $\left\langle \begin{array}{l} \text{fast} : \text{half time} \\ \text{slow} : \text{in time} \end{array} \right.$

c. Various articulations

d. Various groupings and rhythms

Bagatelles (Persichetti); Symphony #3 (Giannini)

II. INTONATION (Special fingerings on next page)

- A. See article in November 1962 School Musician

1. Warm-up scales - listening and adjusting - Stroboconn
2. Knowledge of instruments: tendencies, etc.
3. Factors strongly affecting intonation:

| | | |
|-------------|------------|--------------------------------|
| Instrument | Volume | Mouthpiece (bore, length) |
| Temperature | Embouchure | Reed strength |
| Pulling | Support | Short tube and long tube notes |

- B. Ways to adjust

| | |
|--------------------------|------------------------|
| <u>Flute</u> | <u>Clarinet</u> |
| Air direction | Tuning rings |
| Embouchure and support | Embouchure and support |
| Mouth, jaw, aural cavity | Reed pressure |
| Fingerings | Fingerings |

Figure 96: The Band Director Faces the Problems of The Flute-Clarinet Section, page two

APPENDIX I

AWARDS, HONORS, AND PROFESSIONAL AFFILIATIONS

Awards and Honors

- 1966 The Ohio State University School of Music – Distinguished Teaching Award
- 1966 Alfred G. Wright Award for leadership on campus (awarded in 1966 also to Woody Hayes)
- 1969 Ohio Music Education Association Twenty-five Year Award; “For twenty-five years of service to music education.”
- 1971 Recognition of thirty years of outstanding contributions to the field of Music Education – The Selmer Company
- 1977 Resolution from the Ohio House of Representatives for outstanding contributions in teaching, performance, and leadership. 25th Anniversary as Concert Band director. March 2, 1977.
- 1977 Honorary Life Membership in TBDBITL (The Best Damn Band in the Land) the Ohio State University Alumni Band (September 10, 1977)
- 1977 Honored for twenty-five years of service to the Columbus Symphony Orchestra
- 1978 The Ohio State University School of Music – Distinguished Teaching Award
- 1978 School Musician - Outstanding Music Director; “They are Making America Musical Award”
- 1979 Granted Honorary Membership in Tau Beta Sigma
- 1979 National Band Association Citation of Excellence – “For an outstanding contribution to bands and band music”

- 1980 Bohumil Makovsky Memorial Award to Outstanding College Band Directors in Kappa Kappa Psi; This award is presented to outstanding college band directors who have worked, or are currently serving a college band.
- 1981 ASBDA A. Austin Harding Award for Valuable and Dedicated service to The School Bands of America (American School Band Directors Association)
- 1988 Mid-West International Band and Orchestral Clinic Medal of Honor
- 1988 Honored by Southeastern Ohio Symphony Orchestra for service as Music Director and Conductor
- 1991 Guest conducted the Air Force Band of the Golden Gate – February 2, 1991
- 1995 Ideal Mentor Award from World Association of Concert Bands
- 1995 The Donald E. McGinnis Concert Band Scholarship established by the Board of Trustees of The Ohio State University; the scholarship is funded by family, friends, and former students
- 1996 Elected to Columbus Senior Musicians Hall of Fame
- 1998 Distinguished Service to OSU School of Music Award (with Dean Andrew Brokema)
- 1999 Elected Honorary Life Member of ABA
- 2004 Kappa Kappa Psi Distinguished Service To Music Award for conducting (March 2004)
- 2004 God and Country Award from The Salvation Army
- 2004 Elected to Ohio Phi Beta Mu Musicians Hall of Fame (first 5 electees to receive this honor)

Professional Affiliations

Pi Kappa Lambda (1941 - Oberlin Conservatory)

Phi Beta Mu (1972 - Lifetime Honorary Member)

Phi Mu Alpha Sinfonia (Lifetime Honorary Member)

Tau Beta Sigma (Honorary Member)

The Ohio State University Kappa Kappa Psi (Honorary Member)

Sphinx (1965 – Highest student and faculty honor at The Ohio State University)

American Federation of Musicians

Music Educators National Conference

Ohio Music Education Association

International Clarinet Society

National Flute Association

College Band Directors National Association

1962-1964 Member of the College Band Directors National Association
Research Committee

1964-1966 Chairman of the College Band Directors National Association
Research Committee

The American Bandmasters Association (elected in 1956)

Member of Board of Directors (1969, 1970, 1979, 1980)

1977 Acting President of The American Bandmasters Association

1978 President of The American Bandmasters Association

1997-1998 Chairman of The American Bandmasters Association Constitution
Revision Committee

1999 Elected to Honorary Life Membership in the ABA

APPENDIX J

PUBLICATIONS

Literary Publications by Dr. Donald E. McGinnis

- McGinnis, Donald E. "The Flute Double." *The Instrumentalist* 9, no.6 (February 1955): 20-23.
- McGinnis, Donald E. "Good Intonation and How to Achieve It." *School Musician* 34 (November 1962), 44-5, 51.
- McGinnis, Donald E. "The Efficient Use of a Short Rehearsal." *The College Band Directors National Association Book of Proceedings*. January 13, 1968.
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- Stauffer, Donald M. Introduction to *Intonation Deficiencies of Wind Instruments*, by Donald E. McGinnis. Bessemer, AL: Stauffer Press, 1987.

Literary Publications featuring Dr. Donald E. McGinnis

- Bader, Al (editor). "Donald McGinnis Elevated to ABA Presidency." *School Musician* 49 (October 1977): 69.
- Keller, Julia. "Music Hath Harms: Physical Ills Pester Musicians." *The Columbus Dispatch* Thursday, March 6, 1986.
- Rocco, Roger. "From The Podium: A Conversation with Donald E. McGinnis and Mark Kelly." *The Instrumentalist* 46 (October 1991): 12-15.

Musical Publications by Dr. Donald E. McGinnis

Musical Compositions:

McGinnis, Donald E., and Edmund Siennicki. *Etudes for the Advanced Clarinetist*. Delaware Water Gap, PA.: Shawnee Press, 1969.

McGinnis, Donald E. *Symphony for Band*. Oskaloosa, Iowa: Band Music Press, 1977.

Solo Recording Performances:

McGinnis, Donald E. *Clarinet Contest Music*. With Gertrude Kuehefuhs, piano. Marbeck Records, XCTV 63137-63138. © 1961. (Includes Allegro from Sonata in F Major / Handel; Three Bagatelles for clarinet and piano / Finzi; Fughetta / Forlana; Chanson Moderne / Hovey-Leonard; Allegretto / Gaubert; Caprice / Kennaway; First Concertino / Guilhaud; Solo de Concours / Rabaud; Lamento et Tarantelle / Grovlez; Lyrical Piece / Barlow; Arabesques / Jeanjean; Fantasia and Rondo / Weber.)

McGinnis, Donald E. *Dr. Donald E. McGinnis Flute and Clarinet Duets*. The Coronet Recording Co. Record number not listed. © 1967. (Includes Six Duets / Bavicchi; Andante-Allegretto / Keller-Waln; Four Movements from Duo K. 487 / Mozart-Waln; Duet for flute and clarinet / Szalowski; Sonatine for flute and clarinet / Cartan; Giguette and Bouree / Bach-Voxman; Barcarolle in Canon / Halvan-Voxman; Divertissement No. 2 / Herrig-Voxman; Adagio / Stamitz-Voxman; Night Piece / Obrecht-Voxman.)

McGinnis, Donald. *Donald McGinnis Plays Clarinet with Pianist Myra Baker*. Coronet Recording Company, LPS 1705A. © 1969. (Includes Fantasy Ballet / Mazellier; Three Romances, op. 94 / Schumann; Fantaisie Itallienne / Bozza; Sonata in c minor / Telemann; Petite Piece / Quet; Romanza / Hosmer; Finale from Concerto No. 1 / Spohr.)

McGinnis, Donald E. *Etudes for the Advanced Clarinetist*. Shawnee Press, N-186. © 1969. (Includes Etudes 1-13.)

Ensemble Recording Performances:

The Ohio State University Faculty Woodwind Quintet. With Donald McGinnis, Robert Titus, William Baker, George Wilson, and William Kearns. Coronet Recording Company, RR4M-6544-5. © 1963. (Includes Passacaglia / Barthe; The Turtle Dove / Hirsch; Menuetto and Trio / Haydn; Andante Grazioso / Klughardt; Petite Suite / Balay; Allegro / Siennicki; Mardrigal to the Moon / Borowski; Prelude for Quintet / LeFebvre; Divertissement / Hartley; Scherzo / Stainer.)

McGinnis, Donald E. *Donald E. McGinnis, William Conable, Rosemary Platt*. Coronet Recording Company, LPS 3023. © 1974 (Includes Trio No. 4 in B^b Major, op. 11 / Beethoven; Trio No. 5 in A Minor, op. 114 / Brahms.)

The Ohio State University Concert Band Recordings:

McGinnis, Donald E., dir. *30th Anniversary Concert*. The Ohio State University Concert Band. Original sound recording distributed by Musicade, Inc., LP1008. © 1959. (Includes Symphony for Band / Persichetti; Impressions of a Scottish Air / Ployhar; Crosley March / Fillmore; Montmartre March / Wood-Hawkins; Elsa's Procession to the Cathedral / Wagner-Cailliet; Waltz from Symphony for Band / McGinnis; Buckeye Ballads / Heine; Coat of Arms Concert March / Kenny.)

McGinnis, Donald E., dir. *The Ohio State Concert Band*. The Ohio State University Concert Band. Coronet Recording Company, LP XCTV-90378-9. © 1963. (Includes Raymond Overture / Thomas; New Colonial March / Hall; Solo de concours / Rabaud; Joyous Interlude / Lee; Mannin Veen: A Manx Poem / Wood; Allegro from Concerto for Two Trumpets / Vivaldi; Bugler's Holiday / Anderson; Buckeye Ballads / Heine.)

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McGinnis, Donald E., dir. *On the Lighter Side*. The Ohio State University Concert Band. Coronet Recording Company, W4RS-3275-6. © 1968. (Includes Independentia / Hall; Variations on a Korean Folk Song / Chance; Overture to "Oberon" / Weber; Circus / Greenwood; Shawl Dance / Skinner; The Three Trumpeters / Agostini; Burlesque / Grundman; Carnival Suite / Tansman; Children's March / Grainger.)

- McGinnis, Donald E., dir. *Philharmonic Hall Concert March 21, 1968*. The Ohio State University Concert Band. Coronet Recording Company, W4RS-4374-5. © 1968. (Includes Overture in F / Mehul; Symphonic Movement / Nelhybel; Variations on a Korean Folk Song / Chance; Symphony in B-flat for Concert Band / Hindemith; Dyplich for Concert Band / Schuller; March "Independientia" / Hall; Carnival Suite / Tansman; Buckeye Ballads / Heine.)
- McGinnis, Donald E., dir. *March Masterpieces*. The Ohio State University Concert Band. Mark Records, MCBS35809. © 1970. (Includes Men of Ohio / Fillmore; El Abanico / Javaloyes-Hume; Army of the Potomac / Karrick; Anchor and Star / Sousa; Brooke's Chicago Marine Band March / Seitz; The Ohio Special / King; Gardes du corps / Hall; R.A.F. March / Davies; Minnesota March / Sousa-Fennell; The Southerner / Alexander; March Lorraine / Ganne-Mahl; The Conquerer / Teike-Laurendeau.)
- McGinnis, Donald E., dir. *The Ohio State University Concert Band at Carnegie Hall*. The Ohio State University Concert Band. Mus-I-col, Inc. LP 101423-6. © 1972. (Includes Jubilant Overture, op. 20 / Lamontaine; Concertino for Marimba and Orchestra / Creston; Sinfonietta for Concert Band / Dahl; Children's March, "Over the Hills and Far Away" / Grainger; In Memoriam / Brunelli; Lincolnshire Posy / Grainger; Buckeye Ballad / Heine.)
- McGinnis, Donald E. *America: A Salute to Achievement*. The Ohio State University Concert Band with historical commentary by Lowell Thomas. Advent Records, ASP4005. © 1976.

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