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University of Iowa

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BANDS AT THE UNIVERSITY OF IOWA FROM 1880 TO 2008:
THE DEVELOPMENT, DIRECTORS, REPERTOIRE, AND THE 1966 HISTORIC
TOUR OF EUROPE AND THE SOVIET UNION.

by

Larry Jens Petersen Jr.

An essay submitted in partial fulfillment
of the requirements for the
Doctor of Musical Arts degree
in the Graduate College of
The University of Iowa

December 2012

Essay Supervisor: Professor Emeritus Myron Welch

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Graduate College
The University of Iowa
Iowa City, Iowa

CERTIFICATE OF APPROVAL

D.M.A. ESSAY

This is to certify that the D.M.A. essay of

Larry Jens Petersen Jr.

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To Laura, Alex and Ainsley

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CHAPTER 1

PURPOSE OF THE STUDY, LIMITATIONS AND PROCEDURES

Introduction

Major university band programs today are vital elements of campus life. Serious concert bands perform music at near professional levels, and enthusiastic athletic bands ensure that fans remain a factor in every home game. These ensembles are filled with well-educated and talented young people who continue their participation because of a love of the band medium, its repertoire, its impact within the campus and community, and the potential for a career in the field of music.

While today's bands are vibrant and healthy, they are an aggregate of past efforts that have established and legitimized band music within the setting of university life. Each university band evolved in its own unique way, and it is within these distinct histories that a clear picture of university band development can come into focus. The history of the band program at The University of Iowa is no exception.

The first officially sanctioned band at The University of Iowa was a student-led brass band, established in 1880 under the auspices of the military department. Called the University Battalion Band, it was originally established for the purpose of providing martial music for the department's military functions. Led by students of the University Battalion, the role of the band soon expanded to provide music for concerts, football games, dances and various commencement exercises as early as the spring of 1882. These campus-wide performances were widely noticed by the population at large. "Activities on the campus of a non-military nature... show that this organization was

becoming more than the University Battalion Band; it was the beginning of a University Band.”¹

From 1881 through 1906, twenty-two students are listed as a leader, musical director or captain. In 1906 the military department began the practice of hiring non-students as band masters.

In 1936 the band was removed from the military department and moved to its permanent location within the School of Music. Orié Elmer Van Doren, who was appointed band master by the military department in 1911, continued to serve in the position through 1937. Since the departure of Van Doren, there have been only five other directors within the school of music’s history: Charles Righter (1937-1954), Frederick C. Ebbs (1954-1967), Frank Piersol (1967-1980), Myron Welch (1980-2008), and Mark Heidel (2008-present).

The Hawkeye Marching Band was included under the leadership of the Director of Bands until 1967. Since that time there have been five directors: Thomas L. Davis (1967-1973), Morgan Jones (1973-1991 and 1996-1998), David Woodley (1991-1993), David Henning (1993-1996), and L. Kevin Kastens (1998-present). Due to the success of Iowa football, the marching band has been privileged to perform at twenty-five bowl games since 1957.

Throughout their history, bands at The University of Iowa have grown in size, distinction, and number. The concert and marching ensembles currently contained within the department of bands have established an international reputation of excellence

¹James Senior Stinehart, “History of The State University of Iowa: Musical Activity to 1915” (Master’s thesis, The University of Iowa, 1941), 52.

through overseas tours, prominent national and state performances, recordings, and major bowl games and parade appearances.

Purpose of the Study

This study of the history of The University of Iowa bands will document the evolution of the various ensembles over the past 130 years, profile the directors who have fostered the development of these ensembles, examine significant performances of these ensembles, and chronicle the repertoire performed by the concert ensembles since the band became a permanent part of the School of Music in 1936.

Related Studies

Much historic research has been done within the band field itself. *Time and the Winds* by Frank L. Battisti and *The American Wind Band: A Cultural History* by Richard K. Hansen are excellent examples of recent scholarship dedicated to tracing the history of the band movement, its leaders, and repertoire.

Hansen's account chronicles noteworthy events in band history and correlates them with significant cultural happenings within the same time-frame. Unique in its approach, this thorough chronicle grants fresh perspective on the immense role culture has played within the realm of music and the arts.

Battisti's account traces the evolution of the wind band from its earliest beginnings in the 16th century to the present, while pausing to give detailed information on specific composers, conductors, ensembles and repertoire that had major influence upon this development. Both of these records strongly enhance the history of the wind band and will lead to further research.

Other works, such as *A History of Music Education* by James Keene, *Music in American Education: Past and Present* by A. Theodore Tellstrom, and *A History of American Music Education* by Michael L. Mark and Charles Gary all touch on the advancement of bands through the arena of music education. Certainly, the growth and popularity of wind band music could not have become such a phenomenon without the role of music in the public schools.

In addition, books like *Musical Wind Instruments* by Adam Carse examine the evolution of music making by exploring the alterations made in the area of instrument innovations and improvements. The growth of military and school bands compelled instrument makers to improve the quality of instruments, while also increasing the number of instruments produced.

It is only prudent that general studies resembling those stated above would lead to more specific research into the advancement of the band movement within the context of an individual institution. While contemporary wind bands look very similar when compared to others across the country and throughout the world, the means of development of these ensembles varies greatly when examined on a case-by-case basis.

Written histories of bands at specific universities are aiding in the establishment of a detailed evolution of the contemporary wind band. A sampling of major universities with written histories include: Arizona State University,² Auburn University,³ Central

² Leslie A. Anderson, "Sun Devil Pride: A History of the Sun Devil Marching Band" (Master's report, Pennsylvania State University, 1979).

³Auburn Band Alumni Council, *A History of the Auburn University Band 1897-1972* (Auburn, Alabama: Auburn band Alumni council, Auburn University, 1972).

Methodist College,⁴ Clarion State College,⁵ Eastern Michigan University,⁶ Florida State University,⁷ The University of Illinois,⁸ Pennsylvania State University,⁹ The Ohio State University,¹⁰ Sam Houston State University,¹¹ Stephen F. Austin State University,¹² Tennessee State University,¹³ University of Colorado,¹⁴ University of Florida,¹⁵

⁴Dan E. Adkinson, “Establishment and Growth of the Wind Band at Central Methodist College” (Master’s thesis, Central Missouri State University, 1977).

⁵History of the Golden Eagle Band (1961-1982) (Clarion, Pennsylvania: Clarion State College, 1982).

⁶ John H. Munn, “A History of Bands at Eastern Michigan University, 1894-1964” (Master’s report, Eastern Michigan University, 1979).

⁷ Timothy Allan Paul, “A History of the Band Program at Florida State University: 1969-1987” (Master’s Thesis, The Florida State University, 1989).

⁸Cary Clive Burford, Were Loyal to You, Illinois: The Story of The University of Illinois Bands Under the Albert Austin Harding for 43 Years (Danville: The Interstate, 1952).

⁹ Orrin Richard Bundy, Jr., “A Concise History of the Penn State Blue Band to 1982” (Master’s report, Pennsylvania State University, 1979).

¹⁰Jennifer Marie Blair, “The History and Development of The Ohio State University Concert Wind Band Program from 1929-1995” (Master’s thesis, The Ohio State University, 2010).

¹¹ Fay F. Dabney, “The History of the Band at Sam Houston State Teachers College” (Master’s thesis, Sam Houston State teachers College, 1963).

¹² Christopher M. Atkins, “A Brief History of the Band Program at Stephen F. Austin State University Since Its Inception to the Present (1926-1998)” (Master’s thesis, Stephen F. Austin State University, 1998).

¹³ Reginald A. McDonald, “The Aristocrat of Bands: A Historical Investigation of the Tennessee State University Instrumental Music Program and its Directors” (Doctoral Dissertation, The University of Alabama, 2009).

¹⁴ David Herbert Beier, “Bands at the University of Colorado: An Historical Review, 1908-1978” (Ph.D. Disertation, University of Colorado at Boulder, 1983).

University of Georgia,¹⁶ University of Minnesota,¹⁷ University of Missouri at Rolla,¹⁸ University of Oklahoma,¹⁹ University of Southern California,²⁰ University of Southern Mississippi,²¹ Western Illinois University,²² and the University of Wisconsin.²³

Each university study attempts to convey the same general initiative relative to tracing its historical context, yet the approach to each is unique. For instance, within Beier's study of the University of Colorado bands, he makes a point of distinguishing three distinct periods of development within the band program. In Paul's account at Florida State University, the spotlight is upon a specific time span of eighteen years. For Atkins' research into the history of bands at Stephen F. Austin State University, the focus

¹⁵Harold B. Bachman, The Biggest Boom in Dixie, The Story of Band Music at the University of Florida (Jacksonville, Florida: Paramount Press, Inc., 1968).

¹⁶ Andrew Davidson, "The History of a Major Educational Influence: The University of Georgia Band" (Master's report, University of Georgia, 1962).

¹⁷ Frank Bencriscutto and Gaffron, Mike, "Minnesota, Hats Off to Thee" (Minneapolis, Minnesota, The University of Minnesota, 1992)

¹⁸57 Years of Musical Miners: A History of Bands at the University of Missouri at Rolla, 1908-1965 (Rolla, Missouri: URM Band, 1965).

¹⁹John Michael Knedler, "A History of the University of Oklahoma Band to 1971" (Doctoral Thesis, The University of Oklahoma, 1994).

²⁰ John Del Monaco, "A History of the Bands of the University of Southern California, 1890-1952" (Master's thesis, University of Southern California, 1952).

²¹Gilbert T. Saltre, The Pride, 1920-1970 (Hattiesburg, Mississippi: University of Southern Mississippi Press, 1969).

²² Michael James Fansler, "The History of the Western Illinois University Band from 1904-1942, and it's Evolution from Within the Illinois Normal School Movement" (Education Dissertation, University of Illinois at Urbana-Champaign, 2009).

²³ Michael Leckrone, "Songs to Thee Wisconsin: 100 Years of The University of Wisconsin Bands" (Madison, Wisconsin, The University of Wisconsin, 1985).

is organized by accomplishments and happenings within the tenures of the conductors. Each approach is valid and informative, conveying similar information through a variety of perspectives.

In addition to major university band history studies, many similar accounts have been written for military bands, marching bands, professional organizations, music festivals, and smaller university music programs. Studies range from very broad based historical studies to specific genre or time period focus. For example, there is a scholarly study of The United States Army Band, “Pershing’s Own”,²⁴ an impact study of the CBDNA and wind band repertoire,²⁵ a history of the Dorian Band Festival at Luther College,²⁶ a detailed description of SEC marching band programs,²⁷ a history of the Augustana College music department,²⁸ and there are many more.

Continued research reveals studies of prominent high school band programs, specific musical events and noteworthy band contests. Each of these studies compounds

²⁴Scott Anthony Weiss, “A History of the United States Army Band ‘Pershing’s Own’, 1945-2000” (Doctoral Thesis, University of Illinois at Urbana-Champaign, 2004).

²⁵Robert Edmore Powell Halseth, “The Impact of the College Band Directors National Association on Wind Band Repertoire” (Doctoral Thesis, University of Northern Colorado, 1987).

²⁶John Robert De Sotel, “A History of the Dorian Band Festival founded by Weston Henry Noble at Luther College” (Doctoral Thesis, The Florida State University, 2001).

²⁷Harry Crozier Patzig, “A Description of the Ten Southeastern Conference Marching Band Programs” (Doctoral Dissertation, Louisiana State University and Agricultural and Mechanical College, 1983).

²⁸Greg Alan Handel, “The Augustana College Department of Music, 1921-1973: A History” (Doctoral Dissertation, Arizona State University, 2007).

the existing knowledge base of our existing band research and serves as a launching pad for further study.

The historical study of specific band topics is well established. Each band program is unique and offers inimitable contributions to band research in general. By studying the history of bands at The University of Iowa, it is hoped that the distinctive development of the program, in combination with its conductors, performances, repertoire, and ensembles will enhance the understanding and influence of bands in general.

Methodology and Limitations

Examination of the early program history of The University of Iowa bands utilizes registration catalogs, newspaper articles, previous historical studies on musical activities at The University of Iowa, and archival material.

Interviews are vital to the accuracy of this historical document. Insights of current and past faculty members are invaluable first hand sources. Information on deceased conductors was obtained via interviews with surviving relatives, students, faculty and friends. Also, interviews with current and past graduate assistants provided insightful information pertaining to the evolution of the program and its educational endeavors. In particular, the Eastern European and Soviet Union tour relied heavily on interviews with Dr. Warren Hatfield, assistant conductor of The University of Iowa Symphonic Band, Himie Voxman, Ruth Ebbs, Beth Ebbs Behning, government publications and participating students.

Concert programs, yearbooks, registration catalogs, newspaper articles, letters, and other materials provide documentary evidence of performances, enrollment statistics,

community and campus interest, photographs and repertoire data. All available programs and the repertoire contained within them are cataloged and organized by composer, composition, ensemble, year performed and conductor.

For the purposes of this paper, the repertoire is only examined beginning in 1936, when the band officially became a part of the School of Music, through the spring of 2008.

Specific archival material includes military documentation on budgets, staff, and purchases specifically associated with the Battalion Band, tour specifics of the Eastern European and Soviet Union tour, profile information from early band conductors, and concert programs from all available concerts dating from 1936.

Discussion of the concert ensembles is limited to the Symphony Band, Concert Band, University Band, Wind Ensemble, Chamber Winds, and Honor Bands. Although The University of Iowa has an outstanding history of jazz studies and orchestral performance, these topics are not covered in any detail within this study. Certainly each of these programs deserves detailed study, but due to the specific nature of this essay, they do not suit the objective.

Likewise, the Hawkeye Marching Band and other athletic bands, while vital to the history of bands at The University of Iowa, are beyond the scope of this this historical study. The associate directors that were charged with leading the Hawkeye Marching Band are mentioned within the chapter pertaining to the director with whom they served.

The Goldman Library is addressed strictly on a historical basis. While it is important to include a brief discussion on Goldman's connections to the University, how the library came to be archived within The University of Iowa Library system and the

specific research that has been conducted on the contents of this archive, it is not the intent of this paper to include detail of the contents of the Goldman Library, as that has already been given quality attention by other researchers.

Organization of the Study

The study's opening chapter introduces the topic and clarifies its purpose. It also catalogs selected studies that aspire to enhance the scholarship promoted by this study. Clarity of the methods and limitations are presented as well as the organization of the paper.

Chapter Two examines the origins, growth, changing roles and evolution of the early band program at The University of Iowa as it developed within the lost military department.

Each of the following five chapters examines the band's advancement via analysis of the five directors that have guided the maturation of the concert ensembles. Chapter Three examines Ori E. Van Doren, who bridged the transfer of the band from the military department to the School of Music. Chapter Four considers the tenure of Charles B. Righter, who was the first director hired by the School of Music. Chapter Five observes Frederick C. Ebbs, who was essential in securing a historic tour of Western Europe and the former Soviet Union. Chapter Six studies Frank A. Piersol, who established The University of Iowa Honor Band that is still active today. Chapter Seven examines Myron D. Welch, who was responsible for the growth of the graduate conducting program and the resulting impact on college programs nationwide.

Chapter Eight takes an in-depth look at the historic tour that Fred Ebbs and The University of Iowa Symphony Band took to Western Europe and the former Soviet Union in the spring of 1966.

Chapter Nine offers a conclusion to the essay as well as provide suggestions of further research opportunities within The University of Iowa School of Music.

The Appendix is devoted to a thorough listing of the repertoire performed by the concert wind ensembles at The University of Iowa beginning in 1936, when the band was assumed by the School of Music, through the 2007-2008 academic year. For printed versions of this essay, the repertoire list is contained on a CD-rom to allow for active searching of the vast database.

A comprehensive bibliography completes this study.

CHAPTER 2

IN THE BEGINNING: THE MILITARY DEPARTMENT

The first band to appear at The University of Iowa was not one that fits the mold of the sophisticated ensembles of today. This first ensemble originated in what was called the Military Department. The Military Department no longer exists, but it was a vital part of campus life for male students in the nineteenth century.

The original ensemble was small, no more than six or eight students, and they were organized with the sole purpose of providing martial music for military drills and exercises.

Lt. Alexander D. Schenck was commander of the military department in 1875, and that year the board of regents approved the purchase of equipment for the University of Iowa Battalion. Included within this purchase was, “A set of band instruments consisting of two fifes, one bass drum, and six snare drums...”²⁹ By December of 1875 a student band had officially been organized, but there is very little known about its structure or leadership.³⁰

The first credit for band organization belongs to 1st Lt. James H. Cester, who in 1877 organized students into “a battalion of three or more companies...and a music corps.”³¹ Military students were organized into a battalion, and each battalion contained

²⁹ Alan C. Rockwood, “A History of the Military Department of The State University of Iowa,” *Iowa Journal of History and Politics* 21, no. 2 (1923): 192.

³⁰ *Ibid.*, 198.

³¹ *Ibid.*, 196.

three companies. The music corps contained six students, and these six students were assigned, in pairs, to companies A, B and C.³² Although there is a list of the equipment approved for the initial purchase, it is unclear what was actually acquired as there is no instrumentation listed for these pairs of musicians who made up this small music corps.

Within the history of The University of Iowa Bands, the 1880-81 academic year saw the establishment of the University Cornet Band. While it is a very small step on the band's evolutionary ladder, this cornet band would expand its influence beyond the confines of the Military Department.

The initial Cornet Band was a student led ensemble of thirteen men.³³ The university was able to supply most of the instruments needed for the ensemble, but there is no record of purchasing the instruments, and there was not enough money allotted to cover the cost of a full complement of thirteen cornets.³⁴

Because of the monetary shortage, the band actively advertised for possible engagements to allow for the raising of funds, playing at "various University functions such as the 'Chapel walk-around,' the Garfield memorial services, and the commencement exercises of the various colleges."³⁵

On September 14, 1881, the first official band at The University of Iowa was established, provided for by General Orders Number One, Headquarters University

³² Alan C. Rockwood, "A History of the Military Department of The State University of Iowa," *Iowa Journal of History and Politics* 21, no. 2 (1923): 196.

³³ *Ibid.*, 198.

³⁴ *Ibid.*

³⁵ *Ibid.*

Battalion, Iowa City, Iowa.³⁶ Named the University Battalion Band, it was composed of fifteen pieces: three e-flat cornets, three b-flat cornets, two e-flat alto horns, two b-flat tenors, a baritone, a b-flat bass, an e-flat bass, a tenor drum, and a bass drum with cymbals.³⁷ Led by student A.A. Ladd, the band continued its musical outreach by playing at the Medical and Homeopathic Medical commencement exercises in 1882.³⁸

While these outreach activities went beyond the charter purposes of the military musical ensemble, these vital services did not go unnoticed. In June of 1882, the Board of Regents voted to give \$100 to the band as a token of thanks for its performances at the commencements. Twenty-five dollars was designated for the student leader, and the remaining \$75 was to be divided among the other band members.³⁹

Public performances like these drew much needed attention to the ensemble. As a result, enhancements to the band program began to appear regularly. During the 1882-83 academic session, a drum major position was added to the band.⁴⁰ While the addition of the position added an additional student leader and encouraged the advancement of the band itself, lack of funding did not permit a proper uniform for the new drum major for two more years.

³⁶ James Senior Stinehart, "History of The State University of Iowa: Musical Activity to 1915" (Master thesis, The State University of Iowa, 1941), 50.

³⁷ *Ibid.*, 50.

³⁸ *Ibid.*, 51.

³⁹ Alan C. Rockwood, "A History of the Military Department of The State University of Iowa," *Iowa Journal of History and Politics* 21, no. 2 (1923): 198.

⁴⁰ *Ibid.*, 199.

In 1882 the band was under the leadership of student T.B. McAuley and the musical directorship of student Albert Xanten. This would prove to be a very important year as the band embarked upon their first out of town trips in support of university organizations. “Trips were made to Mount Vernon with the football team, to Cedar Rapids with the Ida Mae Pryce Opera Company to play for a performance there, to Cedar Rapids to hear Theodore Thomas, and to Waterloo for the Firemen’s Tournament.”⁴¹

In September of 1883, 1st Lt. Edward C. Knower assumed command of the Military Department. That same month, the band was appointed as the brigade band of the Second Iowa Brigade, the headquarters of which were assigned to Dubuque, Iowa.⁴² As a result, the band, now under the student leadership of C.W. Wilcox, was assigned to play at the National Guard encampment at Cedar Falls.

The Board of Regents was very aware of the important role the band had begun to play within the campus community. In 1883, recognizing the significance of the position, they approved a \$50 expenditure to purchase a proper uniform for the drum major.⁴³ In addition, the band began fundraising to purchase new uniforms. One of the first fundraising events was a benefit concert on March 18, 1884,⁴⁴ and a series of outdoor

⁴¹ Alan C. Rockwood, “A History of the Military Department of The State University of Iowa,” *Iowa Journal of History and Politics* 21, no. 2 (1923): 201.

⁴² *Ibid.*, 206.

⁴³ *Ibid.*, 199.

⁴⁴ *Ibid.*, 202.

concerts began that spring. Subscriptions to similar benefit events helped, but adequate funding for the uniforms was not achieved until the following school year.⁴⁵

The 1884-85 academic year was one of distinction for the Second Brigade Band. C.W. Wilcox continued as the band leader, and he was joined by new musical director, A.J. Maughlin. Formal benefit concerts continued throughout the winter to secure new music and uniforms, and during the spring of 1885, the band had the distinction to travel to Mobile, Alabama, to participate in the Interstate Drill. This martial event was large, and the band was one of the fortunate few to have its expenses paid.⁴⁶ The students were granted a three week leave from school by the university faculty to allow for attendance at the event with Company C, Second Iowa Infantry of Muscatine. Furthermore, it was the first event at which the band would be completely uniformed.⁴⁷

The spring of 1885 also marked the beginning of the commencement week concerts. These concerts were held on campus at various times and locales throughout the week of university commencement.⁴⁸ These became a tradition that lasted for many decades into the 20th century and were held in addition to the band's performances at the actual commencement exercises.⁴⁹

⁴⁵ Alan C. Rockwood, "A History of the Military Department of The State University of Iowa," *Iowa Journal of History and Politics* 21, no. 2 (1923): 202.

⁴⁶ *Ibid.*, 206.

⁴⁷ *Ibid.*, 207.

⁴⁸ *Ibid.*, 203.

⁴⁹ *Ibid.*

V.R. Lovell became the new student leader for the 1885-86 academic year. His musical director was J.H. Dickey. Students in the Military Department petitioned the Board of Regents to purchase, “gymnasium apparatus to be installed in the armory.”⁵⁰ Realizing the fundraising potential the band had demonstrated, “additional apparatus was secured by means of an exhibition and band concert in the Opera House.”⁵¹

In September of 1886, 1st Lt. Joseph Califf assumed command of the Military Department. This academic year was also the first time that there were three student leaders for the band. John H. Sinnett was listed as the band’s leader and manager, while both Frank S. Aby and F.B Tracy were listed as musical directors.⁵² There is evidence that Frank Aby, a cornet player, was also an assistant with the school chorus. This marks the first real evidence that any band member was associated with another musical ensemble on campus.⁵³

The 1887-88 academic year, the band, led by student leader John H. Sinnett and musical directors Frank S. Aby and F.B. Tracy, traveled to the International Militia Encampment at Chicago in October of 1887. To help fund the band members participation in this excursion, the band held a benefit concert upon its return.⁵⁴

⁵⁰ Alan C. Rockwood, “A History of the Military Department of The State University of Iowa,” *Iowa Journal of History and Politics* 21, no. 2 (1923): 203.

⁵¹ Ibid.

⁵² Ibid., 310.

⁵³ James Senior Stinehart, “History of the State University of Iowa: Musical Activity to 1915” (Master thesis, The State University of Iowa, 1941), 29.

⁵⁴ Alan C. Rockwood, “A History of the Military Department of The State University of Iowa,” *Iowa Journal of History and Politics* 21, no. 2 (1923): 210.

For the 1888-89 academic year, F.E. Smith became band leader, and W.B LaForce replaced F.B. Tracy as music director.⁵⁵ Musically, the highlight came on November 21, 1888, when the Gilmore Band performed a formal concert in Iowa City.

On September 12, 1889, 1st Lt. George W. Read assumed command of the military department. This appointment was a significant one because of his immediate interest in the band. An examination of the military department expenditures puts the attention into perspective. For the years 1881-1888, the university spent \$1,963.72, with the band being responsible for \$1,598.77 of that total.⁵⁶ The remainder was Military Department expense.

Lt. Read reorganized the band in 1889 as a distinctly university organization to eliminate the trouble caused by the admission of preparatory students as bandsmen.⁵⁷ In addition, F. Spevacek is listed as the only student leader for the 1889-1890 academic session. It is not clear if this was a conscious part of the reorganization by Lt. Read, but this change made it more difficult for the new leader. Not only would the workload remain consistent from years past, but he could no longer recruit from outside the ranks of the university proper.

⁵⁵ Alan C. Rockwood, "A History of the Military Department of The State University of Iowa," *Iowa Journal of History and Politics* 21, no. 2 (1923): 310.

⁵⁶ *Ibid.*, 303-304.

⁵⁷ *Ibid.*, 214.

The band rehearsed from 7:00-9:00 PM on Mondays and Thursdays, and that schedule did not include their weekly martial parades.⁵⁸ Furthermore, all junior band members were no longer be required to participate in drill regulations, as was previously required.⁵⁹

In 1890, law student F.W. Thompson assumed the band leader/musical director position, a post he would hold for four years. Thompson would be allowed to increase the size of the band by adding additional trombones and clarinets.⁶⁰

In June of 1893, 1st Lt. Charles B. Vogdes assumed command of the Military Department, which he ran as, “a more rigid program.”⁶¹ The first of many military balls was held during his tenure and the band was utilized to provide the music. Unfortunately the band did not do well because of a lack of strong leadership.⁶² This obviously did not speak highly of new student leaders U.R. Bills and Mill Hess. Both students were relieved of their posts before the conclusion of the academic year, which meant that the band was without a leader for a short time.⁶³ Unfortunately, this also removed the band from the commencement week exercises and concerts for the 1893-94 academic year.

⁵⁸ Alan C. Rockwood, “A History of the Military Department of The State University of Iowa,” *Iowa Journal of History and Politics* 21, no. 2 (1923): 214.

⁵⁹ *Ibid.*, 212.

⁶⁰ James Senior Stinehart, “History of The State University of Iowa: Musical Activity to 1915” (Master thesis, The State University of Iowa, 1941), 57.

⁶¹ *Ibid.*, 58.

⁶² *Ibid.*

⁶³ *Ibid.*

In 1894 Hugh A. Whittemore was appointed Leader/Musical Director of the battalion band. Although he held this post for only one year, the band made significant progress. In fact, Whittemore was able to singlehandedly rebuild the program to the point where the band was able, to play for some of the commencement exercises of 1895.⁶⁴

The following fall, student F. McClelland assumed the leadership role; a post he held for three years. He was assisted his first year by student R.J. Gaines. McClelland worked hard to continue the progress begun by Whittemore the year before. The band gave regular concerts following the weekly military ceremonies, and the band took several out-of-town trips with a variety of organizations. The largest sojourn was the Grand Army of the Republic encampment at Cedar Rapids on April 28, 1896 to take part in the parade.⁶⁵ The expense for this trip was paid by Cedar Rapids and Iowa City people.⁶⁶ In addition, on May 15, 1896, the first band promenade was held, consisting of a reception, concert, and a dance.⁶⁷

These events marked significant progress for the band. Even more impressive is that McClelland's accomplishments were executed without the use of any preparatory

⁶⁴ James Senior Stinehart, "History of The State University of Iowa: Musical Activity to 1915" (Master thesis, The State University of Iowa, 1941), 58.

⁶⁵ Alan C. Rockwood, "A History of the Military Department of The State University of Iowa," *Iowa Journal of History and Politics* 21, no. 2 (1923): 223.

⁶⁶ Ibid.

⁶⁷ Ibid.

students and a very inexperienced band in which 15 of the 24 men in the ensemble were new members.⁶⁸

The summer of 1897 brought 2nd Lt. Hanson E. Ely to Iowa City to assume command. This was a tumultuous time for the military department . Due to the Spanish-American War, much of Lt. Ely's faculty was gone. In fact, during 1898 when O.A. Kuck became the band's student leader, the entire Military Department was under student leadership.⁶⁹ This created many problems for Kuck, and it is known that he had difficulty with discipline.⁷⁰

It was during this chaotic academic session in 1898 that John Philip Sousa brought his band to Iowa City for a concert. This event was so large that classes at the university were cancelled. According to the *Vidette-Reporter*, a concert of light classical music was played to a packed audience in the Opera House.⁷¹

In 1900 steps were taken to help alleviate many of the issues with which Kuck was struggling. First, the band members were subject to drill and were required to observe the same rules of discipline as the rest of the battalion.⁷² In addition, professional students (non-military) were given tuition refunds to play in the band

⁶⁸ James Senior Stinehart, "History of The State University of Iowa: Musical Activity to 1915" (Master thesis, The State University of Iowa, 1941), 59.

⁶⁹ Ibid.

⁷⁰ Ibid.

⁷¹ Ibid, 42.

⁷² Ibid., 74.

(\$12.50-\$25.00). This inducement undoubtedly contributed to the improvement of the band.⁷³

The University Senate was reorganized in 1900, and a special board was established to deal with the issues of music.⁷⁴ The original board consisted of four faculty members and two students, and they were charged with examining musical potential within the university and support of the musical ensembles already present. The most noteworthy board member, Dr. Carl Seashore, joined the board in 1901.

In 1901 1st Lt. George Ritter Burnett became the head of the military department. During Burnett's first year, a bugle corps was initiated as a separate ensemble to the battalion band and was led by a chief musician.⁷⁵ The original bugle corps consisted of four men and was led by chief trumpeter, W.L. Baughan, Jr.⁷⁶ Also, the battalion band was granted permission to increase membership to 35 members.⁷⁷ These additions contributed to an increase in the quality of the band, and free campus concerts and band dances were allowed to return.

⁷³ James Senior Stinehart, "History of The State University of Iowa: Musical Activity to 1915" (Master thesis, The State University of Iowa, 1941), 75.

⁷⁴ *Ibid.*, 63.

⁷⁵ Alan C. Rockwood, "A History of the Military Department of The State University of Iowa," *Iowa Journal of History and Politics* 21, no. 2 (1923): 228.

⁷⁶ James Senior Stinehart, "History of The State University of Iowa: Musical Activity to 1915" (Master thesis, The State University of Iowa, 1941), 76.

⁷⁷ Alan C. Rockwood, "A History of the Military Department of The State University of Iowa," *Iowa Journal of History and Politics* 21, no. 2 (1923): 234.

In 1903 O.A. Kuck's six year period as band leader came to an end, and he was replaced by F.R. Molsberry. This placement was significant because Molsberry became the first band leader of the battalion band with previous experience, having served as a Chief Musician in the First United States Cavalry. He was said to be, popular and brought the band to the highest efficiency up to that date.⁷⁸ Molsberry also made a conscious effort to utilize the talents of his band members when he appointed three assistants from the band's ranks: Orié Elmer Van Doren (chief musician), A.C. Wallace (drum major), and T.V. White (chief trumpeter).⁷⁹ The band continued to showcase itself on campus, and one event in particular was large enough to warrant documentation:

Such a band dance was held in Smith's Armory on March 15, 1904. The audience packed the building to capacity and over forty couples remained for the dance as guests of the band members danced to music being supplied by an orchestra picked from the band members.⁸⁰

Evidence also supports that the band made its usual trips to athletic contests without any indication as to where these trips were taken, which sport the band was supporting, or what time of year they occurred.⁸¹ These trips were generally funded by the Athletic Union or via student subscriptions.⁸²

⁷⁸ James Senior Stinehart, "History of The State University of Iowa: Musical Activity to 1915" (Master thesis, The State University of Iowa, 1941), 76.

⁷⁹ *Ibid.*, 78.

⁸⁰ Alan C. Rockwood, "A History of the Military Department of The State University of Iowa," *Iowa Journal of History and Politics* 21, no. 2 (1923): 234.

⁸¹ *Ibid.*, 235.

⁸² *Ibid.*

In September of 1905, 1st Lt. Charles Warren Weeks took command of the military department. Dental student and Chief Musician under F.R. Molsberry, Orrie Elmer Van Doren became the director and captain of the band. A multi-talented young man, Van Doren was not only listed as a trombone player on the band's roster, but he was also an active vocalist and served as the director of the Dental Glee Club.⁸³

The band consistently struggled throughout its early history to obtain a proper uniform. To help combat this, the band was assigned the same regulation dark blue dress uniforms with white stripes worn by the cadets.⁸⁴ The band continued to excel, and through its quality performances, it began to make a dramatic impact on the University Senate's Musical Board and the university president himself. At a Board of Regent's meeting in 1905, university President MacLean addressed the band's contributions:

Some wider opportunity for instruction in music than can now be had in Iowa City would draw students if one may infer from the inquiries in correspondence constantly coming to us... The excellent military band, which the present bandmaster and his fellow students have created with the most trifling aid from the University, is suggestive of the latent possibilities within the University in the general field of music.⁸⁵

In the summer of 1906, the Board of Regents succumbed to mounting student pressures for wider opportunities for instruction and better leadership of the musical

⁸³ James Senior Stinehart, "History of The State University of Iowa: Musical Activity to 1915" (Master thesis, The State University of Iowa, 1941), 78.

⁸⁴ Alan C. Rockwood, "A History of the Military Department of The State University of Iowa," *Iowa Journal of History and Politics* 21, no. 2 (1923): 244

⁸⁵ James Senior Stinehart, "History of The State University of Iowa: Musical Activity to 1915" (Master thesis, The State University of Iowa, 1941), 66.

organizations.⁸⁶ The result was the establishment of the School of Music, Affiliated on June 12, 1906. The School of Music offered musical instruction, but since it was only affiliated with the university, private instructors were paid through student fees and not by the university itself.⁸⁷

The band remained under the banner of the military department, but with a new School of Music and the presence of qualified musical staff on campus, there was no hesitation to place a qualified instructor in front of the ensemble. As a result, Orie Elmer Van Doren was to be the last student to lead the bands at The University of Iowa, completing his service in 1906.

In the fall of 1906, Mr. Henry G. Cox became the first professional bandmaster for the Battalion Band. He was a very energetic person that was described as someone who put “life into every player.”⁸⁸ He was originally a violin instructor with the School of Music, but his boundless enthusiasm to promote all musical organizations on campus led to his assumption of much more than just the Military Band. He also directed the Orchestra, Glee Club, Vesper Choir and Choral Society. He offered individual instruction on violin, viola, violin-cello, bass-viol, and various woodwind and brasswind instruments.⁸⁹ In addition, he was also head of music at St. Mary’s Church.⁹⁰

⁸⁶ James Senior Stinehart, “History of The State University of Iowa: Musical Activity to 1915” (Master thesis, The State University of Iowa, 1941), 85.

⁸⁷ Ibid., 87.

⁸⁸ Ibid, 99.

⁸⁹ Ibid., 93.

⁹⁰ Ibid., 94.

At the time of his appointment, the band's size was allowed to increase to over 50 members.⁹¹ It is unclear whether this increase of size was a direct result of having a professional leader or simply a coincidence. Whatever the reasoning, at the December formal concert, Mr. Cox's new larger band performed with the following instrumentation: one piccolo, one flute, three e-flat clarinets, seventeen b-flat clarinets, one oboe, one bassoon, four saxophones, eight cornets, three horns, one baritone, one euphonium, three trombones, three e-flat basses, one b-flat bass and two percussionists.⁹² This formal concert included a hop afterwards.⁹³

With the addition of Mr. Cox, the responsibility of funding this instructor now fell to the university, not the military, since he was hired by and was directly associated with the School of Music. Mr. Cox's salary his first year was \$150; however, the quality of instruction and subsequent improvement of the ensemble was noticed, and his salary was increased to \$300 the following year.⁹⁴

Mr. Cox worked tirelessly to improve the band, but since it was a military unit and received no university funding, there was never enough money to invest in the band's development.⁹⁵ To counteract these shortfalls, Cox focused on improving the ensemble

⁹¹ Alan C. Rockwood, "A History of the Military Department of The State University of Iowa," *Iowa Journal of History and Politics* 21, no. 2 (1923): 248.

⁹² James Senior Stinehart, "History of The State University of Iowa: Musical Activity to 1915" (Master thesis, The State University of Iowa, 1941), 105.

⁹³ *Ibid.*

⁹⁴ *Ibid.*, 88.

⁹⁵ *Ibid.*, 104.

by focusing on the lack of proper instrumentation. He encouraged the men to study oboe, bassoon, and saxophone in order to create a well-balanced band.⁹⁶ The ensemble rehearsed three hours per week to fulfill their playing obligations at battalion commitments, athletic events, and formal concerts.⁹⁷

The results were certainly worth the effort. The number of performances increased during the first year that Mr. Cox led the band, and policy changes were made to allow specified amounts of those concert proceeds to be divided amongst the men.⁹⁸ More than anything, quality of musicianship improved to the point that Mr. Cox stated with confidence that The University of Iowa Battalion Band was “the largest and finest university band in the West.”⁹⁹

These improvements took a drastic change for the worse during the 1907-08 academic year. The larger band allotment was rescinded, and the band returned to the smaller ensemble of about 35 members. This complicated all instrumentation efforts Mr. Cox had worked to correct the previous year. Meanwhile, the orchestra, the only university sponsored instrumental ensemble, grew in popularity very quickly, both in participation and audience support. As a result, the band’s role and popularity declined

⁹⁶ James Senior Stinehart, “History of The State University of Iowa: Musical Activity to 1915” (Master thesis, The State University of Iowa, 1941), 104.

⁹⁷ *Ibid.*, 105.

⁹⁸ Alan C. Rockwood, “A History of the Military Department of The State University of Iowa,” *Iowa Journal of History and Politics* 21, no. 2 (1923): 248.

⁹⁹ James Senior Stinehart, “History of The State University of Iowa: Musical Activity to 1915” (Master thesis, The State University of Iowa, 1941), 104.

rapidly, and consequently, the orchestra replaced the band as not only the most popular ensemble on campus, but the commencement ensemble of choice as well.¹⁰⁰

In the fall of 1909, 1st Lt. Morton C. Mumma became director of Military Science and Tactics, and Howard J. Barnum replaced Henry Cox as bandmaster. Barnum, who was a violinist and the teacher of band instruments at the School of Music, took over a band program that was in a state of crisis. Fortunately, the band had two powerful supporters who were anxious to assist in improving the current situation: University President John G. Bowman and Lt. Mumma. Both men were staunch supporters of the band and wanted to see it returned to its elevated status on campus.

At the request of President Bowman, the remuneration of the band members was increased from \$20 per active member to \$25.¹⁰¹ Also, the bandmaster salary was increased from \$300 to \$500.¹⁰² Mr. Barnum, excited by these incentives, built upon the positive developments and began to turn the program around.

One of the first changes was the assignment of student leaders in every section to assist in music preparation and accountability.¹⁰³ As a result, the musical improvement

¹⁰⁰ James Senior Stinehart, "History of The State University of Iowa: Musical Activity to 1915" (Master thesis, The State University of Iowa, 1941), 106.

¹⁰¹ Alan C. Rockwood, "A History of the Military Department of The State University of Iowa," *Iowa Journal of History and Politics* 21, no. 2 (1923): 260.

¹⁰² James Senior Stinehart, "History of The State University of Iowa: Musical Activity to 1915" (Master thesis, The State University of Iowa, 1941), 88.

¹⁰³ *Ibid.*, 107.

allowed band dances, concerts, and the annual excursion with the football team to continue.¹⁰⁴

It was this last element that may have actually been the band's true saving grace. Football was becoming increasingly popular.¹⁰⁵ As a result, the band, which played at all home games, garnered unprecedented exposure, and its popularity began to grow.

Lt. Mumma realized that, although the band's revival was beginning to take shape, the band would need a dedicated instructor with a background in band instruction to lead the group if it were to continue to make progress. To correct this, Lt. Mumma worked hard to have Dr. Orie Elmer Van Doren, the cadet captain and student band leader from 1905-06, return and direct the band.¹⁰⁶

¹⁰⁴ Alan C. Rockwood, "A History of the Military Department of The State University of Iowa," *Iowa Journal of History and Politics* 21, no. 2 (1923): 260.

¹⁰⁵ James Senior Stinehart, "History of The State University of Iowa: Musical Activity to 1915" (Master thesis, The State University of Iowa, 1941), 107.

¹⁰⁶ *Ibid.*, 138.

CHAPTER 3

ORIE E. VAN DOREN

Orie Elmer Van Doren became the student band leader in 1905. Officially enrolled in the College of Dentistry, Van Doren was also a trombonist with a gift for leadership. He graduated with his dental degree, but never engaged in dental practice.¹⁰⁷

Dr. Van Doren never lost his love for music, and the decision to return to direct the band when asked was not a difficult one for him.¹⁰⁸ When Lt. Morton C. Mumma hired him, the School of Music was still a year away from becoming a department within The State University of Iowa. The band was still a military organization, which meant his \$500 salary would be paid through the budget of the Military Department.

As the School of Music continued to establish itself, and the number of students interested in music and the other fine arts increased, there was a drive to institute a College of Fine Arts during the 1911-12 academic school year.¹⁰⁹ As a result of these efforts, the College of Fine Arts was established the following year. The new College contained the School of Design, School of Architecture, School of Expression, and the School of Music.¹¹⁰ This was a very significant development because it gave the School

¹⁰⁷ Charles Boardman Righter, *Then and Now: A Century of Change* (Iowa City, Iowa: by the author, 1994), 84.

¹⁰⁸ James Senior Stinehart, "History of The State University of Iowa: Musical Activity to 1915" (Master thesis, The State University of Iowa, 1941), 138.

¹⁰⁹ *Ibid.*, 114.

¹¹⁰ *Ibid.*, 124.

of Music a home within the academic structure of the university.¹¹¹ Unfortunately, the band experienced very little change.

As Dr. Van Doren began his new endeavor, it was clear that it would be a difficult undertaking. A lack of bandmasters in the public schools meant that there was a deficiency of proper instrumental training taking place. Thus, recruiting quality musicians was a serious problem.¹¹² This meant the vast majority of the band would have to be taken from the ranks of cadets, freshmen, sophomores, and some ‘elective’ upperclassmen.¹¹³

Few serious musicians contemplated removing themselves from the energetic confines of the School of Music to participate in a military group with recruitment and talent issues. In addition, there was no regular provision within the Military Department’s budget to provide instruments, music or other supplies.¹¹⁴ Despite these difficulties, Dr. Van Doren’s perseverance began to demonstrate results, and slowly the band evolved. In 1911 Dr. Van Doren worked with a band of about 30 men, but by 1914 that number had increased to 42 members.¹¹⁵

The band initially was given a specified room in the Armory for rehearsing. As the band’s numbers increased, it became apparent that this rehearsal space was quickly

¹¹¹ James Senior Stinehart, “History of The State University of Iowa: Musical Activity to 1915” (Master thesis, The State University of Iowa, 1941), 114.

¹¹² *Ibid.*, 139.

¹¹³ *Ibid.*

¹¹⁴ *Ibid.*

¹¹⁵ *Ibid.*, 141.

becoming inadequate. As a result, the rehearsal space was moved into a larger room within the military's Carpenter Shop, where they would continue to rehearse until 1923.¹¹⁶

Dr. Van Doren was committed to providing and fulfilling all military duties assigned to his ensemble, but his interests truly lay within the concert realm. He placed a high priority on the music, and the band's formal concerts featured quality literature with an emphasis on classical transcriptions. Dr. Van Doren worked to ensure that the instrumentation would continue to support his endeavors. It is unclear when they disappeared, but it is known that he made conscious efforts to reinstitute saxophones and a piccolo back into the band.¹¹⁷

While establishing his band as a concert ensemble may have been his passion, it was the exposure the band was receiving at the football games that began to truly drive the program. During the early tenure of Dr. Van Doren, it became customary for the band to travel to Minnesota to play for the Iowa/Minnesota games. Unfortunately, the first two trips ended in sound defeats for The University of Iowa, and murmurs of a jinx began to surface among the students. The belief in this jinx became so strong it actually put future trips to the Minnesota games in jeopardy due to the outcomes of these initial contests.¹¹⁸

¹¹⁶ James Senior Stinehart, "History of The State University of Iowa: Musical Activity to 1915" (Master thesis, The State University of Iowa, 1941), 139.

¹¹⁷ Ibid.

¹¹⁸ Ibid., 140

While Dr. Van Doren was thankful for the attention these games gave to the band program, he quickly began to struggle with balancing his commitments to these athletic contests, the military functions, and his passion for a fine concert ensemble. For those who knew Dr. Van Doren, it was apparent that this was beginning to weigh on him. Unfortunately, his bias was also becoming apparent to those who followed his athletic and concert bands. Charles Righter was familiar with the musical ensembles at The State University of Iowa, and recalled his impressions of Dr. Van Doren's bands.

I attended a few football games...and the band was a pretty sad sight. It was small; it was not very well trained, didn't play very well, and really was not very good in any sense. Well, I also attended some concerts, and they were very good, so...Dr. Van Doren was much more interested in concert band than he was in football band.¹¹⁹

Slowly, Dr. Van Doren came to accept his circumstances and the band began to demonstrate improvement. In 1914, Dr. Van Doren became the director of the university orchestra, which he immediately utilized to recruit instrumentalists for the band. For the first time, students were found playing in both the band and the orchestra, and this extra ensemble playing helped advance the quality of performance.

In 1915 the College of Fine Arts was discontinued, leaving the School of Music in a state of flux. Fortunately, it was allowed to be absorbed by the College of Liberal Arts, officially finding itself as a member of an established department within the university, and removing it from its Affiliated status in the fall of 1916.¹²⁰ In addition, Morton C. Mumma, now a Captain, returned to take control of the Military Department for the

¹¹⁹ Charles Boardman Righter, interview by James Beilman, 17 June 1976, transcript, Oral History Project, The University of Iowa, Iowa City, IA.

¹²⁰ James Senior Stinehart, "History of The State University of Iowa: Musical Activity to 1915" (Master thesis, The State University of Iowa, 1941), 142.

second time. He replaced Corbid S. Hoffman who had assumed command of the Military Department in 1913. Captain Mumma wasted no time in attempting to make improvements to the band, allowing the ensemble to increase to 55 members. This permitted Dr. Van Doren flexibility in choosing literature and establishing instrumentation.¹²¹

In the summer of 1917, Captain Mumma sent a small 20 piece band on a Chautauqua tour. Billed as “Van Doren’s University of Iowa Band,” they played concerts in Illinois, Iowa, Wisconsin, and Minnesota, giving the band unprecedented notoriety and exposure.¹²² Chautauqua tours came about as result of the success of an educational camp in western New York State at Lake Chautauqua.¹²³ In the early twentieth century, these tours continued to increase in number, and during the decade of the 1920s, it is estimated that over 10,000 communities in 45 states had hosted a tour site. Approximately 45 million people attended these gatherings.¹²⁴ The Chautauqua assemblies promised to educate and uplift, and lecturers were the prominent draw.¹²⁵ These tours also featured political discussions, opera singers, and more.¹²⁶ Captain

¹²¹ Alan C. Rockwood, “A History of the Military Department at The State University of Iowa,” *Iowa Journal of History and Politics* 21, no. 2 (1923): 276.

¹²² Ibid.

¹²³ Charlotte Canning, “What Was Chautauqua?” The University of Iowa Libraries, <http://sdr.lib.uiowa.edu/traveling-culture/essay.htm> (accessed February 2011).

¹²⁴ Ibid.

<http://sdr.lib.uiowa.edu/traveling-culture/essay.htm>

¹²⁶ Ibid.

Mumma thought this would be the perfect place to showcase a musical program on the rise.

Just when it seemed that things were improving for the band, Captain Mumma was called into active duty in the fall of 1917 to serve in World War I. Captain Andrew C. Wright was called out of retirement to head the Military Department in Captain Mumma's absence.¹²⁷ Despite the change in leadership, the band continued its support for the football team by traveling to Evanston, Illinois, to play for the Iowa/Northwestern game. The remainder of the band's schedule was a full one with the band giving two formal winter concerts as well as several campus concerts.¹²⁸ The 1917-18 school year concluded with 25 members of "Van Doren's University of Iowa Band" taking another 13 week Chautauqua tour.

As the war continued into the 1918-19 school year, the travel and activity of the band decreased significantly. There is no evidence of the band traveling to an away game or of a third Chautauqua tour. Enrollment appears to have remained quite steady; however, there was an anomaly in the budgeting.

Since 1911 there were two separate line items in the band's budget - one for salaries and one for band members.¹²⁹ The salaries were paid to the band leader, and the budgeted band member's pay was the money that supplied the remuneration for the commencement week concerts. In 1918, salaries continued to be listed, but the line item

¹²⁷ Alan C. Rockwood, "A History of the Military Department at The State University of Iowa," *Iowa Journal of History and Politics* 21, no. 2 (1923): 279.

¹²⁸ *Ibid.*, 282

¹²⁹ *Ibid.*, 306.

for band members was eliminated. War time spending dictated that this line-item be removed; however, the dollar amount for salaries, which was listed as \$500 in 1911, had been steadily increased to \$1,200.¹³⁰

This anomaly becomes even more interesting when examining the developments that take place upon the return of the now promoted Colonel Mumma in 1919. Not only did the band members' line item reappear, but it was listed as \$750.¹³¹ This \$250 increase from the previously consistent \$500 listing, was only a one-year adjustment. The budget for 1920 had the band members' line-item returned to \$500. Colonel Mumma's return also caused a massive increase in the salaries line-item. The \$1,200 amount listed in 1918 was raised to \$1,700 in 1919, where it stayed consistently through the 1922 school year.

In a continued display of support, Colonel Mumma allowed Dr. Van Doren to expand the band. As a result of this support, the War Department issued sufficient monies to purchase an ample supply of instruments to outfit a second band of 40 pieces.¹³² Although both bands rehearsed separately, it appears that they participated together for all military functions.¹³³

The rise in popularity of music study on campus led to an increased number of qualified musicians, and the program utilized the second band as a training ensemble to

¹³⁰ Alan C. Rockwood, "A History of the Military Department at The State University of Iowa," *Iowa Journal of History and Politics* 21, no. 2 (1923): 306.

¹³¹ *Ibid.*

¹³² *Ibid.*, 294.

¹³³ *Ibid.*

bolster the talent in the first band. Sadly, this reorganization appears to have been experimental and lasted only one academic year. In 1920 the band was returned to a single ensemble, this time with an instrumentation that fluctuated between 70 and 80 members.

As the School of Music was adjusting to its existence within the College of Liberal Arts, the band continued to remain a product of the Military Department. In a bold step, a decision was made to maintain the band as a military organization, but to make the band answerable to the Head of the College of Liberal Arts for its schedule and expenditures.¹³⁴ While this was certainly a step in a positive direction for Dr. Van Doren and the future of his ensemble, it did nothing to alter the responsibilities of the band. It was still expected to provide music for athletics, ceremonial and military functions, in addition to pursuing its identity as a concert ensemble.¹³⁵

While Dr. Van Doren longed to be solely a part of the School of Music, the delay would prove to be beneficial. As time went on, the War Department made key instrumental purchases which would strengthen the program for years to come. The band was also allowed to continue to increase its membership, and in 1925 Dr. Van Doren had a band of 125 young men.¹³⁶ Although this seems to be a large band, the numbers compared favorably to other Big Ten school bands.¹³⁷ Concert repertoire programming

¹³⁴ Lauren Theodore Johnson, "History of The State University of Iowa: Musical Activity, 1916-1944" (Master thesis, The State University of Iowa, 1944), 9.

¹³⁵ Ibid.

¹³⁶ Ibid., 36.

¹³⁷ Ibid.

continued to rest heavily on classical transcriptions of Wagner, Beethoven, and other great composers, and this increased band size helped provide the characteristic full sound these works demanded.¹³⁸

Despite the momentum that seemed to be going his way, from all accounts, this was to be the peak of the Van Doren years. Beginning in the 1925-26 school year, the situation started to deteriorate. Van Doren continued to work to maintain the band's quality, but peacetime began to lessen the drive of the military, and recruitment began to become an issue again. The increased pressure to find strong players, combined with the demands to continue to fulfill the expected duties, began to take its toll on Dr. Van Doren.

His complaint was that he had no support, no money to buy music, no money to buy instruments or anything else, and I could see that that was true. Of course, the military – all they wanted was a parade band once a year for the governor's review. They didn't even use the band for any casual drills, just this one thing in the spring. At any rate, it was a pretty sad situation.¹³⁹

The band remained under the guise of the Military Department until 1936, at which time the band was placed under the administration of the School of Music, effectively altering the band's main purpose to that of a concert band.¹⁴⁰

While this was good news for the concert band, the state of the athletic bands was upsetting, and the board in control of athletics was disturbed enough about the situation

¹³⁸ Lauren Theodore Johnson, "History of The State University of Iowa: Musical Activity, 1916-1944" (Master thesis, The State University of Iowa, 1944), 36.

¹³⁹ Charles Boardman Righter, interview by James Beilman, 17 June 1976, transcript, Oral History Project, The University of Iowa, Iowa City, IA.

¹⁴⁰ Lauren Theodore Johnson, "History of The State University of Iowa: Musical Activity, 1916-1944" (Master thesis, The State University of Iowa, 1944), 66.

to create a Pageantry Committee.¹⁴¹ This committee was charged with examining all elements associated with athletic contests and the image these elements presented to the public. With the diminished state of the band program, the reviews were not kind, and exhausted by his years of effort, Dr. Van Doren tendered his resignation following the 1937 school year.

¹⁴¹ Charles Boardman Righter, interview by James Beilman, 17 June 1976, transcript, Oral History Project, The University of Iowa, Iowa City, IA.

CHAPTER 4

CHARLES BORDMAN RIGHTER

Charles Righter was born on May 23, 1896, in Chicago, Illinois. He grew up in Lincoln, Nebraska, and it is clear from his writings that he always considered Lincoln to be his hometown.¹⁴² Although he began taking violin lessons at the age of ten, the lack of a public school orchestra in Lincoln limited what he could participate in musically.

There was, however, a well established band program, and it was as a cornet player that Righter had his first band experience.¹⁴³ This lasted for about a year when he began the transition to the clarinet. He continued to study the violin through the University of Nebraska's School of Music and was able to participate in the conservatory orchestra.¹⁴⁴

As World War I approached, Don Berry, the conservatory's head of brass instruction, organized a military band. The band was to be the regimental band of the 5th Infantry, Nebraska National Guard.¹⁴⁵ Mr. Righter enlisted, and from May 31, 1917, through June 4, 1919, he served as a bandsman in the United States Army.¹⁴⁶

¹⁴² Charles Boardman Righter, *Then and Now: A Century of Change* (Iowa City, Iowa: by the author, 1994), 1.

¹⁴³ *Ibid.*, 7.

¹⁴⁴ *Ibid.*, 9.

¹⁴⁵ *Ibid.*, 24.

¹⁴⁶ *Ibid.*, 31.

The fall of 1919 was the beginning of Mr. Righter's service to education, becoming the first Supervisor of Instrumental Music for the Lincoln Public Schools.¹⁴⁷ This was a daunting task, as he had no teaching experience, and he was expected to instruct students in the ways of their particular instrument.

When a student would show up with a new instrument...I would suggest that the instrument should probably be 'looked over' before the lesson would start. ...That evening I would spend time learning the fingering of the particular instrument from the student's own method book and working on one or two simple tunes that could be used to demonstrate to the student how the instrument should sound.¹⁴⁸

The approach yielded great results. Mr. Righter's orchestras won eight state contests and two national orchestra contests (1929 and 1930), and the bands won seven state contests and placed second once.¹⁴⁹ This success garnered much attention, and in the spring of 1930, Mr. Righter was approached by The University of Iowa to interview for a summer position as conductor of the Iowa All-State High School Orchestra and Band.¹⁵⁰

By the summer of 1930, the university was pleased enough with his work, that they offered Mr. Righter a permanent position. The offer of Associate Professor was accepted with a 12 month contract paying \$5,000.¹⁵¹ Responsibilities were to include

¹⁴⁷ Charles Boardman Righter, *Then and Now: A Century of Change* (Iowa City, Iowa: by the author, 1994), 38.

¹⁴⁸ *Ibid.*, 40.

¹⁴⁹ *Ibid.*, 45.

¹⁵⁰ *Ibid.*, 56.

¹⁵¹ *Ibid.*, 57.

organizing the All-State program, overseeing the annual Iowa High School Music Festival, teaching instrumental music methods, conducting school bands and orchestras if invited, and serving as a sort of ‘roving ambassador’ in the interests of the University and the School of Music.¹⁵²

Organizing the All-State program was only the beginning. Beyond the promotion and organization, Mr. Righter was expected to manage the entire program and choose literature all while conducting both the All-State Band and Orchestra.¹⁵³ The Iowa High School Music Festival was even more involved. This was the state-wide music contest and was quite large. Twelve to fifteen judges had to be selected and corresponded with, contest assistants had to be recruited, and a conflict free schedule had to be constructed. Mr. Righter described this undertaking as “extremely complex. I once offered a dollar to anyone who could find a conflict in the printed program. I was never called upon to pay the dollar.”¹⁵⁴

As with any job, duties were added as they became necessary. Beginning in 1932, Righter began a series of conference-clinics as a means to assist with the training of regional music educators. These clinics were offered through 1939 and presented some of the finest educators of the day: Glenn C. Bainum (Northwestern University), Carl E.

¹⁵² Charles Boardman Righter, *Then and Now: A Century of Change* (Iowa City, Iowa: by the author, 1994), 61.

¹⁵³ Ibid.

¹⁵⁴ Ibid., 63.

Seashore (The University of Iowa), A.A. Harding (University of Illinois), William Revelli (University of Michigan), and others.¹⁵⁵

When Dr. Orié Van Doren tendered his resignation in 1937, Mr. Righter's success with the Lincoln, Nebraska school ensembles, along with his work with the All-State program and ensembles, made him an excellent candidate. Although it may appear that this appointment would be a perfect fit, for Mr. Righter it was very conflicting. When hired in 1930, the possibility had been held out to him that he might eventually be given the conductorship of the orchestra.¹⁵⁶ Instead, Dr. Philip Greeley Clapp, Head of the School of Music, took over the coveted position with the orchestra, which would deny Mr. Righter that opportunity.

While Righter was primarily a string player, he was intrigued enough by the prospect of having his own ensemble to conduct that he would be willing to accept the position, despite the loss of the orchestra, if several conditions were met.¹⁵⁷ First, the band would be a separate and independent department with its own budget. This budget would be adequate to provide needed new instruments, storage cabinets for instruments and uniforms, expanding the available library, and equipment. There would be two part-time assistants of Righter's own choosing. He would no longer be required to play in the University Orchestra, to attend student recitals, or to be assigned any other duties by the School of Music beyond what was already in process in connection with the All-State

¹⁵⁵ Charles Boardman Righter, *Then and Now: A Century of Change* (Iowa City, Iowa: by the author, 1994), 69.

¹⁵⁶ *Ibid.*, 86.

¹⁵⁷ *Ibid.*, 85.

program, the State Festival, the Teachers Conference, and the teaching of summer courses in instrumental methods.¹⁵⁸ These conditions were all met and he accepted the appointment of Director of Bands effective July 1, 1937.¹⁵⁹

The first two assistants he selected were Hugh Gunderson and Walter Cleland. Gunderson was a member of The University of Wisconsin Band and had experience teaching band in Wisconsin high schools.¹⁶⁰ Gunderson eventually went on to the University of Western Kentucky, where he served as department head from 1949 to 1957 before leaving for the University of Toledo. Cleland, who came to Iowa to pursue his graduate degree, was a well-respected high school band director from Nebraska.¹⁶¹

The transition from Dr. Van Doren to Charles Righter was, in Righter's mind, a difficult one. It is obvious from his writings that the program was in complete chaos.¹⁶² He found little or no records of day to day operations. There were no up to date account of instruments owned by the university, nor their current whereabouts, and there was no list of university owned music available to perform.¹⁶³

¹⁵⁸ Charles Boardman Righter, *Then and Now: A Century of Change* (Iowa City, Iowa: by the author, 1994), 86.

¹⁵⁹Ibid., 86.

¹⁶⁰ Ibid., 93.

¹⁶¹ Ibid.

¹⁶² Ibid.

¹⁶³ Ibid.

To make matters worse, Righter found that the physical layout that he and his staff had to deal with was quite impossible in which to function.¹⁶⁴ His office was on the complete opposite end of the building as his assistants', and the rehearsal hall was contained within a new addition to the music building almost a block away from the offices.¹⁶⁵ He also found that the instrument storage, while conveniently located just off of the rehearsal hall, was woefully inadequate.¹⁶⁶

Righter was a stickler for organization, and it is apparent that this arrangement would cause difficulties. To address the lack of a functioning system, Righter purchased cabinets for music and uniforms, cataloged and numbered all equipment, and created a thorough personnel file.¹⁶⁷

The football band consumed much of Righter's time during the fall, and despite the fact that the concert band composed the core of this ensemble, rehearsals of the concert ensembles were placed on hold until the conclusion of the football season.¹⁶⁸

Once football ended, band members were reclassified and reassigned to one of two 'indoor' bands – the Concert Band and the Varsity Band.¹⁶⁹ Great care was taken to ensure the Concert Band was provided the best players with a balanced instrumentation.

¹⁶⁴ Charles Boardman Righter, *Then and Now: A Century of Change* (Iowa City, Iowa: by the author, 1994), 93.

¹⁶⁵ *Ibid.*, 94.

¹⁶⁶ *Ibid.*

¹⁶⁷ *Ibid.*, 95.

¹⁶⁸ *Ibid.*, 97.

¹⁶⁹ *Ibid.*, 99.

Unfortunately, with the concert band taking priority, the Varsity Band found its instrumentation to be less than satisfactory at times.¹⁷⁰ At this time, women were not permitted in the football band, but they were allowed to enroll in the Concert and Varsity Bands.¹⁷¹ This policy changed drastically during World War II.

The Concert Band was Righter's ensemble, and it rehearsed three afternoons per week.¹⁷² He always found the concert season to be much more to his liking than the marching season and felt that only conducting an orchestra could have been more rewarding.¹⁷³ The Varsity Band was organized and conducted two evenings per week by Righter's assistants.¹⁷⁴

There were many frustrations with the organization of the Concert Band. Recruiting efforts were quite daunting, and he attributed some of these difficulties to the fact that the band had once been a part of the Military Department rather than the School of Music. Because of the band's outside status, the band was not given preference to many music majors.¹⁷⁵ Another issue was a competing ensemble, the Scottish Highlanders. This bagpipe and drum corps played at all home football games, and to facilitate a quality product, they actively recruited woodwind players for their ensemble.

¹⁷⁰ Charles Boardman Righter, *Then and Now: A Century of Change* (Iowa City, Iowa: by the author, 1994), 105.

¹⁷¹ Ibid.

¹⁷² Ibid., 104.

¹⁷³ Ibid.

¹⁷⁴ Ibid.

¹⁷⁵ Ibid., 105.

Righter believed that the Scottish Highlanders gave these woodwind players preference when admitting new members.¹⁷⁶

Even after the band was placed under the umbrella of the School of Music in 1936, recruiting for the band was a difficult one. These difficulties were often caused by the music department itself. According to Righter,

If a music major registered, his advisor was a member of the music faculty, usually Dr. Clapp himself. So what happened? The student was registered for: (1) private lessons; (2) University orchestra; (3) chamber music; and (4) possibly the chamber orchestra. “And what about band?” the student might ask. “Well, you probably will not have time for band,” was the likely answer. This happened in hundreds of cases.¹⁷⁷

In spite of these obstacles, Righter forged ahead and put all his effort into his new role. The university held its annual Conference of Music Supervisors and Teachers in February of 1938, and the concert band was featured in a performance.¹⁷⁸ On April 10, 1938, the seventy-six member Concert Band gave its first formal public concert with Righter on the podium. This spring concert was the only formal concert presented during his first year. While it may seem unusual to only perform once a year, it was actually the general standard of The University of Iowa bands under Dr. Van Doren, and initially, this standard continued under Righter.¹⁷⁹

¹⁷⁶ Charles Boardman Righter, *Then and Now: A Century of Change* (Iowa City, Iowa: by the author, 1994), 105.

¹⁷⁷ Charles Boardman Righter, interview by James Beilman, 17 June 1976, transcript, Oral History Project, The University of Iowa, Iowa City, IA.

¹⁷⁸ Charles Boardman Righter, *Then and Now: A Century of Change* (Iowa City, Iowa: by the author, 1994), 94.

¹⁷⁹ *Ibid.*, 106.

While the band had only one formal concert, it was not the final performance of the year for the band. During commencement week, the band played no fewer than five open-air concerts, in addition to providing music for the commencement exercises.¹⁸⁰ These concerts would require a great deal of time and energy for Righter and his players, and there was an effort to reduce this commitment. As the years passed, the number of these commencement exercise performances was drastically reduced, eventually to be fixed at a single appearance.¹⁸¹ The Varsity Band, having been established by Righter his first year, did not give a formal concert until March of 1941.¹⁸² There is no reason given for this delay, but the Varsity Band gave annual concerts from that time forward.¹⁸³

In 1942, the band began expanding the number of concerts performed within the school year. With these additional performances, Righter estimated the total annual appearances ran between 38 and 48, including athletic contests, concerts, military events, rallies, commencements, and so forth.¹⁸⁴

¹⁸⁰ Charles Boardman Righter, *Then and Now: A Century of Change* (Iowa City, Iowa: by the author, 1994), 94.

¹⁸¹ Ibid.

¹⁸² Ibid., 107.

¹⁸³ Ibid.

¹⁸⁴ Charles Boardman Righter, interview by James Beilman, 17 June 1976, transcript, Oral History Project, The University of Iowa, Iowa City, IA.

In a move to help bolster the reputation of The University of Iowa Bands and to assist in recruiting, Righter began a series of week-long tours in the spring of 1940.¹⁸⁵ The initial tour took the band through Waterloo, Mason City, Jefferson, Fort Dodge, Des Moines, Newton and Grinnell.¹⁸⁶ Righter is very quick to give credit for these tours to the Director of the School of Fine Arts, Dr. Earl E. Harper, and the Dean of the College of Education, Paul Packer. They were "...instrumental in getting funds for this..."¹⁸⁷ In fact, when it was suggested that the schools being visited make a donation to host a concert, Dean Packer declared, "The University is not going out into the state of Iowa holding out a tin cup for contributions."¹⁸⁸

While on tour, the band played 12 to 14 concerts, with each concert being a completely different program.¹⁸⁹ Righter estimated that each tour had a repertoire of 25 to 30 works, and it was his sentiment that "...to take the band out to play a single concert, twelve, fourteen times...would have been criminal."¹⁹⁰

The band took another tour in 1941 to Omaha and the surrounding region, but these spring tours, as with most travel within the university, were suspended during

¹⁸⁵ Lauren Theodore Johnson, "History of The State University of Iowa: Musical Activity, 1916-1944" (Master thesis, The State University of Iowa, 1944), 67.

¹⁸⁶ Ibid.

¹⁸⁷ Charles Boardman Righter, interview by James Beilman, 17 June 1976, transcript, Oral History Project, The University of Iowa, Iowa City, IA.

¹⁸⁸ Ibid.

¹⁸⁹ Ibid.

¹⁹⁰ Ibid.

World War II. Following the war, Righter took eight more tours with the band. He claims that within these ten tours, "...the band played one hundred and forty-one concerts in ninety-eight different schools."¹⁹¹ This was a very ambitious undertaking.

World War II did far more than suspend travel for the band, it completely changed its look and composition. Prior to the war, the band members were primarily male. With the majority of college age men in military service, it fell on the female students to fill the void. At one point, the previously all-male football marching band consisted of seventy-five women and twenty-five men.¹⁹² The Scottish Highlanders were, from their inception, an all-male ensemble. During the war and thereafter, it became a women's ensemble.¹⁹³

Righter insisted that he have assistance when he agreed to take on the Director of Bands position, but as time passed, it became clear that part-time, graduate assistants were not adequate to handle the day-to-day operations of the ever-growing band program. To help alleviate the increasing burden it was agreed to appoint one full-time assistant, who would not be registered for any university courses and who could devote all of his time and energy to the band department.¹⁹⁴

¹⁹¹ Charles Boardman Righter, *Then and Now: A Century of Change* (Iowa City, Iowa: by the author, 1994), 114.

¹⁹² Charles Boardman Righter, interview by James Beilman, 17 June 1976, transcript, Oral History Project, The University of Iowa, Iowa City, IA.

¹⁹³ Ibid.

¹⁹⁴ Charles Boardman Righter, *Then and Now: A Century of Change* (Iowa City, Iowa: by the author, 1994), 119.

Righter's first Associate Director of Bands was Arnold L. Oehlsen. Oehlsen came to The University of Iowa in 1941 from Wittenberg College in Springfield, Ohio, after earning his Master's degree serving as assistant to Glenn C. Bainum at Northwestern University.¹⁹⁵ Righter described Oehlsen as a "most inventive and versatile individual."¹⁹⁶ Of particular note was Oehlsen's skill in making stencils of charts used in the teaching of the football marching band.¹⁹⁷

Arnold Oehlsen was Associate Director of Bands until the middle of the 1950-51 school year. At that time he was replaced by Albert V. English, who held the position for the next two years. Righter was comfortable with English due to the relationship that was established while English was a member of Righter's Lincoln High School Band back in the 1920's.¹⁹⁸

In the middle of the 1952-53 school year, John B. Whitlock was appointed to the Associate Director of Bands position. Whitlock came from Loyola University in New Orleans, and it is clear that their working relationship was strong. Righter describes this relationship as such: "In the course of the year and a half that we worked together so

¹⁹⁵ Charles Boardman Righter, *Then and Now: A Century of Change* (Iowa City, Iowa: by the author, 1994), 119.

¹⁹⁶ Ibid.

¹⁹⁷ Ibid.

¹⁹⁸ Ibid., 120.

complete a rapport developed that we were almost like interchangeable parts of a smoothly-operating machine.”¹⁹⁹

Following the 1953-54 school year Righter resigned his position of Director of Bands. When asked to reflect on his reason for resigning he stated that, “after seventeen years, I had had about all the football marching band that I could take.”²⁰⁰

The end of Righter’s tenure with the band would also end the independent status of the bands. Since the fall of 1954, the bands have been administered by the School of Music.²⁰¹ Charles Righter would continue to serve The University of Iowa, accepting the position of Administrative Assistant to university President Virgil Hancher in the summer of 1954.

It should be noted that Righter was a prolific arranger and writer, and had numerous musical transcriptions, music methods, educational books and journal articles published. These immense contributions to the band repertoire, music education and the general scholarship of wind bands is difficult to measure; however it is significant that Righter’s transcription of the “Finale from Symphony No. 5,” by Dimitri Shostakovich remains the standard transcription of this work played by bands even today.

¹⁹⁹ Charles Boardman Righter, *Then and Now: A Century of Change* (Iowa City, Iowa: by the author, 1994), 120.

²⁰⁰ *Ibid.*, 125.

²⁰¹ *Ibid.*

CHAPTER 5

FREDERICK C. EBBS

Frederick C. Ebbs, the only child of Charles and Florence Ebbs, was born on January 13, 1916 in Amherst, Ohio. His earliest musical experience was learning to play the piano, and while he never developed into a great piano player, he did learn to utilize his time well thanks to his practice routine.

His mother would place an alarm clock next to the piano which was set to ring after 15 minutes. If she deemed the practice was not productive, the clock would be reset for an additional 15 minutes, or another 15, or until she felt Frederick had accomplished what was necessary. Fred commented that he might not have been the smartest kid in the world but was not so stupid as to realize how important it was to use your time wisely.²⁰²

Eventually, the piano gave way to the clarinet. Ebbs enjoyed playing the clarinet, and his experience playing in band. He once said that “the glamour of even a poor high school band and orchestra experience was far ahead of one on a piano in the parlor.”²⁰³

He graduated from high school in 1933 and went on to study music at Baldwin-Wallace College, a Methodist affiliated school in Berea, Ohio. His band director at Baldwin-Wallace was Cecil Munk, and his clarinet instructor was Daniel Bonade, the principal clarinetist in the Cleveland Orchestra. Both of these men would be a constant source of inspiration and guidance for him at crucial times in his career. Ebbs also met Ralph Rush, the band director at Cleveland Heights High School, while he was attending

²⁰² Speech given by Ray Cramer on behalf of Frederick C. Ebbs for induction into the National Band Association Hall of Fame of Distinguished Conductors, [February 7, 1987], Frederick C. Ebbs personal archives, Austin, Texas.

²⁰³ Ibid.

Baldwin-Wallace. Ebbs considered Rush to be a valued friend and mentor, and also the inspiration for his interest in teaching high school band.

Ebbs completed his undergraduate degree in music in 1937 and immediately enrolled at The University of Michigan to begin his studies toward a Master's degree. Following his first summer session in August of 1937, Ebbs accepted his first teaching position in Rittman, Ohio. Rittman was a very small town, with an estimated population of only 750. The position was very broad, covering all vocal music responsibilities and two English classes in addition to all of the instrumental music duties.²⁰⁴

Despite this busy teaching schedule and the school's limited enrollment, the Rittman band received a 1st division rating in the Ohio class C District and State Contests all three years that Ebbs taught there. In the spring of 1940, he took the Rittman band to Indianapolis to compete in the Regional finals of The National Band Contest, and with a 32 piece band they placed second.²⁰⁵

In the summer of 1940, Ebbs was offered the job of Director of Bands at Hobart High School in Hobart, Indiana. This was an extremely prestigious position, because at the time, the Hobart band was considered one of the premier high school band programs in the United States having already won two National Band Contests. William D. Revelli started the Hobart band program in 1925, and in just three short years built the program to national prominence.²⁰⁶

²⁰⁴ Biographical information for unknown purpose, Frederick C. Ebbs personal archive, Austin, Texas.

²⁰⁵ Ibid.

²⁰⁶ Ibid.

Ebbs was Revelli's student while at The University of Michigan. Revelli was impressed with Ebbs' skills, and recommended Ebbs to replace Bertram Francis as the director of bands at Hobart.

It did not take long for Ebbs to make an impact at Hobart. The marching band, which was virtually non-existent at the time of his arrival, began to make huge strides. The Hobart Band had marched parades since its conception, but expanding the marching band to the football games was an innovation of Ebbs.²⁰⁷ The rapid improvement of the marching band drew increased attention to the Hobart Band, which quickly led to some very high profile performances.

In 1944, the Indiana University band selected the Hobart Marching Band to perform in their place at the Indiana – Northwestern University football game in Evanston, Illinois.²⁰⁸ So impressed were the Indiana faithful, that in 1946 the Hobart Marching Band traveled to Bloomington, Indiana to play at an Indiana University home game.

Despite the massive improvement and recognition of the marching band, it was the concert band that remained at the forefront of the band program at Hobart. While the National Band Contest had been a strong motivator in the past, the contest was discontinued in 1940. To continue to find ways to motivate students, Ebbs utilized tours,

²⁰⁷ Brian S. Grenier, "Frederick C. Ebbs: The Hobart Years 1940-1948" (Masters Thesis, Vandercook College of Music, 2006), 4.

²⁰⁸ *Ibid*, 13.

guest conductors, and clinicians. Two guest conductors of particular note were Edwin Franko Goldman and Percy Grainger.²⁰⁹

In 1948, Percy Grainger was asked to come to Hobart to conduct the band. Grainger's normal appearance fee was \$400-\$500. Fortunately, at the time of this concert, Grainger was on tour and would be nearby, and as a result, Mr. Grainger's manager, Antonia Morse, suggested a fee of \$250. Unfortunately, the venue that Ebbs was hoping to utilize for this concert was not available, which meant seating would be limited. These seating limitations meant less revenue coming in through ticket sales.²¹⁰ Ebbs was concerned that a lack of ticket sale revenue would mean they would be unable to break even financially. As a result, Ebbs felt the \$250 asking price was too steep and offered Grainger \$100 to conduct the band.

So great was the reputation of the Hobart Band, and so high was Grainger's excitement at the opportunity to hear portions of his *Lincolnshire Posy* performed by a high school group, that as a special concession he accepted the offer of \$100 for his appearance as guest conductor on March 12, 1948.²¹¹

Ebbs moved back to Berea in the fall of 1948, accepting the position of Director of Bands at his Alma Mater, Baldwin-Wallace College. While his Hobart Band demonstrated his abilities as a director and teacher, it was his transformation of the

²⁰⁹ Handwritten notes by Ruth Ebbs, Frederick C. Ebbs personal archives, Austin, Texas.

²¹⁰ Frederick C. Ebbs, Hobart, to Antonia Morse, White Plains, 28 January 1948, Frederick C. Ebbs personal archives, Austin, Texas.

²¹¹ Antonia Morse, White Plains, to Frederick Ebbs, Hobart, 12 February 1948, Frederick C. Ebbs personal archives, Austin, Texas.

Baldwin-Wallace College Band that truly catapulted Ebbs' reputation onto the national scene. He was soon invited to conduct many festivals, honor bands and All-State ensembles, all while continuing to push his own ensemble to excel.²¹²

Early in Ebbs' tenure at Baldwin-Wallace, Edwin Franko Goldman, conductor of The Goldman Band of New York City, heard the Baldwin-Wallace band and said that, "the Baldwin-Wallace band is one of the nation's top bands and I predict a national reputation for the Baldwin-Wallace musicians and their new conductor, Frederick Ebbs."²¹³ He remained at Baldwin-Wallace through the spring of 1954.

In 1954, Frederick C. Ebbs became the third Director of Bands at The University of Iowa. With Charles Righter's departure, the pressure was on to find a band director who could build a marching band that would well represent the football team "in what they knew would be an upcoming Rose Bowl invitation."²¹⁴ Fred Ebbs' innovation of the marching band at The University of Iowa was only matched by his improvement of the concert band. Ray Cramer stated of the Iowa Band under Fred Ebbs:

The impact that The University of Iowa bands made on the entire band world was truly remarkable. Bands were trying to emulate the marching style and show designs of the Hawkeye Marching Band. Concert Bands were striving to attain the rich, sonorous sound and the cleanliness of line that was the hallmark of the Iowa Symphony Band. As a young director in the state...I knew that is what I wanted my students to hear.²¹⁵

²¹² Speech given by Ray Cramer on behalf of Frederick C. Ebbs for induction into the National Band Association Hall of Fame of Distinguished Conductors, [February 7, 1987], Frederick C. Ebbs personal archives, Austin, Texas.

²¹³ Ibid.

²¹⁴ Ibid.

²¹⁵ Ibid.

As The University of Iowa Band began its dramatic improvement, it did not take long for prestigious invitations to begin. The first of these came in April of 1956 when The University of Iowa Symphony Band was asked to perform at the Music Educators National Conference national convention in St. Louis, Missouri.

One month later, on May 16, 1956, Dr. Frank Simon was brought in to guest conduct the band on a concert at The University of Iowa Memorial Union. This practice became a hallmark of the Ebbs era. Harkening back to his Hobart days, he constantly tried to expose the students to new directors, national performing artists and prominent composers. This helped promote the band nationally through continuing friendships made between Ebbs and the artists, and the experiences these performers and conductors had with his band.

In 1957, Ebbs received the first of two Alumni Merit and Achievement Awards from Baldwin-Wallace College. Also in 1957, the Hawkeye Marching Band made its first Rose Bowl appearance with Ebbs at the helm. It would do so again in 1959. The difference with the second trip would be the presence of Thomas L. Davis.

Tom Davis was hired by The University of Iowa in 1958. He was a graduate of Northwestern University, and at the time of his hiring, very few colleges in the United States had a percussion department within their schools of music. Mr. Davis was brought to Iowa to establish such a studio. In addition, he was also hired to be the Assistant Director of Bands to help with the Hawkeye Marching Band. With a faculty percussion instructor now on staff, the marching band truly began to establish itself as a national phenomenon.

Davis was a wonderful composer and arranger, and his numerous musical charts set the standard of what was expected from a collegiate marching band. His arrangement of 'Hey Jude' is still played at every home football game in Kinnick Stadium.

While he was listed as the Assistant Director on every concert band program, he did very little conducting of any of the concert ensembles during the tenure of Fred Ebbs. During the early years of his career, he was focused on developing and improving the newly established percussion department. Meanwhile, Fred Ebbs continued to work hard to develop the concert band program. An impressive list of conductors was brought in to direct the band, including Frank Simon, Clifton Williams, James Nielson, Richard Franko Goldman, Karl L. King, Harold Bachman, Frank Piersol, Vaclav Nelhybel and others.

In addition to these outstanding conductors, the list of solo artists was equally impressive. Rafael Mendez (trumpet), Jimmy Burke (cornet soloist with The Goldman Band), William Bell (tuba), and "Doc" Severinsen (trumpet) all performed with The University of Iowa Symphony Band.

These soloists all appreciated the opportunity to play with the Iowa Band, but it was "Doc" Severinsen who truly understood the honor. He was asked to play with the concert and marching band several times, and so great was the reputation of the band and so intense was the exposure from these performances, that he credits Fred Ebbs for his quick rise to national fame.²¹⁶

²¹⁶ Speech given by Ray Cramer on behalf of Frederick C. Ebbs for induction into the National Band Association Hall of Fame of Distinguished Conductors, [February 7, 1987], Frederick C. Ebbs personal archives, Austin, Texas.

In 1959, the band was invited to perform at the Iowa Bandmasters Association Convention in Cedar Rapids. Repertoire performed in this very challenging concert included:

Ballet Suite: The Gods Go A-Begging – Handel/Beecham/Leidzen
 Polacca from 2nd Concerto – von Weber
 La Fiesta Mexicana – Reed
 Lincolnshire Posy – Grainger
 Fantasie Concertante – Bonneau/Harmon
 David Hans, trumpet
 Excerpts from the Opera, “Andrea Chenier” – Giordano
 The Band – Willson/Davis
 The Stars and Stripes Forever March – Sousa

One of the standout performances for the band was at the 1962 College Band Director’s National Association national convention in Chicago, Illinois. Ebbs was constantly working hard to promote the concert band activity. Whenever his bands were scheduled to perform somewhere, he always made a point of utilizing the travel time as an opportunity to place his bands in front of people. The 1962 College Band Directors National Association performance was particularly special for Ebbs because the trip brought The University of Iowa Symphony Band to Hobart, Indiana for a special performance at Hobart High School.

On December 17, in the Conrad Hilton Hotel, the Symphony Band performed the following program for the CBDNA:

Commemoration March from “St. Lawrence Suite” – Morton Gould
 Festival – Clifton Williams
 Concertette for Viola and Band (William Preucil, viola) – Morton Gould
 La Procession du Rocio – Joachin Turina/Alfred Reed
 Diversion for Band – Richard Hervig
 Night Fantasy – Robert Ward
 Dionysiaques, Op. 62 – Florent Schmitt

Fred Ebbs was very proud of that band and the performance they gave. John Paynter, who at that time was Director of Bands at Northwestern University said, “that performance gave me a new insight and goals on what a symphonic band could achieve.”²¹⁷

Fred Ebbs always considered the annual Symphony Band Spring Tour to be a special event. While the logistics of these tours were tedious, Ebbs loved to travel, and he loved to connect with the band directors and high school students of Iowa. This offered a very effective means to that end.

In 1964, the band was again offered the chance to showcase their talents, so the band traveled to the Nels-Vogel Band Clinic in Moorehead, Minnesota. A performance like this, in front of band directors from around the region, is how the reputation of The University of Iowa Bands continued to grow. At this concert, the band performed:

Ballet of Pleasure from “Coronation of the Muse” – Gustave Charpentier/Fred
 Overture to “Ruy Blas” – Felix Mendelssohn/Shepard
 Symphony for Band – Morton Gould
 Concerto for Trumpet (“Doc” Severinsen, trumpet) – Ralph Herman
 First Suite in E-flat – Gustav Holst
 Battle Hymn – Morton Gould
 Dixie – Morton Gould
 Variations on a Mediaeval Tune – Norman Dello Joio
 The Painted Desert – Walter Levinsky
 Dialogue for Trumpet and Band (“Doc” Severinsen, trumpet) – John Krance
 A Step Ahead – Harry Alford

In 1964, The University of Iowa Symphony Band was nominated for a European tour in the spring of the following academic year. While the band was certainly worthy of the honor, the application was denied in favor of a professional group. In 1965 the

²¹⁷ Speech given by Ray Cramer on behalf of Frederick C. Ebbs for induction into the National Band Association Hall of Fame of Distinguished Conductors, [February 7, 1987], Frederick C. Ebbs personal archives, Austin, Texas.

band was once again nominated, and this time, the application was accepted. The band was selected to tour Eastern Europe and the Soviet Union. The tour would eventually be reorganized to tour Western Europe and the Soviet Union.

This tour, even 45 years later, is a landmark event, not only in the history of bands at The University of Iowa, but in the history of cultural exchanges conducted by the State Department. The size of the group, its construction, both from the perspective of gender as well as instrumentation, was something unknown to European audiences. Its timing within the course of global history due to the cold war made the negotiations and execution a very trying and exciting endeavor.²¹⁸

Mr. Ebbs had a lifelong friendship with the Goldman family. They had tremendous respect for the caliber of Ebbs' bands, and both Edwin Franko Goldman and Richard Franko Goldman were invited numerous times to work with and conduct Ebbs' bands at the high school and collegiate level.

In 1966, The Goldman Band was looking for a location to house its massive and growing library. When approached about the possibility of The University of Iowa storing and overseeing the library, Mr. Ebbs quickly worked with the School of Music to reach an agreement. The library is now housed in the Main Library at The University of Iowa and is supervised by the Director of Bands.

In May of 1967, the band performed for the Iowa Bandmasters Convention in Iowa City. The program contained the following:

Colas Breugnon Overture – Dmitri Kabalevsky/Beeler
Symphony for Band – Robert Washburn
Emblems – Aaron Copland

²¹⁸ This will be explored in depth in Chapter Eight.

Concerto for Trumpet – Floyd Werle

Carl “Doc” Severinsen, trumpet soloist

Biography: And the Bands Played On - Thomas L. Davis

Emblem of Freedom March – Karl L. King

Fred Ebbs would remain in Iowa for one more year after the historic tour. In 1967 he would resign to become Director of Bands at Indiana University.

Professor Himie Voxman, director of The University of Iowa School of Music, said of Professor Ebbs’ decision to accept the Indiana position, “It is with the greatest regret that we view Professor Ebbs’ departure from the University. His contribution to the development of the School of Music has been a major one, in which he has brought Iowa bands to national and international prominence. We can understand his desire to accept new challenges and opportunities and wish him the greatest of success in his new position.”²¹⁹

In 1982, Ebbs was invited back to The University of Iowa to conduct the 14th annual University of Iowa High School Honor Band. At the time, he was president-elect of the American Bandmasters Association, further evidence of the tremendous talents and high regard given to Frederick C. Ebbs.

²¹⁹ “Director of Bands to Leave UI,” *The Daily Iowan*, 5 July 1967

CHAPTER 6

FRANK A. PIERSOL

Frank Piersol was born a Minnesotan on October 27, 1911, but it was his early experiences growing up in Rockwell, Iowa that would define the man he would become. Rockwell is not a large town, but like most small Iowa towns in the early twentieth century, they had a community band. To a young boy, community band concerts are an exciting thing, but to Frank Piersol, they were something very special. His son, Jon remembers his dad's recollections:

You can hardly imagine that they had a band with only 700 people in town, but on Saturday night, which was the big shopping night...they had a one block Main Street, and they would put up a stage and the band would play at that time. I remember he was very intrigued with that, and then, at some point he...started playing along with them.²²⁰

Not only did he play with the band, Piersol eventually directed it. He remembers that “we’d block off the main drag and...everyone would drive his car up around the stand, and if he enjoyed a selection, would honk vociferously.”²²¹

This love of the community band may have instigated his curiosity, but it was his family's musical pursuits that would continue to cultivate his interest. His mother had a good deal of musical talent, but his entire family faithfully participated with their local church choir. Inevitably these family curiosities would lead to piano lessons for Piersol,

²²⁰ Jon R. Piersol, interviewed by the author, 24 July 2011, Huron, transcribed phone interview, Huron, SD.

²²¹ Oldies But Goodies – An appreciation by Jeff Berger, discovered in repertoire files, Office of the Director of Bands, The University of Iowa.

and a permanent love of music was born. This love of music extended to his two brothers as well, and all three Piersol sons eventually became band directors.²²²

Frank Piersol's career began earlier than most. Jon Piersol recalls his father sharing a story about this:

Before he got out of high school he was directing his high school band. When he was 17, he was a clarinet player at the time, and either they lost their music teacher or something happened, and they basically made him the band director. So he was conducting a high school band before he was out of high school.²²³

Upon graduating high school, he enrolled at Grinnell College to pursue his degree in music. While music would be his vocation, he actually double majored in music and French.²²⁴ He graduated in 1933 with a Bachelor of Arts degree and began his teaching career in Maynard, Iowa.

Piersol gradually worked his way up the ranks of schools in Iowa. Following Maynard he taught in Stanley, then Osage and finally at Waterloo West High School. Everywhere he went, the band programs thrived. While the larger schools, like Waterloo, offered more performance opportunities for his students, he was always fond of his earliest teaching experiences. His son Jon fondly remembers his father's recollections of those early teaching years:

I can remember he was always very proud of the way he could build a program. I remember him talking about, particularly Maynard and Stanley. It was just a very

²²² Jon R. Piersol, interviewed by the author, 24 July 2011, Huron, transcribed phone interview, Huron, SD.

²²³ James Piersol, interviewed by the author, 29 January 2012, Huron, transcribed phone interview, Huron, SD.

²²⁴ Ibid.

small program when he came in and he built it up to good size and success before deciding to move up to the next level.²²⁵

An important element of Piersol's teaching was his belief in the power of band contests to motivate and assess his students. His bands had stellar reputations of excellence and his contest records proved that. His son James recalls, "I remember him preparing for and being very pleased with the contest results."²²⁶ "His bands consistently earned superior ratings and he felt very strongly about that."²²⁷

Piersol always considered those early, smaller schools to be a wonderful training ground, but Osage, Iowa, in particular, deserves special recognition. During his high school teaching years, Mason City, Iowa was home to one of the premier high school band programs in the United States, and Osage's proximity was very beneficial for a young director looking to take advantage of a potential mentor. Despite the fact that Piersol had established a reputation for excellence, and improved the quality and participation in the band programs in Maynard and Stanley, he was cognizant of the fact that a great deal could be gleaned from the mind of Mason City's director, Carlton Stewart.

His son Jon recalled, "I can remember many evenings driving down to Mason City. I believe dad would have considered Carlton Stewart to have been an important

²²⁵ James Piersol, interviewed by the author, 29 January 2012, Huron, transcribed phone interview, Huron, SD.

²²⁶ Ibid.

²²⁷ Ibid.

mentor.”²²⁸ Mentorship is an invaluable tool for music educators, and it is clear that Frank Piersol was not going to waste an opportunity to counsel with such an esteemed educator.

Piersol was dedicated to improving his knowledge base and skills. This passion for learning led him to pursue his Master’s degree at The University of Iowa. His work schedule, combined with providing for his young family, forced him to earn this degree over the course of several summers. Like everything else he pursued, hard work and perseverance was evident, and he graduated with a Master of Arts degree in 1943.

He taught in the public schools for another six years before taking the Director of Bands position at Iowa State University in 1948. While at Iowa State, Piersol was responsible for all band activities, conducting the concert band, varsity band, marching band and pep band. This was a truly daunting task considering there was no music major program during his tenure. Fortunately, “there were a lot of good players there at the time from schools like Mason City and Spencer who weren’t going into music but had a tremendous high school playing experience.”²²⁹ His ability to build a program was a perfect fit for this type of situation, and it was not long before the program at Iowa State was gaining well-deserved attention.

As a result of his work in the public schools and his proven ability to produce results at Iowa State University, he became a much sought after adjudicator, guest conductor and lecturer. So much so, that in 1961, The University of Iowa invited him to

²²⁸ Jon R. Piersol, interviewed by the author, 24 July 2011, Huron, transcribed phone interview, Huron, SD.

²²⁹ Ibid.

guest conduct the Symphony Band on their March 26 concert. At the time, his son Jon Piersol was the principal clarinetist of the Symphony Band, which allowed a wonderful showcase for father and son. He was invited to conduct not just one work, but the final four on the program:

Fantasia and Rondo – Carl Maria von Weber (with son Jon as the clarinet soloist)
 Elsa's Procession from 'Lohengrin' – Richard Wagner
 The Voice of Guns – Kenneth Alford
 Joyce's 71st N.Y. Regiment – T.B. Boyer

Frederick Ebbs left The University of Iowa in 1968, and Frank Piersol accepted the offer to replace Ebbs as Director of Bands. Although he was leaving a large university in Iowa, this was far from being a lateral move for Piersol. While Iowa State University had a respected band program, The University of Iowa had a music major program, and he noticed the difference in performance caliber immediately. His son Jon recalls Piersol's first impressions:

He was impressed with the quality of the musicians. Also, he was even more impressed with the wind faculty, brasses and woodwinds and percussion, which was larger and at another level than what he had experienced at Iowa State.²³⁰

The band program was in excellent shape when he arrived at The University of Iowa, especially considering the band was now an international phenomenon, having recently completed the historic tour of Europe and the Soviet Union. It was a well-functioning entity, and very little alteration was necessary. In fact, students who were in the program during the transition probably felt little change at all outside of the new face in front of the ensemble. His son Jon, who was a student at The University of Iowa at the time recalls, "I don't remember any changes he made. I overlapped with him...but I

²³⁰ Jon R. Piersol, interviewed by the author, 24 July 2011, Huron, transcribed phone interview, Huron, SD.

don't recall any significant changes at all."²³¹ That isn't to say that he did not take ownership of the program, but he just "wasn't the type who would have come in and changed things right off, but would have taken all the good things and gone on from there."²³²

The most obvious change made concerned the marching band. After one year of direction under Piersol, Tom Davis was officially assigned all marching band duties beginning in the fall of 1968. This meant, for the first time at The University of Iowa, the Director of Bands would not have direct supervision of the Hawkeye Marching Band. While Davis would continue to report directly to Piersol, the day-to-day operations of the marching band were now solely the responsibility of the assistant director.

Perhaps the most indelible mark Piersol would make at Iowa would be the establishment of the Honor Band. While Piersol was very active as a clinician and adjudicator, the establishment of this Honor Band truly harkened back to his roots as an educator.

He believed very strongly in the public school music programs and public school bands and he had a terrific relationship with all of those folks...I mean he just knew everybody! With his high regard for public school music programs, I think he thought this would be something good to do. It was good for maintaining relationships with the high school band directors, and of course it was good for recruiting.²³³

²³¹ Jon R. Piersol, interviewed by the author, 24 July 2011, Huron, transcribed phone interview, Huron, SD.

²³² Ibid.

²³³ Ibid.

Recruiting high school students was a high priority for Piersol, and the Honor Band, indeed, helped greatly in that cause. His son James remembers his father's concerns:

What he may have emphasized more than Fred [Ebbs] was that he recognized that The University of Iowa had a strong graduate program, but that maybe the undergraduate program was not proportionately what it should be compared to the graduate program. He made it a priority to try and do a lot of outreach to build the undergraduate program.²³⁴

In 1969, Piersol brought in Frederick Fennell to conduct the inaugural Honor Band which brought together the most gifted high school talent in the region. The list of conductors that have stood in front of this ensemble throughout its history is impressive. Directors of note include the likes of Col. Arnald Gabreil, Harry Begian, Donald Hunsberger, Ray Cramer, Frank Wickes, and Kenneth Bloomquist. The legacy of this event appears secure as it remains an annual event to the present day.

What transpired after the initial Honor Band, while not tremendously significant in historical terms, is certainly interesting. The University of Iowa had a long tradition of large symphonic bands, as did most Big Ten universities. Following Mr. Fennell's visit to Iowa in 1969, a wind ensemble suddenly made an appearance as a separate performing group at The University of Iowa.

Those that knew him were aware that Frank Piersol was always a student of his craft, and the wind ensemble movement, which had been in existence for over a decade, was certainly familiar to him. His son James was unquestionably excited about the new endeavor.

²³⁴ James Piersol, interviewed by the author, 29 January 2012, Huron, transcribed phone interview, Huron, SD.

He always wanted to try it and I always pushed him to do it. When I was there I always wanted to play some of the things that were pretty specifically wind ensemble works as opposed to the fuller symphony band personnel. It was a way to expand the literature that the band was playing and he wanted to try to give a different experience to the players. I think he really enjoyed it, but I think it was difficult to set up in terms of timing and rehearsals. Certainly he felt like it was a worthwhile thing to do.²³⁵

This initial wind ensemble was true to the design and intent of the wind ensemble movement. This did not hold true throughout Piersol's tenure. While an ensemble named Wind Ensemble did appear in at least one concert per year between 1969 and 1980, it was more a struggle of what to name one of the lower bands than it was to produce a true wind ensemble.

Like Frederick Ebbs, Piersol felt strongly about exposing his bands to great talent, so he made a point to continue the tradition established by Ebbs of bringing in guest soloists and conductors. Whether it was the wind faculty he so admired, the students in his band, or world class talents like Harvey Phillips, Leonard Smith, or Joe Morello, he was eager to allow gifted musicians a place to showcase their talent.

I remember from the earliest memories of his bands, hearing a lot of solos and chamber music with his groups. I think he just felt that was another batch of literature that needed to be performed and it allowed him to show off one of the people in the band or a guest or something like that. I don't think he ever felt obligated, in any way, I think he really enjoyed doing that.²³⁶

It was not only soloists and conductors that Piersol utilized. He was also very receptive to attempting unorthodox ideas. One example of this occurred in 1979, when

²³⁵ James Piersol, interviewed by the author, 29 January 2012, Huron, transcribed phone interview, Huron, SD.

²³⁶ Jon R. Piersol, interviewed by the author, 24 July 2011, Huron, transcribed phone interview, Huron, SD.

the band teamed up with The University of Iowa Dance Company to perform a choreographed rendition of Robert Russell Bennett's "Suite of Old American Dances."

He also felt strongly about pursuing performances at regional and national conventions. His son Jon remembers this well.

He really wanted to play in them. Out of all the different performances he did, those seemed to be the ones he remembered most fondly. They were important, obviously because you performed in front of your peers, so he really emphasized that. He loved to promote the School of Music at all times, and if he could have the opportunity to do so at a national convention he would jump at that chance.²³⁷

Beyond his musical gifts, Piersol was a skilled public speaker. He had a wonderful sense of humor and gift of timing. This humor, combined with diligent score study, helped ensure that his rehearsals were well planned and fresh.

He refused to allow rehearsals to get bogged down. There were always those times when a particular part would not go well or there would be a need of sustained focused work on a particular section of the music, but he would never let it go on for long periods of time. If it still wasn't going well, he would simply tell the section that he expected it to be fixed by the following rehearsal and he would move on. He hated to waste other people's time, and I think the band members appreciated that.²³⁸

The band had several performances of note during Piersol's tenure. Three times the band played for the Iowa Bandmaster's Association Convention. The band also played for the Iowa Music Educators Association Convention held in Des Moines, Iowa in 1970. This concert is of special significance as it was the first time that The University of Iowa Wind Ensemble performed at such an event. The program included:

²³⁷ James Piersol, interviewed by the author, 29 January 2012, Huron, transcribed phone interview, Huron, SD.

²³⁸ Ibid.

Overture to “Titus” – W. A. Mozart/Krance
 Sinfonia No. 4 – Walter Hartley
 The Good Soldier Schweik Suite – Robert Kurka
 First Suite in E-flat – Gustav Holst

The band was also invited to perform at a North Central convention of Music Educators National Conference in 1975, and two national conventions of MENC in 1970 and 1978. Piersol always considered both of these national convention appearances to be career highlights.²³⁹ The 1975 program from the Music Educators National Conference North Central Division concert in Omaha, Nebraska was:

Parable for Band – Vincent Persichetti
 Sinfonietta for Concert Band – Ingolf Dahl
 Le Carnaval Romain – Hector Berlioz/Godfrey

The 1978 program from the Music Educators National Conference national meeting in Chicago, Illinois contained:

Three Chorale Preludes – William Latham
 Parable for Band – Vincent Persichetti
 Symphony for Band – Donald E. McGinnis
 An Original Suite – Gordon Jacob

In 1977, the symphony band performed in concert at the 25th convention of the American School Band Directors Association in Cedar Rapids. Repertoire included on the concert was:

Overture to “The Sicilian Vespers” – Giuseppe Verdi/Jungnickel
 Songs of Abelard – Norman Dello Joio
 John Van Cura, baritone soloist
 Symphonic Tryptych – James E. Curnow
 Concertino for Three Brass – Floyd E. Werle
 John Beer-trumpet, John Hill-trombone, Robert Yeats-tuba
 The Wind and the Lion – Jerry Goldsmith/Davis
 The Goldman Band – Karl King

²³⁹ Jon R. Piersol, interviewed by the author, 24 July 2011, Huron, transcribed phone interview, Huron, SD.

Woody Van's March – Karl King

The two Karl King marches utilized on this concert were utilized on the program to help promote a recording project produced by the American School Band Directors Association. The recording, entitled *Sounds of Karl L. King*, was recorded by The University of Iowa Symphony Band earlier that year.²⁴⁰

In addition to his full schedule with the band, Piersol was also very active outside of the university. During his tenure at The University of Iowa, he served as President of the Iowa Bandmasters Association, President of the College Band Directors National Association, President of the Big Ten Band Directors Association, and was an active board member of the American Bandmasters Association.²⁴¹

Piersol was also decades ahead of his time in marching band and marketing. In the middle through the late 1960's he teamed up with Hal Leonard to publish complete marching band shows for a variety of band sizes. This made a tremendous impact on promoting and improving high school marching bands throughout the United States. These sets included the music and complete drill charts that could be adjusted for any size band. In addition, he co-authored eight books entitled *Precision Drill* with Ralph Glenn Smith. These books, also organized by band size, assisted directors with ideas for step-two drill routines. These were particularly helpful from a company front formation.

One of his greatest joys away from the university was serving as director of the Cedar Rapids Municipal Band from 1971-1993. “[Piersol] was a fan of all music, and

²⁴⁰ Frank Piersol, conductor, American School Band Directors Association Concert program, The University of Iowa Symphony Band, Cedar Rapids, 3 December 1977.

²⁴¹ James Piersol, interviewed by the author, 29 January 2012, Huron, transcribed phone interview, Huron, SD.

this band brought him such joy due to the flexibility of repertoire he could program. Many of the lighter selections worked well in this setting, where it may have been frowned upon at Iowa.”²⁴²

Tom Davis, the long time Assistant Director of Bands, resigned his position within the band department in 1972. He would continue teaching percussion at the university until his retirement in 1996, but beginning in the fall of 1973, Morgan J. Jones would begin as Assistant Director of Bands and Director of the Hawkeye Marching Band.

Frank Piersol’s retirement from The University of Iowa came at the conclusion of the 1979-1980 academic year. His ambitious goal of significantly increasing the undergraduate program was achieved, as indicated by the enrollment numbers of undergraduate music majors in the School of Music increasing each year of his tenure. “I believe that he would consider the growth of the undergraduate program as one of the highlights of his legacy.”²⁴³ He passed away on February 19, 2010 at the age of 98.

²⁴² James Piersol, interviewed by the author, 29 January 2012, Huron, transcribed phone interview, Huron, SD.

²⁴³ Ibid.

CHAPTER 7

MYRON D. WELCH

Myron D. Welch was born in 1944, and grew up in the small town of Brown City in rural Michigan. His first band director, Irving Bard, was a Juilliard clarinet graduate and Welch always felt very fortunate that such an esteemed musician happened to teach at his small school.²⁴⁴ This quality educator inspired Welch to work hard, and he became a very fine young clarinet player.

It was this early talent that garnered the attention of Harry Began. Welch recalls:

I was the principal clarinetist in the Sanilac County All-County Band and Harry Began was the guest conductor. This was a 300 piece group where all the schools...every kid in the county played. There were eight bass drums lined up on stage, in a gymnasium! I was the first chair clarinet player as a ninth grader.²⁴⁵

At the time of this encounter, Harry Began was the Director of Bands at Cass Technical High School, a specialized school in Detroit. “My clarinet teacher back home had heard the Cass band at the Midwest Clinic in 1957 and told me if I ever had the chance...to head to Detroit.”²⁴⁶ After completing his ninth grade year, Welch moved to Detroit.

I had a sister who lived up in the Detroit area, so I left home after the ninth grade. I moved to Detroit and lived with her so I could study clarinet with the Detroit

²⁴⁴ Myron Welch, interviewed by the author, 23 October 2009, Iowa City, transcribed interview, Huron, SD.

²⁴⁵ Ibid.

²⁴⁶ Ibid.

Symphony members, go to Cass Tech and play in Begian's band. It was a big deal as it was probably the top band in the country at the time.²⁴⁷

The school was located in downtown Detroit. "It wasn't called a magnet school, but it would probably be called that today. It was a technical high school with a music curriculum."²⁴⁸ The band was tremendously skilled and was playing all of the finest literature.²⁴⁹ This exposure to outstanding repertoire served Welch well in later years. "I learned a tremendous amount about great band literature by playing in the Cass Tech Band. I played and recorded the Hindemith Symphony in high school. That is where I learned some of the greatest band works, right there in that band."²⁵⁰

As Welch progressed through high school, he became very close to Harry Begian. Begian and Welch commuted to school together and Welch was a weekly guest for dinner at the Begian home.²⁵¹ Upon graduating from Cass Tech, Welch applied and was accepted to Michigan State University. As a student there, he studied clarinet with Keith Stein.

Professor Stein was a renowned performer and teacher, and author of the book, *The Art of Clarinet Playing*.²⁵² In addition, Welch played clarinet in the Michigan State

²⁴⁷ Myron Welch, interviewed by the author, 23 October 2009, Iowa City, transcribed interview, Huron, SD.

²⁴⁸ Ibid.

²⁴⁹ Ibid.

²⁵⁰ Ibid.

²⁵¹ Ibid.

²⁵² Mark Stein, *The Art of Clarinet Playing*. Miami: Summy-Birchard, 1958.

band under the baton of Leonard V. Falcone. Falcone was an important mentor to Welch, and would eventually be the topic of Welch's doctoral dissertation.

Welch returned to Cass Technical High School to fulfill his student teaching in 1965. Harry Begian was no longer the director at Cass Tech and had moved on to be the Director of Bands at Wayne State University. Harold Arnaldi was now directing the band at Cass Tech, and he and Welch quickly became close friends.²⁵³

Thanks to a credit reduction at Michigan State a year-and-a half before his senior year, Welch was able to conclude his student teaching and graduate with his Bachelor's degree in only 3.25 years, a full two quarters early.²⁵⁴ Because of this, he was able to enter graduate school that December to pursue his Master's degree.

Knowing he was going into public education, he switched to bassoon as his principal instrument during his Master's studies. "I did that so I could learn how to teach the instrument. I knew what I was going to be doing, and I knew this would make me a better all-around teacher."²⁵⁵ Welch earned his Master's degree in May of 1966, only four short years after beginning his undergraduate studies at Michigan State University.

His first teaching position upon graduating was in Okemos, Michigan, a suburb of East Lansing. His teaching responsibilities included both the bands and the orchestra. Welch had a wealth of orchestral playing experience, but he had very little experience teaching strings. His teaching assignments were limited to the high school, so he would

²⁵³ Myron Welch, interviewed by the author, 23 October 2009, Iowa City, transcribed interview, Huron, SD.

²⁵⁴ Ibid.

²⁵⁵ Ibid.

not be required to teach any beginning or intermediate strings. “Fortunately my students studied privately so I really didn’t have to worry about the technical aspects of playing; we could focus on just making music.”²⁵⁶ He continued teaching at Okemos High School for the next five years.

During these formative years, Welch’s mentor Harry Begian had continued to advance his career, and was now the Director of Bands at The University of Illinois. Begian offered Welch a unique opportunity to enroll in a new program called the Band Conductor Internship Program.²⁵⁷ This intensive program of study was, for all practical purposes, a conducting degree. It allowed for only one student, and opened the door at the University of Illinois to an official degree in conducting.²⁵⁸

Welch enrolled as a University Fellow and was the first student admitted into the program. He jokingly described himself as, “Begian’s guinea pig.”²⁵⁹ The fellowship would last two years, and Welch graduated with an Ed.D. in Music Education in 1973. Upon completion, his career went a new direction.

Starting out I wanted to be a high school band director, period. I didn’t have any aspirations at doing any more than that, but I was so very fortunate to have these opportunities for advanced study. Even once I achieved my degrees I would have been very happy going to teach at one of the excellent Chicago suburban high

²⁵⁶ Myron Welch, interviewed by the author, 23 October 2009, Iowa City, transcribed interview, Huron, SD.

²⁵⁷ Myron Welch, interviewed by the author, 18 January 2011, Huron, transcribed phone interview, Huron, SD.

²⁵⁸ Myron Welch, interviewed by the author, 23 October 2009, Iowa City, transcribed interview, Huron, SD.

²⁵⁹ Ibid.

schools had the opportunity presented itself. That would have been just fine with me.²⁶⁰

Despite his initial ambitions, Welch accepted the position of Director of Bands at Wright State University, in Dayton, Ohio, beginning in the fall of 1973. Welch describes the school as a “smaller commuter college.”²⁶¹ Wright State also did not field a football team, so the band program avoided having to deal with a marching band.²⁶² They did have a basketball band, but Welch had an assistant whose assignment covered that ensemble.²⁶³

While the university may not have been large, Welch’s duties were extensive. In addition to the responsibilities of the band program, he was also responsible for teaching in the music education area. Adding to that academic pressure, Welch was also highly involved with starting a graduate program in music education. He would spend seven productive years at Wright State University before accepting the position of Director of Bands at The University of Iowa in the fall of 1980.

Welch took the reins of a program that was in excellent shape. “Frank Piersol was a very good director, and the school and band had an excellent reputation around the country at the time.”²⁶⁴ One area that really appealed to Welch as he began at The

²⁶⁰ Myron Welch, interviewed by the author, 23 October 2009, Iowa City, transcribed interview, Huron, SD.

²⁶¹ Ibid.

²⁶² Ibid.

²⁶³ Ibid.

²⁶⁴ Ibid.

University of Iowa was the graduate program. “I looked forward to getting involved with the graduate performers and developing the graduate conducting program. I really wanted to get to know the more advanced players and make sure we were able to get those students playing in the band.”²⁶⁵

When he arrived, the orchestra program was very large and well-established.

Philip Greeley Clapp was a big name. He had been director of the School of Music and the orchestra. [James] Dixon had been here for 20 years before I arrived and he was very skilled. [Dixon] was also doing the Quad-Cities Orchestra, so he was very well known. It really was a very well-established program.²⁶⁶

Welch always felt it was vital for the talented graduate performers to have experience playing within the band programs.

When you have these talented young people studying for their D.M.A.’s and eventually becoming college professors, they need the band experience. When they apply for a job, the faculty from where they are applying will often call to find out what their attitude is toward the bands, and the last thing these potential employers want to hear is, “I don’t know who this person is or how they play. They were never in band.” These students need the help that someone in this position could give them to make the telephone call and say, “You need to look at this person. This person is good, he plays in my group, and he or she will be a good supporter of your program if you hire them.” You can’t say that unless you know that person and they have been playing for you.²⁶⁷

He also understood that for the established norm to be remolded, it took convincing studio teachers that it would be worth the student’s time to participate in the band.

²⁶⁵ Myron Welch, interviewed by the author, 23 October 2009, Iowa City, transcribed interview, Huron, SD.

²⁶⁶ Ibid.

²⁶⁷ Ibid.

You have to put a really good product on the line so the teachers can tell their students, “yes, you need the experience of playing under this conductor, learning how to play in tune, and developing your ensemble skills. It will be good literature and you should really do that.” A big part of that also comes down to rapport between the director and the private teachers. But above that you must produce a quality product that will be worth the while of the student.²⁶⁸

Welch was certain that all of this could be attained if given enough time. What he found was a process that went much smoother than most would anticipate, and he attributes that directly to the situation and set-up that he found present at The University of Iowa School of Music.

It is not a simple process and one would expect it to take ‘x’ number of years to develop that rapport, particularly for the wind faculty to feel comfortable funneling their students to your program. That was a little easier to do at Iowa than other places. One of the things I always appreciated was that the orchestra had a rotating schedule of wind players. There wasn’t just a set group that played in the orchestra and another group in the band. Instead they were part time in the orchestra, so they could play in both the band and in the orchestra. This rotating orchestral wind section was very unique. I had never run into that situation before. Everyplace I had been there were the orchestra winds and there were the band winds. For them to be the same was very unique.²⁶⁹

From day one, Welch began to build these relationships and encourage more students to participate and gain experience within the bands at The University of Iowa. Part of that plan was to establish a permanent third band.

We established a new band right away. There had been a third band in the spring, but not the fall. We established the third band that first fall to take care of the numbers we had enrolled, and provide opportunities for the graduate assistant conductors to have a group to conduct.²⁷⁰

²⁶⁸ Myron Welch, interviewed by the author, 23 October 2009, Iowa City, transcribed interview, Huron, SD.

²⁶⁹ Ibid.

²⁷⁰ Ibid.

The graduate degree in conducting was a recent development. “There was a large graduate program at the university, but the graduate conducting program had just started. Developing the conducting program was a real priority for me.”²⁷¹

Conducting degrees were a rather new phenomenon in the country at this time and Iowa was a leader in developing a doctoral conducting program for band. While the program had already begun before Welch’s arrival, it had not yet produced a graduate. In addition, the curriculum was not set and was rather vague.

There were requirements. There were classes to register for, but there were no set curriculums for these classes. The one class that was listed was ‘Seminar of Band Problems,’ and the rest were general School of Music/Graduate College requirements such as theory and history.²⁷²

In order to make the graduate program cohesive, Welch began the process of defining the course offerings. Seminar in Band Problems would be expanded to include a history and literature component. Individual conducting lessons, while previously established under Frank Piersol, would now become a required course component.

In addition, a recital component was added to ensure that the students were receiving adequate time in front of live ensembles to improve their craft. A vital aspect of this recital credit was Welch’s addition of a spring chamber music concert, prepared by the graduate conducting students utilizing members of the Symphony Band. It is this significant time in front of live ensembles that is one of the hallmarks of the conducting program at The University of Iowa.

²⁷¹ Myron Welch, interviewed by the author, 23 October 2009, Iowa City, transcribed interview, Huron, SD.

²⁷² Myron Welch, interviewed by the author, 9 March 2012, Huron, transcribed phone interview, Huron, SD.

Welch realized quickly that in order to offer the best quality education for the graduate conducting students he would have to limit the size of the program. He found that in order to maintain the quality and select status of the program, three students, one Master's student and two Doctoral students or vice versa, was truly the optimal size.²⁷³ "I tried to keep the program limited to three, no more than four, to allow enough podium time for everybody. That was very important."²⁷⁴

In January of 1981, just months after his tenure began, The University of Iowa Symphony Band traveled to Des Moines, Iowa to perform at the Iowa Music Educators Association Convention. The band quickly became known for its sound and attention to detail. With mentors like Harry Begian and Leonard Falcone, Welch became an artisan of tremendous skill. He understood quality literature and had a definitive concept of musical style and band sound.

I come from an orchestral background and I think orchestral sound all the time. I tend to think bowings for phrasing and articulation, especially on the gentle end of articulations. Also, for me, it is very much a balance situation, and I believe that balance comes from woodwinds and not from brass and percussion, similar to the Goldman or Sousa band sound. For this woodwind dominated sound you need a lot of woodwinds to accomplish that or you will simply be blown over by the brass.²⁷⁵

Welch was quickly settling into his new role at Iowa, and his solid work at Wright State combined with his lofty goals and early achievements at The University of Iowa did

²⁷³ Myron Welch, interviewed by the author, 9 March 2012, Huron, transcribed phone interview, Huron, SD.

²⁷⁴ Ibid.

²⁷⁵ Myron Welch, interviewed by the author, 23 October 2009, Iowa City, transcribed interview, Huron, SD.

not go without notice. In 1982, at the young age of 38, Welch was elected to membership into the American Bandmasters Association, bringing prestige upon his young career and further adding to the reputation of the bands at The University of Iowa. In 1983, The University of Iowa Symphony Band would make its first of seven appearances at the Iowa Bandmasters Association convention under Welch's baton.

The Symphony Band had more major invitational performances under the direction of Myron Welch than the previous conductors combined. In 1985, The University of Iowa Symphony Band was invited to perform for the College Band Directors National Association national convention in Boulder, Colorado. This performance was particularly special for Welch and the band because of the premier of the final movement of David Maslanka's "Symphony No. 2," which was commissioned by the Big Ten Band Directors Association. The repertoire for the program on February 28, 1985, included:

Tableau – Robert Jager
 Consorts for Woodwinds, Brass, and Percussion – William Hibbard
 Fantasia in G – Timothy Mahr
 Finale from Symphony No. 2 – David Maslanka

The band made another trip to the Iowa Bandmasters Association convention in Des Moines, Iowa in 1987. This performance included:

Tribute – Mark Camphouse
 Overture to "Benvenuto Cellini" – Hector Berlioz
 Three Winter Scenes – Allen Vizzutti
 Allen Vizzutti, trumpet soloist
 Carnival of Venice – Del Staigers
 Allen Vizzitti, trumpet soloist
 Excerpts from "Andrea Chenier – Umberto Giordano/Richards
 Danse Folâtre – Claude T. Smith

By 1990 Dr. Welch had been a member of the American Bandmasters Association for eight years, so it was particularly special to be invited to perform at their annual convention on March 3 in Champaign, Illinois. On that program was:

Jupiter from *The Planets*, Op. 32 – Gustav Holst/arr. G. Smith
 Bliethe Bells – Johann Sebastian Bach/arr. Percy Grainger
 Iowa March – Edwin Franko Goldman
 The Soaring Hawk – Timothy Mahr (Premier Performance)
 Allegro con energico from *Australian Variant Suite* – James Curnow
 Visions Macabre – James Barnes
 Overture: Tam O'Shanter, Op. 51 – Malcolm Arnold/arr. John Paynter

In 1991 Morgan Jones left the position of Assistant Director of Bands after 18 years of service to The University of Iowa. In the fall of 1991, David Woodley became the new interim Assistant Director of Bands and took the reins of the Hawkeye Marching Band and the Concert Band while a national search was conducted.

The Goldman Band Library was given to The University of Iowa in 1966, while Frederick C. Ebbs was still Director of Bands. Surprisingly, when Dr. Welch arrived in 1980, very little had been done to organize or protect the belongings of this valuable piece of band history. Dr. Welch was very concerned about this and the actions he took towards the preservation of this historical archive are an important piece of his legacy with the Iowa bands.

When I arrived the Goldman Band Library was kept in unlocked trunks behind Clapp Recital Hall. It was not safe and certainly not secure or organized. Nothing had been done to it, so I made arrangements for it to be taken over to the Special Collections area of the Main Library, sorted, and re-filed under the Goldman System.²⁷⁶

²⁷⁶ Myron Welch, interviewed by the author, 9 March 2012, Huron, transcribed phone interview, Huron, SD.

Thanks to the foresight of Myron Welch, the library has been thoroughly researched, catalogued, and secured with dissertations covering the concert works, marches, solo works, and the various documents, personal music collections and artifacts contained within the library.

There is a wealth of manuscript materials contained in the library. A lot of that material dates to the turn of the [twentieth] century. Some of this material predates the Goldman Band. Many of those works are truly unique to this library. Not only are they manuscript, but many are art-quality manuscript, simply gorgeous in their presentation.²⁷⁷

Of equal importance, there is now a process in place to protect the integrity of the library's contents and still provide access to those who wish to utilize it.

The university is dedicated to being the keepers of the library. It is under the jurisdiction of the Director of Bands, and when people want to utilize a particular piece, we find it for them, and if it is available we offer to copy it and send it to them for a per-page price.²⁷⁸

In the fall of 1993, Dave Henning would replace David Woodley. Henning would join the band staff in the School of Music and his directing duties, like Woodley's, would include the Hawkeye Marching Band and the Concert Band.

The Symphony Band would make three major performances over the next two academic years. The first came in 1994 when the band was invited to perform for the Music Educators National Conference national convention held in Cincinnati, Ohio.

Featured on that performance was:

Academic Flourish from *Festivals* – Timothy Mahr
Celebration – Philip Sparke

²⁷⁷ Myron Welch, interviewed by the author, 9 March 2012, Huron, transcribed phone interview, Huron, SD.

²⁷⁸ Myron Welch, interviewed by the author, 23 October 2009, Iowa City, transcribed interview, Huron, Sd.

Pines of Rome – Ottorino Respighi/Duker

Later that same year, the band was once again invited to perform at the Iowa Bandmasters Association annual convention in Des Moines, Iowa. This concert featured:

Celebration – Philip Sparke
 Gershwin Memories – George Gershwin/Richards
 Maurita Mead, clarinet
 Candide Suite – Leonard Bernstein/Grundman
 John Rapson, guest conductor
 The Pines of Rome – Ottorino Respighi/Duker

In 1995 the band was invited to make the second appearance in six years at the American Bandmasters Association convention under Welch's baton. The program at the University of Kansas included:

Overture to "Benvenuto Cellini" – Hector Berlioz
 Lenten Reflections from Festivals – Timothy Mahr
 Overture for Band – John Heins
 Epiphanies (Fanfare and Chorale) – Ron Nelson
 Pavilion March – Frank Piersol
 Dance of Galanta – Zoltan Kodaly

At the end of the 1995-96 academic year, Dave Henning left The University of Iowa. Morgan J. Jones was brought out of retirement to serve as the interim Assistant Director of Bands while the university conducted its national search for Mr. Henning's replacement.

Dr. Welch, who was accepted as a member of the American Bandmasters Association in 1982, became one of the youngest vice-presidents of this prestigious organization in 1993-94. This was the start of a four year commitment where he also served as president-elect in 1994-95, president in 1995-96, and past-president/chairman of the board of directors in 1996-97.

While this was his most prestigious organizational leadership role, Welch also served as president of the Iowa Bandmasters Association, president of the North Central Chapter of College Band Directors National Association, and president of the Big Ten Band Directors Association. He also served as treasurer for the Big Ten Band Directors Association for 25 years.

In 1998, Dr. Welch made his fourth appearance at the Iowa Bandmasters Association convention with the Symphony Band. The performance in Des Moines, Iowa included:

Fanfare for Louis (and Jamie) – Malcolm Arnold
 Louis Hanzlik and Jamie Kent, trumpet
 Fanfare for Choral – Eric Hovland
 Carmen Fantasie – Georges Bizet/Borne
 Tadeu Coelho, flute
 ...and the mountains rising nowhere – Joseph Schwantner
 Symphonic Songs for Band – Robert Russell Bennett
 Dance of the Jesters – Peter I. Tchaikovsky

Also in 1998, L. Kevin Kastens was hired to become the new Associate Director of Bands. In addition to being the 10th director of the Hawkeye Marching Band and director of the Concert Band, Mr. Kastens also took over the organization and management of the Iowa Summer Music Camp. Up to this point, this responsibility had fallen under the guise of the Director of Bands. Due to the tremendous workload involved, this should be noted as a major shift in administrative duties.

The Symphony Band made its third appearance in 13 years at the American Bandmasters Association convention in 2002. The performance on March 7 in Wichita, Kansas included:

O Canada – Calixa Lavallée
 The Star Spangled Banner – Francis Scott Key/John Stafford Smith
 Pacific Fanfare – Frank Ticheli

Overture to “The School for Scandal” – Samuel Barber/arr. Frank Hudson
 Hats Off to Thee – John Zdechlik
 Parade from *Pacific Celebration Suite* – Roger Nixon
 Solid Men to the Front! – John Philip Sousa/ed. Frank Byrne
 Finale from *Andrea Chénier* – Umberto Giordano/trans. James Curnow

In addition, the band again performed at the Iowa Bandmasters Association convention in Des Moines, Iowa on May 10, 2002 and played:

Fiesta! – Philip Sparke
 Elsa’s Procession to the Cathedral – Richard Wagner/arr. Lucien Cailliet
 Blues for a Killed Cat – Jack End/ed. Fredrick Fennell
 Symphony No. 4 – David Maslanka

The sixth Iowa Bandmasters Association performance under Welch came in 2005 where the band performed the very ambitious program of:

Jubilare! – John Stevens
 Lincolnshire Posy – Percy Aldridge Grainger
 Introduction and Variations on *The Carnival of Venice* – Jules Demersseman
 Eugene Rousseau and Kenneth Tse, saxophone
 Entry March of the Boyars – Johan Halvorsen/arr. L.P. Laurendeau
 The Pines of Rome – Ottorino Respighi/trans. Guy Duker

In one of Welch’s final concerts with the Symphony Band, they traveled to New York City, where they performed at the famed Carnegie Hall. It became one of Dr. Welch’s fondest memories of his time at Iowa.²⁷⁹ The Carnegie Hall program, performed on March 19, 2008 contained:

Festmusik der Stadt Wien – Richard Strauss
 Concerto for Trumpet – Alexander Arutiunian/trans. Guy Duker
 Louis Hanzlik, trumpet
 Korean Dances – Chang Su Koh
 Symphony No. 4 – David Maslanka

²⁷⁹ Myron Welch, interviewed by the author, 9 March 2012, Huron, transcribed phone interview, Huron, Sd.

The final Symphony Band performance under Welch came at the Iowa Bandmasters Association annual convention in Des Moines, Iowa on May 9, 2008. The program contained:

Overture to *Benvenuto Cellini* – Hector Berlioz/arr. Franz Henning
Heartland Sketches – Mark Camphouse
Enigma Variations – Edward Elgar/trans. Earl Slocum/Kevin Kastens
Dionysiaques – Florent Schmitt

Myron Welch was at the helm of The University of Iowa bands longer than any other Director of Bands. Along the way he was recognized several times with prestigious awards including the Phi Beta Mu International Bandmaster of the Year, Friend of Iowa Bandmasters Association Award, and an Iowa Music Education Association Award. He has also received the state, regional, and national awards for a fine arts teacher from the National Federation of High Schools. In addition he has been the recipient of the Goldman Citation Award.

These awards when examined in combination with the leadership positions, large number of major performances, and the restoration of the Goldman Band Library would constitute a very distinguished career. However, when one also factors in the nearly four dozen students that have emerged from the graduate conducting program Dr. Welch perfected, the security of his legacy becomes abundantly apparent.

Myron Welch retired from The University of Iowa in 2008, but his conducting students continue to make tremendous contributions in high school and major college band rooms across the United States. They continue working daily to promote his legacy and the tradition of musical excellence for which Dr. Welch and his programs have become known.

CHAPTER 8

TOUR OF WESTERN EUROPE AND U.S.S.R., 1966

In 1936 a convention was held in Buenos Aires to initiate “an educational exchange program with sixteen Latin American countries and marked the beginning of systematic U.S. Government cultural relations with other countries.”²⁸⁰ The success of this program led to the Act for Cooperation with the Other American Republics in 1938.

In 1946, the United Nations Educational, Scientific and Cultural Organization (UNESCO) gave international life to this movement of national exchange. Encouraged by the end of the international conflict of World War II, it was hoped that international peace could be promoted by the exchanging of cultural offerings to enhance global understanding.

At the time, the United States was fully behind this endeavor, and through an act of Congress in 1946, the United States Commission for UNESCO was created to authorize United States membership within the UNESCO program. This commission served as an advisor to the State Department in helping to plan UNESCO’s program and budget and as a link between UNESCO and the American people.²⁸¹

²⁸⁰ Department of State Publication 8405, International Information and Cultural Series 97, Released September 1968, pg. 1.

²⁸¹ Ibid, 12.

The Commission's membership consisted of 60 representatives of principal national voluntary organizations interested in educational, scientific and cultural matters; and 40 other outstanding persons all appointed by the Secretary of State.²⁸²

At its General Conference in 1949, UNESCO stated its purpose in the area of culture: "The organization promotes cultural interchange in order to develop in all people's awareness of the solidarity of mankind and to inculcate in them respect for one another's culture."²⁸³

UNESCO's initial effort, as it related to music, was to establish the International Music Council.²⁸⁴ This Council was brought about to promote the exchange and appreciation of music throughout the world.²⁸⁵ It worked diligently to cooperate with broadcasting organizations and the recording industry which sponsored recordings of contemporary and folk music.²⁸⁶ In addition, it endeavored to commission scores from outstanding composers to be performed by youth orchestras.²⁸⁷

In 1953, UNESCO sponsored a conference to determine the role of music education around the world. Participants at this conference, curious about the overseas

²⁸² Department of State Publication 7543, International Information and Cultural Series 83, Revised June 1967, pg. 24.

²⁸³ Department of State Publication 6463, International Organization and Conference Series IV, UNESCO 37, Released March 1957, pg. 51.

²⁸⁴ Ibid.,53.

²⁸⁵ Ibid., 53.

²⁸⁶ Ibid., 53.

²⁸⁷ Ibid., 53.

excursions of UNESCO sponsored groups, wanted information concerning their itineraries. The general manager for the American National Theatre and Academy, one of UNESCO's partners, had a firm policy which required the inclusion of at least one American composition in any program going overseas.²⁸⁸ Furthermore, serious consideration was being given to amateur groups from colleges and high schools.²⁸⁹ This met with general approval from most of the conference participants.

In 1961, the Fulbright-Hays Act was passed by Congress. This act established many advisory bodies that would oversee and assist with carrying out the exchange program between the United States and countries and territories of the world.²⁹⁰ The purpose of the program was to:

increase mutual understanding between the people of the United States and the people of other countries by means of educational and cultural exchange; to strengthen the ties which unite us with other nations by demonstrating the educational and cultural interests, developments, and achievements of the people of the United States and other nations, and the contributions being made toward a peaceful and more fruitful life for people throughout the world; to promote international cooperation for educational and cultural advancement; and thus to assist in the development of friendly, sympathetic, and peaceful relations between the United States and the other countries of the world.²⁹¹

²⁸⁸ Department of State Publication 6463, International Organization and Conference Series IV, UNESCO 37, Released March 1957, pg. 53.

²⁸⁹ Ibid.

²⁹⁰ A Guide to U.S. Government Agencies Involved in International Educational and Cultural Activities, DSP 8405, pg. 11.

²⁹¹ Department of State Publication 8405, International Information and Cultural Series 97, Released September 1968, pg. 1.

In the spirit of this act, an important part of each tour in all countries was establishing rapport with local people and artists.²⁹²

To ensure quality artists would represent the United States, the Fulbright-Hays Act established the Advisory Committee on the Arts. This committee advised the Department of State to ensure a high standard of appropriateness and excellence in the performing arts representatives sent abroad.²⁹³ Performing artists were nominated by expert panels of the Advisory Committee on the Arts for officially sponsored tours abroad.²⁹⁴ Once nominated, these performers could apply to be considered for a tour. In the spring of 1961, shortly after this act was established, the University of Michigan band was approved for, and participated in, a tour in the Soviet Union.

In April of 1963, Thomas Gorton, a member of the Music Advisory Panel of the International Cultural Presentations Program, was asked to take a survey of a seven-state area (Colorado, Iowa, Kansas, Missouri, Nebraska, North Dakota, South Dakota) to determine if there were any outstanding amateur musical groups that would be excellent candidates to represent the United States on an exchange tour.

Frederick Ebbs, Director of Bands at The University of Iowa, received a letter of request from Mr. Gorton on April 29, 1963 asking him to nominate one or two groups from this seven state area, excluding any ensembles at The University of Iowa, that

²⁹² Department of State Publication 8405, International Information and Cultural Series 97, Released September 1968, pg. 8.

²⁹³ *Ibid.*, 11.

²⁹⁴ Department of State Publication 8757, International Educational and Cultural Exchange, Released March 1974, pg. 15.

would be on par with Michigan or Eastman, and who would be able to compete with top groups nationally.²⁹⁵

 Ebbs' response, dated May 17, 1963 was direct. "I don't know much about Colorado or Kansas, but...I can't honestly name any groups that impress me."²⁹⁶ Despite Mr. Ebbs' reluctance to nominate any ensemble from this region, The University of Iowa Symphony Band was included on a final ballot of nominated ensembles. Mr. Gorton requested that all directors who were asked to nominate groups take a vote on this final ballot. Mr. Ebbs' replied that, "in view of the fact that I didn't contribute any nomination before, I'm not sure that I should vote now."²⁹⁷

 On June 29, 1963, Mr. Ebbs received a letter from Thomas Gorton stating that, "on the basis of nominations by a panel of 14 band experts from a seven state region I should like to nominate your band for consideration by the State Department for a tour...in the 1964-65 academic year."²⁹⁸ Also contained in the letter was a request for a recording of The University of Iowa Symphony Band to be submitted to the selection

²⁹⁵ Thomas Gorton, Lawrence, to Frederick Ebbs, Iowa City, 29 April 1963, personal archive of Frederick C. Ebbs, Austin, TX.

²⁹⁶ Frederick C. Ebbs, Iowa City, to Thomas Gorton, Lawrence, 17 May 1963, personal archive of Frederick C. Ebbs, Austin, TX.

²⁹⁷ Frederick C. Ebbs, Iowa City, to Thomas Gorton, Lawrence, 23 May 1963, personal archive of Frederick C. Ebbs, Austin, TX.

²⁹⁸ Thomas Gorton, Lawrence, to Frederick Ebbs, Iowa City, 29 June 1963, personal archive of Frederick C. Ebbs, Austin, TX.

committee. On July 18, 1963, Ebbs replied to Mr. Gorton stating, “the tape has been sent directly to...New York.”²⁹⁹

In addition to the tape, Mr. Charles Ellison, a representative of the Office of Cultural Presentations with the Department of State, sent a request for additional materials to assist in making an informed decision. Mr. Ebbs sent a reply directly to Mr. Glen Wolf, Director of the Office of Cultural Presentations dated August 2, 1963.

The material requested is enclosed. The director’s biography and picture of the organization present no problems. Publicity, concert reviews, etc. are a different matter since our programs are not reviewed locally and the tours which we take are largely confined to Iowa towns which do not have concert reviews in their papers. In view of this I have listed on a separate sheet several well known composers, conductors and educators to whom you may write directly for an expression of opinion.³⁰⁰

The references included on that separate sheet were Bernard Fitzgerald, Morton Gould, Richard Franko Goldman, Alfred Reed, Karl King, James Nielson (Education Consultant, LeBlanc Company), and Vanett Lawler (Executive Secretary, Music Educators National Conference).³⁰¹

On October 24, 1963, Mr. Glenn Wolfe sent the final decision to Mr. Ebbs.

As mentioned when we first started discussing the Soviet tour with you, there were three academic groups under consideration. Two of these were choral groups and yours, of course, represented a symphonic group. Since the U.S.-U.S.S.R. agreement was reached on a professional symphonic group, it was decided that, for program balance, an academic choral group would be appropriate. Consequently, I am sorry that this action rules out for the time being

²⁹⁹ Frederick C. Ebbs, Iowa City, to Thomas Gorton, Lawrence, 18 July 1963, personal archive of Frederick C. Ebbs, Austin, TX.

³⁰⁰ Frederick C. Ebbs, Iowa City, to Glenn Wolfe, Washington, D.C., 2 August 1963, personal archive of Frederick C. Ebbs, Austin, TX.

³⁰¹ Ibid.

that kind of tour we were exploring in your behalf. The possibility of the Soviet Union tour has probably caused some anxious moments at the University. Even though the decision was not in your favor this time, I can assure you that your Symphony Band stands at the top of our list for filling future program needs for academic symphonic bands.³⁰²

This was a disappointment for the band, but they understood that the Cleveland Symphony Orchestra was an eminently worthy choice.³⁰³ Himie Voxman, Director of The University of Iowa School of Music, realizing the tremendous potential and ultimate importance of such tours, wrote a letter to Mr. Wolfe requesting a potential change in venue for future considerations.

We very much appreciated the consideration given to the State University of Iowa Symphony Band with respect to the State Department's Cultural Presentations Program. Professor Ebbs and I were wondering about the possibility of a trip to Japan on the same basis in the future. As far as I know, no bands have been sent to that country. There is a tremendous growth in school music now taking place there. I am confident that a band would be very well-received and would provide further stimulation to Japan's Music Education program. We would be obliged if you would keep us in mind if something like this could be worked out.³⁰⁴

Just three short months later, Fred Ebbs received another letter from Thomas Gorton. In it Mr. Gorton again states that he "would like to nominate the Iowa Band as the outstanding ensemble...from the region for which I am responsible."³⁰⁵ The letter, once again, requested a recording with representative works in the band's repertoire and

³⁰² Glenn Wolfe, Washington, D.C., to Harvey Davis, Iowa City, 24 October 1963, personal archive of Frederick C. Ebbs, Austin, TX.

³⁰³ Himie Voxman, Iowa City, to Glenn Wolfe, Washington, D.C., 21 November 1963, personal archive of Frederick C. Ebbs, Austin, TX.

³⁰⁴ Ibid.

³⁰⁵ Thomas Gorton, Lawrence, to Frederick Ebbs, Iowa City, 12 February 1964, personal archive of Frederick C. Ebbs, Austin, TX.

copies of recent programs and recruitment brochures. Mr. Ebbs acknowledged the request in a letter dated February 17, 1964 and assured Mr. Gorton that the material would be sent out in short order.³⁰⁶

Over the course of the next eight months, negotiations continued between the United States and the U.S.S.R. In a letter written to Mr. Paul Morris in the Office of Cultural Presentations at the Department of State dated January 7, 1965, Mr. Ebbs gives the first solid indication that the current nomination may be a successful one.

These are just a few lines to tell you that I have checked with Mr. Voxman, head of the School of Music and he in turn with Dr. Willard L. Boyd, Vice President in charge of Instruction and Dr. Howard Bowen, President of the University, and all are quite agreeable to the idea of the Symphony Band making a Russian tour.³⁰⁷

Mr. Morris' response also appears to indicate that the tour planning may be tipping in the band's favor.

We discussed...earlier this week a visit of someone from this office to your University to bring discussions up to date on possibilities of a future tour of the State University of Iowa Symphony Band. At present time it looks as if the most practical time from our standpoint would be for Mr. Charles M. Ellison, Director of the Office of Cultural Presentations, to stop in Iowa City. The date which would best suit his schedule would probably be February 10 or 11.³⁰⁸

This news was a welcome sign to Frederick Ebbs, and he anxiously awaited meeting with Mr. Ellison. Unfortunately, the timing of the proposed meeting turned out to be inopportune.

³⁰⁶ Frederick C. Ebbs, Iowa City, to Thomas Gorton, Lawrence, 17 February 1964, personal archive of Frederick C. Ebbs, Austin, TX.

³⁰⁷ Frederick C. Ebbs, Iowa City, to Paul Morris, Washington, D.C., 7 January 1965, personal archive of Frederick C. Ebbs, Austin, TX.

³⁰⁸ Paul K. Morris, Washington, D.C., to Frederick Ebbs, Iowa City, 8 January 1965, personal archive of Frederick C. Ebbs, Austin, TX.

Thank you for your letter of January 8. We'll be happy to see Mr. Ellison on February 10 but the 11th is not too convenient. I'll have to be in South Dakota from the 11th to the 14th of February to conduct at a state bandmaster's convention.³⁰⁹

The final decision finally came on May 20, 1965, when Charles M. Ellison, director of the Office of Cultural Presentations, Department of State, called Ebbs to confirm that the band had indeed been accepted to participate in a tour of the Soviet Union in the spring of 1966.³¹⁰ It was Ellison who would be making the arrangements for the upcoming tour, and it was the first of many phone calls that would take place over the next year.

The approval was unanimously recommended by the members of the Advisory Committee on the Arts to the Office of Cultural Presentations within the Department of State. Members of the Advisory Committee on the Arts at this time were as follows:

Roy E. Larsen, *Chairman*: Chairman, Executive Committee of Time, Inc.; Vice Chairman, U.S. Advisory Commission on International Educational and Cultural Affairs.

John Brownlee: Director, Manhattan School of Music; President, American Guild of Musical Artists.

Lew Christensen: Director, San Francisco Ballet.

Warner Lawson: Dean, School of Fine Arts, Howard University.

Peter Mennin: President, Juilliard School of Music.

Oliver Rea, Jr.: Arts Consultant.

Theodore Roszak: Sculptor; member of President's Fine Arts Council.

George Seaton: M.G.M. Studio motion picture writer, producer, and director.

George Szell: Music Director, Cleveland Orchestra.

Nina Vance: Managing Director, The Alley Theatre, Houston, Texas.³¹¹

³⁰⁹ Frederick C. Ebbs, Iowa City, to Paul Morris, Washington, D.C., 11 January 1965, personal archive of Frederick C. Ebbs, Austin, TX.

³¹⁰ "U-Band Will Tour E. Europe in 1966," *Daily Iowan*, 22 May 1965.

³¹¹ Department of State Publication 8254, International Information and Cultural Series 93, Released August 1967, pg. 81.

Fred Ebbs chose to reveal the acceptance to the band in a very clever way during the band's regular rehearsal on Friday, May 21, 1965.

Nothing extraordinary happened when Frederick C. Ebbs, director of University Bands, stepped to the podium and asked the band to tune to the B-flat major scale. Ebbs chose to start the rehearsal by working on the "National Emblem" march and Gliere's "Russian Sailors' Dance" which may have given some clue to the announcement that was soon to come.

Following the dynamic, fortissimo ending of the "Sailors' Dance," Ebbs calmly announced that the symphony band will tour Russia and Eastern Europe in the spring of 1966 sponsored by the U.S. Department of State.³¹²

When asked for his reaction to the band's selection, Ebbs said:

I am immensely pleased for several reasons. First, it's a real tribute to the fine student musicians that we have in the band and to the outstanding work of our School of Music faculty which trains them.

Second, the opportunity and experience which this trip holds for our students is fantastic. It will not only be a great musical experience, but it will have a tremendous effect on their entire lives.

To represent our country, our state and our university in such a way is probably the greatest honor and responsibility that most of us will ever experience in an entire lifetime.³¹³

President Howard Bowen also felt strongly about the band's acceptance.

The entire University is honored at the selection of our Symphonic Band as cultural emissaries to Russia and Eastern Europe. The many thousands of Iowans who have heard these fine young musicians perform will know that the Department of State could not have made a better choice. Their trip should be a wonderful educational experience, one from which we shall all benefit.³¹⁴

³¹² "U-Band Will Tour E. Europe in 1966," *Daily Iowan*, 22 May 1965.

³¹³ Ibid.

³¹⁴ "UI Band Will Tour Eastern Europe," *Iowa City Press Citizen*, 22 May 1965.

Charles Ellison, in a letter dated May 21, 1965, yet again confirmed the band's acceptance for the tour. As well, he laid out an approximate timeline and made suggestions for students that would be participating on the tour.

Under the protocol signed...in Moscow, The University of Iowa Symphony Band will perform in the USSR during the period March 21 to April 20, 1966. It is expected that the Band will make appearances in 10 or more Soviet cities. The full details of arrangements for the tour will be discussed with you after the school year starts in the Fall. In the meantime, I hope that you will encourage students who may lose school time for the tour to go to summer school or take other steps to make up credits for the time they will be away.³¹⁵

Now that the tour was official, student enthusiasm for the tour was very high. Auditions would have to be held to determine who would be traveling, but members of the Symphony Band in the spring of 1965 would be exempt from auditions until classes began in the fall. Freshmen and transfer students would be required to audition or interview by September 29, 1965.

In June of 1965, Himie Voxman, Director of the School of Music, made a formal suggestion to President Bowen that an *ad hoc* committee be established to handle any problems that might arise with the planning of the European tour. Phil E. Connell, Assistant to the President would serve as the Chairman of the committee, and both Ebbs and Voxman were, obviously, required to serve as well.

One of the first issues discussed in the committee was to find a suitable doctor to travel with the group to assist with any medical problems that may arise. It was also decided that a nurse should travel to assist the doctor. The committee felt that the doctor should have input on who should serve as his nurse, so that decision was tabled until a

³¹⁵ Charles M. Ellison, Washington, D.C., to Frederick Ebbs, Iowa City, 21 May 1965, personal archives of Frederick C. Ebbs, Austin, TX.

suitable doctor could be found. To assist with the directing duties, Warren Hattfield, head of the music department at South Dakota State University, would be accepted as a graduate student and serve as Ebbs' assistant director for the tour.

To assist with planning, Mr. Ebbs sent a request to the University of Michigan asking for any insights that could be gleaned from their tour experience. Fred Moncrieff, who accompanied the University of Michigan band as their business manager, took copious notes while on tour and offered the following:

- You may not know the precise itinerary until the last moment. Frequent last minute changes are possible.
- You need 100 to 200 matte pictures of the director and band for souvenirs.
- There are many gift exchanges. Bring certificates for gifts. English and Russian versions. Token gifts to give out.
- Consider having a student leader of the group who can express himself well and will be the spokesman for the young people. Student leaders will often be more acceptable or believable to Russian audiences.
- You'll need plenty of patience in dealing with petty officials who are important in those countries and who can cause a good deal of difficulty if provoked. Be careful about wisecracks.
- Do not take a large amount of any local currency out of a country.
- In the Soviet Union, gear is likely to be carried in open trucks so pack accordingly since there may be snow all over.
- Take a Russian dictionary. Learn to say things like please, thank you, and the numbers. Numbers are very important.
- Have your business manager carry large sums of U.S. currency while in the Soviet Union for such emergencies as a "HEAD TAX" which was required in some instances to get out of a country.
- Take your own interpreter if possible.
- Take masking tape (countless tags and so forth to be stuck on to crates, etc., so they won't get mis-identified).
- Take extra things like eye glasses, toothbrushes, socks, underwear, etc., take plenty of Kleenex. Take 6-8 extra passport pictures.
- Keep a duplicated list of all serial numbers on items that must be cleared through customs.
- Take at least three sets of keys for trunks.
- Take duplicated copies of the words to the school song.³¹⁶

³¹⁶ Fred Moncrieff, Ann Arbor, to Frederick C. Ebbs, Iowa City, 5 June 1965, personal archive of Frederick C. Ebbs, Austin, TX.

Fred Ebbs took note of these suggestions and compiled a preparatory list of potential issues for the Iowa Band that included many of them. He also began the immense job of preparing not only a touring band that would be absent for nearly an entire semester, but providing for the ensembles that he would be leaving behind.

In an informational letter to Himie Voxman dated July 5, 1965, Mr. Ebbs puts forth a request for instruments that would be needed for the tour. He divided this request into two priority categories.³¹⁷

First were those instruments he considered to be Priority A. Under Priority A were two sub-captions. Foremost were instruments considered to be 'Normal Replacement.' These instruments were approximately ten years old and were due to come up for routine replacement. Second were those instruments 'Needed Specifically for Trip.' These instruments fell into two additional sub-categories: (1) smaller instruments which weigh less, and (2) replacements for instruments which must be left with or taken from the bands remaining on campus.

Priority B instruments were a bit unclear because the band had not yet been chosen. Even so, there were specific instruments that would absolutely need to be purchased to ensure proper instrumentation both in Russia and at the university.

As it stood, Mr. Ebbs was requesting \$5,415 for Priority A instruments. A request for this equipment was made on July 22, 1965 to the university. This request was intended to purchase:³¹⁸

³¹⁷ Frederick C. Ebbs, Iowa City, to Himie Voxman, Iowa City, 5 July 1965, personal archive of Frederick C. Ebbs, Austin, TX.

2	Bass Clarinets, LeBlanc (less 2 trade-ins)	\$520
1	Bass Clarinet, LeBlanc (no trade-in)	\$435
4	Tubas (less 4 trade-ins)	\$2100
2	Bass Trombones	\$450
1	E-flat Clarinet, Selmer	\$245
1	Bass Drum, Trunk and Stand	\$200
1	28" Gong, Paiste and Stand	\$120
1	Celestette, Jenkins	\$245
1	Set of Bells, Musser (less trade-in)	\$85
1	Piccolo Xylophone, Musser (less trade-in)	\$40
4	Tympani, Ludwig (less 2 trade-ins)	\$775
	Assorted Cymbals	\$200
1	Oboe, Lucerne	\$690

An additional request for purchase was made the same day for the known Priority

B instruments. These were:³¹⁹

1	Euphonium, Besson	\$425
1	Bassoon	\$700
1	Tuba	\$525
2	French Horns (less trade-ins)	\$720
2	Cornets	\$450
1	Trombones	\$260
1	English Horn	\$675
1	Oboe	\$510

On August 6, 1965, a concerned President Howard Bowen sent Mr. Ebbs a rather troubling note.

In the last two or three days, the various proposed costs associated with the Band trip to Russia have come to my attention. The amounts are far beyond my expectations. In fact, when the trip was approved no requests for money had been made.

The costs include new instruments, various supplies and equipment, graduate assistants, etc. totaling \$15,000 or more. In addition, the loss of dormitory rentals

³¹⁸ Copies of State University of Iowa Request for Equipment, 22 July 1965, personal archives of Frederick C. Ebbs, Austin, TX.

³¹⁹ Ibid.

(in the second semester when we have a surplus of rooms) may approach \$10,000 to \$20,000.

It may be that some of these costs will be reimbursed by the government. Nevertheless, it appears that the drain on educational funds will be more than we can afford.

I am delighted that you and the Band have been invited to make the trip and I want to cooperate as best I can. I suggest that you try to finance the trip using not more than \$7,000 of University money – net after all reimbursements from the government. This may require some curtailment of the Band program on the campus in your absence, or some curtailment in the purchase of instruments, uniforms, etc.³²⁰

Mr. Ebbs was on vacation at the time President Bowen's letter was sent, but upon his return, a detailed response was sent on September 8, 1965.

I can appreciate your concern for the projected costs of the Band trip to Eastern Europe. Before continuing, I would like to mention that (1) this invitation was never solicited in any way by Mr. Voxman or myself, that (2) we thought it would be excellent prestige and publicity for the University and state...and finally, that until I had visited with some of the people who have made similar tours, we were of the opinion that little additional expenditures would be involved. Here are the main items and closely estimated expenses.

TRANSPORTATION, FOOD AND LODGING – from Iowa City to destination and return. This entire expense will be assumed by the State Department.

INSURANCE – Four different categories.

- (1) Accidental Death and Dismemberment – The State Department pays for \$10,000 per person while airborne. An additional \$10,000, 70 day, 24 hour coverage, no restriction policy would cost us \$11.35 per person or about \$1,080.
- (2) Medical, Hospital, etc. – This would be covered by our own Student Health Insurance program and all students making the trip would be required to enroll at their own expense.
- (3) Instrument and Uniform Insurance
 - a. University Instruments and Uniforms.....\$50
 - b. Privately Owned Instruments.....\$32
- (4) Personal Baggage Insurance - \$200 coverage at \$2 per person...and this type should probably be the responsibility of the individual.

³²⁰ Howard R. Bowen, Iowa City, to Frederick C. Ebbs, Iowa City, 6 August 1965, personal archives of Frederick C. Ebbs, Austin, TX.

Possible insurance cost – Minimum \$50, Maximum \$1,200

INSTRUMENTS AND EQUIPMENT – The original request which I made was very carefully figured in advance and will have to stand at approximately \$5,400. May I say, however, that the Band has been requesting and receiving a yearly equipment allocation averaging about \$2,500 for normal replacement and upkeep and that this request would have been made regardless of the tour. In essence, I am asking for a two year allocation and I expect to make this money cover the band's equipment needs for both the trip and this biennium (1965-67).

UNIFORMS – The men have their regular uniforms which are adequate and can be transported in trunks. Our big problem is the women's uniform. The selection, purchase, care and transportation of dresses presents problems that we have not been able to solve as yet. Let's assume that we can solve it and that every woman buys her own uniform and our cost is nothing.

TRUNKS – Approximately \$2,500. The expense will be assumed by the State Department but we will have to pay the original bill and be reimbursed...later.

MUSIC, ACCESSORIES, EXTRA OFFICE WORK, ETC. – These, I believe, can be assumed by the band's General Expense Account.

MEDICAL EXPENSES – shots for personnel, accompanying physician's medicine, etc. I have no way of knowing how much Student Health or the School of Medicine will help on some of these items. Students, of course, could pay for their own shots.

MISCELLANEOUS – At the present I know of only two other items. One is a souvenir record to leave with foreign embassies, schools, etc., the other a publicity booklet on the University, School of Music, Band, etc. Estimated at \$800.

TOTAL EXPENSE - \$6,250 Minimum
(Depending on insurance) - \$7,330 Maximum

The loss of dormitory rentals during the second semester is regrettable. I would like to call your attention however, to the extra \$20,000 or more that Dormitories and Dining Services receives annually from the music camp which is managed exclusively by University Bands.³²¹

³²¹ Frederick C. Ebbs, Iowa City, to Howard Bowen, Iowa City, 10 September 1965, personal archives of Frederick C. Ebbs, Austin, TX.

At the same time, Paul Miller with the United States Information Agency submitted a request for a large amount of materials to be used to help promote The University of Iowa Symphony Band in order to assure full halls for performances and to convey a good background impression of the University and its music program.³²²

Some of the items requested were a concert quality recording, a history of the band, biographic profiles of band members, twenty-five copies of an illustrated booklet on the School of Music and a good collection of photographs of the band in actual performance, rehearsing and in informal situations.³²³

In July of 1965, a proposal was sent to Dean Willard Boyd, Vice President for Instruction and Dean of the Faculties, requesting a onetime only course, 41:100 SPECIAL ELEMENTARY AND CONVERSATIONAL RUSSIAN, to be offered only to those students considering auditioning and traveling with the band. Max Oppenheimer, Chairman of the Department of Russian was very “enthusiastic about the possibilities of perhaps offering a little help in furthering the success of the University Band’s cultural mission in the USSR.”³²⁴

The course was approved and was scheduled to meet on Tuesdays and Thursdays from 1:05-2:20 in Room 106 of Gilmore Hall and would be worth two semester hours of credit. Thirty-two band members enrolled in the class and were given the option of

³²² Paul A. Miller, Washington, D.C., to Frederick Ebbs, Iowa City, 27 August 1965, personal archives of Frederick C. Ebbs, Austin, TX.

³²³ Ibid.

³²⁴ Max Oppenheimer, Jr., Iowa City, to Willard Boyd, 15 July 1965, personal archives of Frederick C. Ebbs, Austin, TX.

taking the course as a Pass/Fail for zero credit hours or for a letter grade and two credit hours. Unfortunately, not all of these students would survive the audition process and become members of the final tour band.

As the school year approached, the band was informed by the State Department that the tour ensemble would be limited to 88 persons. In light of this, Mr. Ebbs determined that there would be a multiple audition process. Blind auditions were held in North Hall with Fred Ebbs, Tom Davis and specific studio teachers to establish a band of 110-115 band members. In over-crowded sections, additional auditions would be held to reduce overall numbers to 100. This preliminary tour band would then rehearse as a unit. These rehearsals were scheduled for Monday nights at 7:15 on weeks of home football games, and Monday and Friday afternoons at 3:30 on weeks of away games.³²⁵ Sectionals would be scheduled when necessary. The extra 10-15 people would be gradually eliminated through competitive auditions. The plan was to complete this process by Thanksgiving of 1965.³²⁶

While the auditions were still being completed, Fred Ebbs wrote a letter to Charles Ellison on September 27 for the purpose of updating him on what had been happening since school began that fall.

Mr. Ebbs stated that “these are just a few lines to tell you that classes started last Thursday and from all indications we have the finest band in the history of the

³²⁵ Copy of a posting concerning auditions for the tour band, personal archives of Frederick C. Ebbs, Austin, TX.

³²⁶ Ibid.

university.”³²⁷ Additionally Mr. Ellison was informed of the course in conversational Russian and other areas of progress.

Auditions continued into the fall, and once concluded, they yielded an extremely gifted band of 89 members to represent The University of Iowa.

FLUTES – Penelope Peterson, Jo-an Young, Janice Dockendorff, Joanne Cerveny, Judith Miller, Ellen Forst (Piccolo), Johanna Biebesheimer, Martha Bergstresser, Judith Magee, Mary Holan, Beth Ann Ebbs
 OBOES – Ellen Neuchterlein, William Parkinson (English Horn), Charlotte Ziesman
 BASSOONS – Judy Junkunc, Carloyn Liehr, Peter Trotter
 E-FLAT CLARINET – William Holt
 B-FLAT CLARINETS – Barbara Beckman, Susan McComas, Cynthia Linton, Deborah Dresser, Donald McGlothlin, John Loughton, Lois Grifhorst, Dennis Young, Lawrence Mallett, John Kahrl, John Petersen, Pamela Schmitt, Sally Jacobs, Frances Puhl, Jeanne Leslie, Jerry Zinn, Penelope Angell, John Hunt, Marilyn Flowers
 ALTO CLARINETS – Edward Troughton, Daryl Vander Wilt
 BASS CLARINETS – Mary Steil, Judy Newport, Stephen West
 CONTRABASS CLARINETS – John Flora, Lawrence Smith
 ALTO SAXOPHONES – Richard Holtz, Harold Huhn, Ronald Howell
 TENOR SAXOPHONE – Alan Bridge
 BARITONE SAXOPHONE – Evan Wilson
 CORNETS – Richard Bogenrief, Gary Huxford, Michael Pollitz, Lynn Grulke, Stanley Whitlock, Dennis Thorsen, George Entwistle
 TRUMPETS – Stephen Wright, James Kluesner, Kedric Edlund, William Henley
 FRENCH HORNS – John Cryder, Suzanne Butler, David Haupt, Kent Anderson, Barbara Mann, James Piersol, Bonnie Girvan
 TROMBONES – Larry Nolte, David Iverson, Danny Anderson, Gary Barkey, William Kuentzel, Robert Kehrberg, Stephen Coffin
 EUPHONIUMS – Richard Butler, Robert Roussell, David Brown, Edward Wanless
 TUBAS – David Martin, Gary McCurdy, James Johnson, Ray Krueger, Robert Bowlin
 PERCUSSION – Theodore Biderman, Donald Nultemeir, Walter Schneider, Steven Seymour, Stephen Tillapaugh, Lynn Woods

³²⁷ Frederick C. Ebbs, Iowa City, to Charles Ellison, Washinton, D.C., 27 September 1965, personal archives of Frederick C. Ebbs, Austin, TX.

Upon announcing the tour band personnel, a second Symphony Band was established. This band would assume the role of the absent band during the spring semester and follow the typical rehearsal schedule of the symphony band of Monday, Wednesday, and Friday at 3:30 P.M.

With the band chosen, logistical details continued in earnest. Phil Connell, Assistant to the President, contacted Max Hawkins who worked in the Alumni House for the purpose of inquiring about the possibility of Mr. Hawkins serving as the band's Business Manager. "I understand you are willing to undertake this assignment and begin work at once on the details under the direction of Mr. Ebbs. I don't know the Russian term for 'rots of ruck,' but that is what I wish you."³²⁸

Mr. Hawkins accepted the position. Four days after accepting, a letter was written by Mr. Hawkins to the National Council of Churches. In this letter he was inquiring about the location of protestant churches within the countries and cities that the band would be visiting.

In the band there will be approximately 90 young people and at least 50% of them will probably be of the Protestant faith. We would like to prepare a pamphlet that would give the students some idea what to expect and what to do about attending church services. We have in mind giving them information that would encourage them to attend church services whenever possible, of course, for their own well being, but also to set a good example and give courage to all the Christian people we meet along the way.³²⁹

Before the band could leave, all tour band personnel were required to take precautionary measures against disease by being inoculated. "Because it was assumed

³²⁸ Phil E. Connell, Iowa City, to Max Hawkins, Iowa City, 25 October 1965, personal archives of Frederick C. Ebbs, Austin, TX.

³²⁹ Max S. Hawkins, Iowa City, to National Council of Churches, New York, 29 October 1965, personal archives of Frederick C. Ebbs, Austin, TX.

that we were going to Russia, and part of that tour would take us to places way into the interior...we had shots for typhus and all sorts of bizarre stuff.”³³⁰ A schedule of inoculations was negotiated by Max Hawkins. It was very important that all members had received these shots before leaving for the Christmas holiday break or it could “delay approval of the passports beyond the time of embarkation.”³³¹

The rigorous schedule of inoculations was to be administered at Student Health on the following dates:³³²

First Polio and Tetanus	November 2, 3, and 4
Smallpox	November 9, 10, and 11
First Typhoid	November 9, 10, and 11
Second Typhoid	November 16, 17, and 18
First Typhus	November 16, 17, and 18
Second Tetanus	November 22, and 23
Third Typhoid	November 22, and 23
Second Typhus	December 7, 8, and 9
Second Polio	December 14, 15, and 16
Third Tetanus	December 14, 15, and 16

Meanwhile, Fred Ebbs was diligently working to ensure that all deadlines were met. For the fall semester of 1965 Ebbs wrote a list and was focusing on the following ten items:³³³

³³⁰ Jerry Zinn, interviewed by the author, 12 March 2012, Huron, transcribed phone interview, Huron, SD.

³³¹ Max S. Hawkins, Iowa City, to Frederick Ebbs, Iowa City, 28 October 1965, personal archives of Frederick C. Ebbs, Austin, TX.

³³² Max S. Hawkins, Iowa City, to Frederick Ebbs, Iowa City, 28 October 1965, personal archives of Frederick C. Ebbs, Austin, TX.

³³³ List of tentative time schedule and deadlines for the tour, personal archives of Frederick C. Ebbs, Austin, TX.

1. By November 15 have in Department hands the proposed specifications of staging, and other information necessary for them to arrange for performance sites, local labor needs, electrical facilities, and other services necessary to each performance.
2. By November 15 have weight in pounds and Kilos and cubic displacement of tour equipment, also have number of boxes or trunks and dimensions of each. Department plans to put limit of 6,500 pounds for tour properties in contract.
3. By November 15 have all publicity materials in hand of Department.
4. By November 15 have proposed programs in hands of Department.
5. By November 15 get as many form DS-939 forms in to the Department as possible (personal info security forms).
6. By December 15 try to have all DS-939 forms in.
7. By December 1 have rooming lists, double and triple, in. This is important to smooth working of living accommodations on tour.
8. By January 1 have passports, inoculations, etc. in. Also very desirable to have the personnel manifest in at same time. Personnel manifest requires passport number among other things such as citizenship, birth info, marital status, etc.
9. By December 15 have releases from liability to Government from Adults on trip and Parents or guardians of minors on trip.
10. By December 15 have statement from contractor Department releasing them from certain liability.

Ebbs distributed the DS-939 (personal information and security forms) to all tour members. These had to be submitted prior to the Christmas holiday break to ensure that they would be processed in a timely manner. These forms were filled out by both performing and non-performing travelers. There is no indication that there were ever any problems with any of the tour personnel's background or security checks.

Perhaps the most daunting task was to provide an estimation of weight and volume for all items to be brought on the tour. Each instrument had to be weighed and measured to fit into trunks and cases that did not yet exist. All of this needed to be submitted to the State Department by November 15, 1965. Ebbs calculations are provided in Table 1 on page 114.

Table 1. Weight and Volume of The University of Iowa Symphony Band Instruments

Instrument	Unit Weight	Cubic Inches	Number of Instruments	Total Weight	Total Cubic Inches	Estimated Trunks and Cases
Piccolo	3	60	6	18	360	
Flute	5	192	11	55	2112	
Oboe	5	416	4	20	1664	
English Horn	7	875	1	7	875	
Bassoons	20	1620	4	80	6480	
Bb and Eb Clarinets	10	896	23	230	20608	
Alto Clarinet	12	810	3	36	2430	
Bass Clarinet	15	2400	4	60	9600	
Contrabass Clarinet	40	4096	3	120	12288	
Alto Saxophone	15	1620	4	60	6480	
Tenor Saxophone	20	3328	2	40	6656	
Baritone Saxophone	30	8448	1	30	8448	
Cornet	12	1584	8	96	12672	
Trumpet	12	1584	7	84	11088	
Fluegelhorn	12	1584	3	36	4752	
French Horn	18	5712	8	144	45596	
Euphonium	20	8100	4	80	32400	
Trombone	18	4752	8	146	33264	
Trunks for Instruments Above	80	Above	12	960	Above	12 (for all above)
Tuba	70	19950	6	420	119700	6
String Bass	125	65280	1	125	65280	1
Music Trunks	200	20736	3	600	62208	3
Folding Music Stands	2.5	12768	80	200	25536	2
Podium/Director Stand	75	9000	1	75	9000	1
Mute Case	30	6851	1	30	6851	1
Snare Drums	25	3610	4	100	14440	1
Field Drum	17	5415	1	17	5415	1
Bass Drum and Gong	65 20	31768	1 1	65 20	31768	1
23" Tympani (w/ cover)	140	29160	1	140	29160	1
25" Tympani	150	36000	1	150	36000	1
28" Tympani	160	43560	1	160	43560	1
30" Tympani	170	51840	1	170	51840	1

Table 1- Continued

Drum Set	100	14400 14400 5700	3	100	34560	3
Accessory Case	150	12768	1	150	12763	1
Bells	27	1800	1	27	1800	
Xylophone	25	3366	1	25	3366	
Chimes	175	18496	1	175	18496	3
Vibraharp #1	70	16320	1	70	16320	1
Vibraharp #2	20	4000	1	20	4000	1
Vibraharp #3	60	5160	1	60	5160	1
Marimba #1	60	8280	1	60	8280	1
Marimba #2	100	10240	1	100	10240	1
Uniforms	5	10240	80	400	10240	1
Wardrobe Trunks (men)	80	21120	4	320	84480	4
Wardrobe Trunks (women)	80	31680	2	160	63360	2
Medical Supplies	40	6048	2	80	12096	2
Miscellaneous (Typewriter, Photography Equip.)	80	9600	1	80	9600	1
Souvenir Gift Trunk Giveaway Presents	100	8640	1	100	8640	1
Totals				6,501 pounds	1,011,697 585 cu/ft	54

All of these instruments, uniforms and supplies had to be transported, not only to Europe, but around Europe and Russia as well. Without protection, the daily wear and tear on these instruments would be devastating. To help protect the equipment, Ebbs was in contact with Jimmie's Trunk Market in New York City. This company was well respected and when Ebbs had contacted them, they had just sent a shipment of trunks to a traveling production of "Hello, Dolly."³³⁴

³³⁴ Frederick C. Ebbs, Iowa City, to Jimmie's Trunk Market, New York, 30 November 1965, personal archives of Frederick C. Ebbs, Austin, TX.

The estimated costs for the trunks that the Iowa Band was attempting to secure were between \$50 and \$60 each, and there were specific requirements that Ebbs was hoping to include.

All trunks are to be painted black and I would prefer them to have the same locks so that one key will open any of them. If this is impossible, then perhaps all wardrobe trunks could have the same locks, and all instrument trunks the same locks. I would like to get away from a different key for each trunk if at all possible.

Feel free to ship a few at a time. I am anticipating needing a few more, but I will get the instruments fitted into these and then I can tell just how many more are needed. I will appreciate getting some instrument trunks as soon as possible in order to get started on the fitting.³³⁵

Mr. Ebbs' specific order from Jimmie's Trunk Market at this time was for the following:³³⁶

6 or 7 Wardrobe Trunks

3 or 4 Men's Wardrobe Trunks

Hangers on both sides – enough trunks for 60 uniforms.

1 or 2 Women's Dresses Trunks

32 Dresses, knee length, tallest girl is 6' – trunk should be able to hold dresses 46" long.

1 Personal Wardrobe Trunk

Drawers on one side – hangers on other side.

10 Instrument Trunks

These can be various sizes:

20 x 30 x 56

28 x 29 x 40, etc.

I plan to put wooden strips on the insides which will hold 3-ply wooden "trays" to which instruments are strapped.

2 Music Trunks (approximately 22 x 18.5 x 42)

Something like footlockers, only deeper.

³³⁵ Frederick C. Ebbs, Iowa City, to Jimmie's Trunk Market, New York, 30 November 1965, personal archives of Frederick C. Ebbs, Austin, TX.

³³⁶ Ibid.

The estimated value of the student owned equipment on this trip was \$30,000 while the estimated value of school owned equipment was \$40,000. These trunks were of utmost importance to the success of the tour and their cost was well worth the investment.

The timpani posed a unique problem. These were, by far, the largest instruments being taken, and since they could not be disassembled into smaller containers, the trunks were going to be very large. To help combat this, Ebbs contacted United Rawhide Manufacturing Company to look into the possibility of getting custom made padded bags to transport the timpani. A sketch was included to assist in the determination of the feasibility of such a request.

The response from United Rawhide Manufacturing was a positive one.

Thank you for your letter...and sketch of the tympani and padded bag, along with your helpful suggestions. I am sure that we will be able to make the type of bag that will be suitable for your trip. Would you please let me know how many of these bags you would like? I will be contacting Mr. Ludwig, Jr. for the tympani to be used as a form, and if we should need any additional information, I will let you know.³³⁷

Mr. Ebbs was very grateful for the news and sent a reply with more specific wants.

Many thanks for the letter saying that you are sure you can make the zipper bags. I'm indeed happy that you can do it since it will save us a lot of weight and space and still give us good protection for the instruments.

We will need four padded bags similar to the sketch I included in the previous letter and I might add that there are four different sizes of tympani so you may need all four for forms. Also, there probably should be some arrangement made to padlock the zippers.³³⁸

³³⁷ S. Palansky, Chicago, to Frederick Ebbs, Iowa City, 8 November, 1965, personal archives of Frederick C. Ebbs, Austin, TX.

³³⁸ Frederick C. Ebbs, Iowa City, to S. Palansky, Chicago, 23 November 1965, personal archives of Frederick C. Ebbs, Austin, TX.

Four padded bags were manufactured at a cost of \$765. The bags would eventually demonstrate the effectiveness of their design when two of them were placed in bus seats to help create more room in the cargo area while traveling in Europe.

On November 12, 1965, Max Hawkins, manager of the Iowa Band tour, sent a notice to Miss Irene Carstones at the Bureau of Educational and Cultural Affairs within the Department of State. This notice served to inform the Department that seventy-seven DS-939 forms filled out by members of The University of Iowa Band tour group had been sent. These forms represented seventy performers, six of the official party and one unofficial member.³³⁹

At the time this letter was sent, the audition process had not been completed and it assured Miss Carstones that “as soon as who they will be has been determined, we will send to you DS-939 forms on eighteen additional performers and one more member of the official party.”³⁴⁰

It was around this time that the first problems with the tour planning began to emerge. Mr. Charles Ellison sent an informal survey to Fred Ebbs to see what he felt about the possibility of delaying the tour for a month or two and leaving later in the semester.

This was a major problem which Mr. Ebbs addressed in a letter dated November 14, 1965.

³³⁹ Max S. Hawkins, Iowa City, to Irene Carstones, Washington, D.C., 12 November 1965, personal archives of Frederick C. Ebbs, Austin, TX.

³⁴⁰ Ibid.

I've talked to Mr. Voxman and other school officials about the band leaving later in the semester and perhaps running the tour further into the spring or summer and I bump into these problems:

1. Dormitory and other Rental Contracts. All students, whether housed in the dormitories or private homes must sign a contract for the school year.
2. Rehearsal facilities for the Tour Band. When the second semester starts...the tour band will be a separate organization apart from the regularly scheduled classes. Our...very presence will conflict with the other classes and...rehearsals.
3. The idea of sending the band members home for a month or two and then leaving is not practical since we would not be rehearsing.
4. The University of Iowa is on a semester schedule. It is impossible for the students to attend classes for six or eight weeks, be gone for eight weeks or more and get any kind of credit for courses.
5. Many students (and professors) have already rearranged their schedules for this trip by attending summer school, rescheduling second semester courses into the first semester, and even doing some private tutoring in a few cases to permit a few students to graduate at the end of this semester.

We could safely postpone it to February 21 and perhaps even to the 26th or 27th, but things would get "rocky" around here if it went beyond that.³⁴¹

In the meantime plans for the tour continued in Iowa City. Mr. Ebbs contacted Ostwald, Inc. for the purpose of procuring uniforms for the band. These uniforms would be custom made for the band members to ensure that the band would look its best while traveling and appearing in public. The cost of the uniform would be \$40 for the jacket and trouser or jacket and skirt.

For their travels, the students will wear navy blue blazers bearing a red, white and blue emblem. About four inches in diameter, the emblem carries the words United States Cultural Presentations, and symbols of the cultural programs sponsored by the State Department abroad. With the blazers, men in the band will wear trousers of Cambridge-gray wool serge. Coeds will wear skirts of the same material. Fashioned from a woolen fabric in a special weave which resists soil and wrinkles, the travel uniforms are being supplied by the State Department. For concert appearances, men in the band will wear the group's regular formal concert uniforms of dark navy blue whipcord. Coeds in the group are having uniform two-piece dresses of black wool jersey made for tour concerts.³⁴²

³⁴¹ Frederick, C. Ebbs, Iowa City, to Charles Ellison, Washington, D.C., 14 November 1965, personal archives of Frederick C. Ebbs, Austin, TX.

Max Hawkins continued his tremendous work behind the scenes. On November 16, 1965, he sent a memo to Fred Ebbs and those traveling on the tour concerning deadlines as they related to passports. The date for passport photos to be taken was set for November 23 from 2:00 P.M. to 4:00 P.M. at the University Photographic Service.³⁴³ These photos were to arrive in the band office by December 2, and the proper application for the passports was to be completed by all travelers no later than December 7.³⁴⁴

As Thanksgiving drew near, Fred Ebbs submitted four potential programs to be performed while on tour. This was done at the request of the State Department to be approved by the Cultural Exchange Committee. For Mr. Ebbs, this was a very trying and frustrating endeavor. In his reflections upon returning from the tour he recounts:

Four tentative programs were submitted for committee approval around Thanksgiving time. Changes were made and four more programs submitted. I am still mystified as to why the number was four since we played no more than one concert in each city visited in Western Europe and no more than two in the Russian cities. I feel a great deal of time was wasted in planning and rehearsing numbers which were never used. Two finalized programs were sent to the State Department in early February. However all along the tour route one of the four programs would show up or excerpts from all four were selected and made up into a program by some local person. Even after we had used two basic programs throughout most of Western Europe we were again greeted with four programs in Russia.³⁴⁵

³⁴² "Iowa's Musical Ambassadors Prepare for February Journey to Europe," *Iowa City Press Citizen*, 13 December 1965.

³⁴³ Max S. Hawkins, Iowa City, to Frederick Ebbs and Members of Iowa Symphony Band Tour, Iowa City, 16 November 1965, personal archives of Frederick C. Ebbs, Austin, TX.

³⁴⁴ *Ibid.*

³⁴⁵ Personal notes of pre-tour reflections by Frederick Ebbs, personal archives of Frederick C. Ebbs, Austin, TX.

The four proposed concerts submitted by Ebbs were:

Concert #1

<u>Title</u>	<u>Composer/Arranger</u>	<u>Publisher</u>
Festive Overture, Op. 96	Shostakovich/Hunsberger	Leeds
Royal Fireworks Music	Handel/Sartorius	Music Press
Overture/Bourree/Minuet/Allegro		
Chanson du Forestier (Horn Solo)	Balay	Leduc
Variations on a Mediaeval Tune	Dello Joio	Marks
Intermission		
Incantation and Dance	Chance	B & H
Meditation for Concert Band	Schuller	Associated
Carioca (Tuba Solo)	Youmans/Davis	Chappell
Cowboy Rhapsody	Gould	Mills
March, Op. 99	Prokofieff/Yoder	Leeds
Barnum and Bailey's Favorite	King	Barnhouse

Concert #2

<u>Title</u>	<u>Composer/Arranger</u>	<u>Publisher</u>
Oberon Overture	von Weber/Godfrey	Chapell
Miniature Set for Band	White	Shawnee
La Fiesta Mexicana	Reed, H.O.	Mills
Intermission		
La Procession du Rocio	Turina/Reed, A.	F. Columbo
Concertino for Percussion and Band	Williams	S.-Birchard
Symphony No. 2 – Nordic	Hanson/Maddy	Fischer
Andante teneremente		
Russian Legend	Nelhybel	Manuscript
(or) Selections of "West Side Story"	Bernstein/Duthoit	Schirmer
Colonel Bogey March	Alford, K.	B & H
A Step Ahead March	Alford, H.	Hansen

Concert #3

<u>Title</u>	<u>Composer/Arranger</u>	<u>Publisher</u>
St. Lawrence Suite	Gould	Chappell
Overture for Band	Mendelssohn/Greissle	Schirmer
Sebastian Ballet Excerpts	Menotti/Lang	F. Columbo
Escapades – Suite for Band	Latham	Manuscript
Theme and Fantasies	Russell	Marks
Intermission		
Toccata	Frescobaldi/Slocum	Mills
Concert Solo No. 6 (Flute Solo)	Demersseman	Leduc
Variations on a Shaker Melody	Copland	B & H
Selections from "Porgy and Bess"	Gershwin/Bennett	Chappell
Iowa March	Goldman, E.F.	Fischer
His Honor March	Fillmore	Fischer

Concert #4		
<u>Title</u>	<u>Composer/Arranger</u>	<u>Publisher</u>
Celebration Overture	Creston	Shawnee
Concerto for Two Trumpets	Vivaldi/Reed	F. Columbo
Lincolnshire Posy	Grainger	Schott
Divertimento	Persichetti	Presser
Fiesta de Pacifico	Nixon	B & H
Intermission		
Adagio and Allegro	Nelhybel	Manuscript
Symphony No. 3 – Adagio	Giannini	F. Columbo
(or) When Jesus Wept	Schuman	Presser
Festival – '64	Hervig	Manuscript
(or) Somersault	Smith	Frank
Overture to “Candide”	Bernstein/Beeler	Schirmer
(or) Selections of “West Side Story”	Bernstein/Duthoit	Schirmer
Fairest of the Fair March	Sousa	Church
National Emblem	Bagley	Fischer

The proposed encores, including marches that were already contained on the submitted programs were:

Marches

Alexander	The Southerner
Alford, H.	A Step Ahead
	Law and Order
Alford, K.	Colonel Bogey
Bagley	National Emblem
Belsterling	March of the Steel Men
Fillmore	Americans We
	His Honor
	Klaxon
Golman, E.F.	Chimes of Liberty
	Golden Gate
	Iowa
	On the Mall
Goldman, R.F.	The Foundation
King	Barnum and Bailey's Favorite
	Emblem of Freedom
	The Goldman Band
Sousa	The Diplomat
	Fairest of the Fair
	Hands Across the Sea
	Nobles of the Mystic Shrine
	Stars and Stripes Forever

	Washington Post
Van Doren	Men of Iowa
Willson	76 Trombones
Williams, C.	Sinfonians
<u>National Marches</u>	
Austria	Radetzky
Czechoslovakia	Castaldo
Germany	Old Comrades
Norway	Valdres
Italy	Inglesina
Russia	Opus 99
	Procession of the Nobles
Spain	Gerona

Other Encores

Battle Hymn of the Republic (Gould)
 Dixie (Gould)
 Beguine for Band
 Blue Tail Fly (Grundman)
 Candide Overture
 Cornet Carillon
 Danza Final (Ginastera)
 Doodletown Fifers
 Django
 Fandango
 Five American Folk Songs (Siegmeister)
 The Flea (Multiple Flute Solo)
 Flight of the Bumblebee
 Hello, Dolly
 Italian Polka (Rachmaninoff)
 Jeannie with the Light Brown Hair
 Red Sombrero
 Selections from "Mary Poppins"
 Selections from "My Fair Lady"
 Uncle Walt's Waltz

Russian Encores

Comedian's Gallop
 The Great Gate of Kiev
 Polka from "The Golden Age"
 Polonaise from "Christmas Night"
 Russian Folk Songs (Kossakowski)
 Ukrainian Folk Songs (Kossakowski)
 Red Cavalry
 Russian Sailor's Dance

Saber Dance

Alternate numbers that were under consideration were:

Bach	Prelude and Fugue in g-minor
Bennett, R.R.	Symphonic Songs Suite of Old American Dances
Borodin	Symphony No. 2, Movement I
Copland	Emblems
Dahl	Sinfonietta
D'Albert	Improvigator Overture
Grainger	Irish Tune from County Derry Shepherd's Hey
Handel	The Gods Go A-Begging
Hermann	North Sea Overture
Holst	First Suite in E-flat Second Suite in F
Jager	Symphony for Band
Jenkins	Cuernavaca
Kirk	Aylesford Variations
Latham	Three Chorale Preludes
Mourssorgsky	Coronation Scene
Nixon	Reflections
Schuman	Chester Overture
Shostakovich	Symphony No. 5 – Finale
Wagner	Trauersinfonie
Work	Driftwood Patterns ³⁴⁶

Ebbs was also required to submit staging specifications for the group. These specifications would assist planners in finding appropriate facilities to showcase the Iowa Band.

Ebbs requested a stage of 32' x 50' or larger, but conceded that the band could fit onto a 29' x 46' if absolutely necessary. He felt very strongly that if the dimensions went any smaller than this, the number of players in the ensemble would have to be reduced to fit the necessary equipment and personnel on stage.

³⁴⁶ Copies of repertoire submissions for European tour, personal archives of Frederick C. Ebbs, Austin, TX.

The lighting request was simply to provide ample lighting to allow the members to read their music. The only concern seemed to be such extra lighting as footlights or spotlights that “may interfere with the vision of the bandsmen while performing.”³⁴⁷

Optimal temperature was listed as 70 degrees Fahrenheit, but acceptable temperatures ranged from 68 degrees to 78 degrees onstage. In addition, access to electrical outlets on the left side and center rear of the band were a necessity.

In order for the full complement of band members to take the stage, it would be necessary to have 95 chairs. The hope was to have 95 straight back chairs, but Ebbs conceded that quality folding chairs would be acceptable.

The University of Iowa Band was a large contingent and adequate dressing space was needed. Fred Ebbs requested his own dressing room and he also requested one for his assistant director, Warren Hattfield. In addition, they would need adequate changing facilities for all 60 men and 30 women in the band proper.

To facilitate the massive amount of equipment that the band was traveling with, there would have to be plenty of backstage space or appropriate storage space to house all 45 trunks Ebbs estimated bringing. Also, Ebbs asked that the hall be available for set-up and rehearsal no less than five hours before the concert.

These requests were made in late November of 1965, around the time the United States and the Soviet Union entered into negotiations for a new cultural exchange agreement. These agreements were negotiated for a two-year term, but this new one contained more friction than usual.

³⁴⁷ Stage specification information sheet, personal archives of Frederick C. Ebbs, Austin, TX.

The present agreement expires December 31. The next agreement, if it is concluded, will be the fifth two-year agreement since the official cultural exchanges began in 1958. The war in Viet Nam is placing strains on relations between the two countries, but both sides apparently are willing to keep the war from disrupting the cultural, scientific and other exchanges which have proved valuable to both sides.³⁴⁸

As these negotiations stretched far past what was expected, all involved at The University of Iowa became more and more concerned. By the Christmas holiday break of 1965, the band still did not possess an itinerary. To make matters even more unsettling, there was speculation that the tour could be canceled altogether.

All the work is being done with the knowledge that two other State Department sponsored groups scheduled to perform in Russia this year, "Hello Dolly", and the Roger Wagner Chorale, have been canceled with no reasons given by Russia.³⁴⁹

When asked if he believed the rumors to be true, Ebbs replied, "there's a good chance we could get cancelled."³⁵⁰ He continued to be optimistic and felt that the tour would continue barring any major political crisis erupting.³⁵¹

To alleviate fears, the State Department indicated to Ebbs that should the Soviets cancel the Russian tour, the State Department was prepared to reschedule the tour for

³⁴⁸ "Exchange With Russia," *The Des Moines Register*, 23 November 1965.

³⁴⁹ Phyllis Fleming, "Iowa U. Band's Big Trip," *Cedar Rapids Gazette*, 12 December 1965.

³⁵⁰ *Ibid.*

³⁵¹ *Ibid.*

Western Europe instead.³⁵² This was met with optimistic enthusiasm from Ebbs. “I’d really like to go to Spain and Portugal. I think that would be a gas.”³⁵³

As time passed, it became increasingly clear that traveling to the U.S.S.R. was becoming less likely to occur. Although negotiations would continue, even after the band left the United States, alternate plans were developed and it was agreed that the band would participate in an extended tour of Western Europe.

On January 20 and 21, 1966, the band performed a sampling of their tour repertoire at the Iowa Memorial Union in a pair of standing room only concerts. The first concert program contained the following selections:

Festive Overture, Op. 96.....	Shostakovich~Hunsberger
Royal Fireworks Music.....	Handel~Sartorius
Chanson du Forestier – Solo French Horn.....	Balay~Gates
Theme and Fantasia.....	Russell
Incantation and Dance.....	Chance
Variation on a Shaker Melody.....	Copland
Carioca – Tuba Solo.....	Youmans~Davis
Cowboy Rhapsody.....	Gould
The Thunderer March.....	Sousa

The horn soloist for the tour was John Cryder, a third year student from Plainfield, Illinois. Mr. Cryder would eventually earn his doctorate and go on to teach horn at James Madison University until his retirement in 2001. The tuba soloist on tour was David Martin, a fourth year student from Mason City.

The Friday, January 21, 1966 concert contained the following repertoire:

Celebration Overture, Op. 61.....	Creston
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³⁵² Phyllis Fleming, “Iowa U. Band’s Big Trip,” *Cedar Rapids Gazette*, 12 December 1965.

³⁵³ Ibid.

Concerto for Two Trumpets.....	Vivaldi~A. Reed
La Fiesta Mexicana-Mexican Folk Song Rhapsody.....	H.O. Reed
Escapades Suite.....	Latham
Serenade – Solo for Flute.....	Hanson~Gates
Meditation for Band.....	Schuller
Selections from “Porgy and Bess”.....	Gershwin~Bennett
Colonel Bogey.....	Alfred

The trumpet duet was actually performed by a trumpet sextet of Stephen Wright and James Kluesner, Richard Bogenrief and Michael Pollitz, and Gary Huxford and Kedric Edlund. The flute soloist was Penelope Peterson, a fourth year student from Mason City. Dr. Peterson eventually went on to win four national music competitions and teach flute at George Washington University, Eastern Michigan University, and The University of Michigan.

Shortly after these concerts, the tour itinerary was made official. The tour of Russia had been removed and a new tour of Western Europe had, indeed, been implemented. The tour was to last approximately eight weeks, from February 12, 1965 to April 10, 1965. In a letter home to family members, Fred Ebbs tried to shed some light on the tour developments thus far.

As you know, the original tour plans sent the band into the Soviet Union for five weeks and in various satellite countries for another five weeks. These plans gradually faded as relative communications from the Iron Curtain countries dwindled and finally ceased. When it became apparent that this was not to be, the State Department undertook the herculean task of rescheduling the entire tour in Western Europe and although the itinerary is not completely finalized, the countries include Portugal, Belgium, Luxembourg, West Germany (and Berlin), Austria, Spain, and Great Britain – in that order.³⁵⁴

With the tour beginning to truly take shape, little details began to emerge. Trunks needed to be organized, gifts from the university needed to be packed and band members

³⁵⁴ Frederick C. Ebbs, Iowa City, to Parents of Tour Band Students, 10 February 1966, personal archives of Frederick C. Ebbs, Austin, TX.

needed to begin planning what they were going to take. A list was distributed to all tour participants. The note from Mr. Ebbs at the top of this list stated:

The list of...items are suggested except for a few marked * which are required. The itinerary makes demands for considerable and rapid movement by surface and air. Please remember that you will be limited to 44 pounds, so confine your baggage to a minimum number of pieces but give due consideration to vital necessities. The following clothes list is specifically for men and the women will have to make their own substitutions.³⁵⁵

Clothes

One suit – dark in color
 One or two pair of slacks, medium gray. Blazer and slacks (furnished by band)
 One winter overcoat, preferably with a zip-in lining
 One raincoat (you can combine these two items in a “London Fog” coat)
 *Two pairs of black leather shoes (not loafers – one for concert, one for street)
 One pair of shoe rubbers – not low cut
 One woolen sweater
 One pair woolen gloves
 One woolen muffler (scarf)
 One pair ear muffs
 Black beret – (?)
 Belt (black)
 Uniform (provided by band)
 Suspenders
 Neckties (maximum of 4)
 *2 Black Bow Ties (medium width)
 1 pair woolen or flannel (optional) pajamas
 1 pair wash and wear pajamas
 5 white wash and wear drip-dry shirts
 *4 or 5 black socks, no colored (at least one pair of knee length)
 4 pair of wash and wear underwear
 1 pair woolen or “thermal” underwear
 6 “Fast dry” handkerchiefs

Toilet Articles

Toothpaste
 Toothbrush
 Shaving cream
 Razor blades, Razor (electric razor must have converter).
 Deoderant

³⁵⁵ Suggestions concerning wardrobe and miscellaneous items to be taken on tour, personal archives of Frederick C. Ebbs, Austin, TX.

Comb
 Clothes Brush
 Soap – several bars
 Detergent for laundry
 Pocket Kleenex – several packages
 Towel, Wash Rag

Miscellaneous

*One alarm clock
 *Johnson Shoe Polish Kit
 Ball Point Pen (with refills) or Pencils
 Waring Travel Iron
 Flight Bag (toilet articles, pajamas, etc. – everything you need to live)
 Jiffy Towels
 *Braided Rubber Clothesline (6' or 8')
 *Inflatable Hangers
 Luggage – Samsonite is good (no “soft bag” or “fold over” types).
 Camera and film

Travel Items

Passport
 Visa
 Traveler's Checks
 University Identification (ID)

Personal Souvenirs (Giveaway Items)

Snapshots
 Post Cards (Old Capitol, etc.)
 Iowa Pennants, etc.

Items Not to be Taken

Jewelry of any Value
 Drivers License
 Large amount of currency
 Fancy Hats

The full contingent of tour personnel had now been made official, and accompanying the band to Europe would be numerous individuals to assist with the tour's success. Ruth Ebbs, wife of Fred Ebbs, would serve as the tour secretary and wardrobe supervisor. Max S. Hawkins, as mentioned above, was director of field activities for The University of Iowa and served as the band's business manager. Dr.

order to prepare the students for their mission of increasing understanding and friendliness between the United States and people they will meet abroad.³⁵⁸

Before the band members could board the bus to travel to the airport, all members of the band had to submit a liability waiver. If the student was still considered to be a minor, the parent or guardian had to submit a waiver on behalf of the student. The waiver stated the following:

I consider the insurance provided for the tour to be fair and reasonable and therefore agree to bring no claim of any kind against the Government, The University of Iowa, the officials of The University of Iowa, or any of them, for loss of life or any bodily injury...or for any loss or damage to personal property incurred in the course of...participation in this tour.³⁵⁹

As the final days approached before departure, a manifest of all equipment was submitted for customs. The final total weight of all transported equipment and supplies came to 7,261 lbs. or 3,293 kilograms. The official manifest for the 40 trunks and cases taken on tour reads as follows:³⁶⁰

Trunk #1 – 44” x 28” x 26” Weight: 300 lbs.

<u>Instrument</u>	<u>Make</u>	<u>Ser. No.</u>	<u>Owner</u>	<u>Age</u>
Bb Clarinet	Buffett	82156	Angell	6 months
Bb Clarinet	LeBlanc	19633	Dresser	2 years
Bb Clarinet	Selmer	30669	Puhl	8 years
Bb Clarinet	Selmer	Q7951	Zinn	10 years
Bb Clarinet	Buffett	81565	Grifhorst	4 months
Bb Clarinet	LeBlanc	19966	Hunt	1 year

³⁵⁸ “Iowa’s Musical Ambassadors Prepare for February Journey to Europe,” *Iowa City Press Citizen*, 13 December 1965.

³⁵⁹ Liability Waiver, personal archives of Frederick C. Ebbs, Austin, Texas.

³⁶⁰ Manifest of Instruments Equipment and Uniforms for Western European Tour, personal archives of Frederick C. Ebbs, Austin, TX.

Bb Clarinet	Buffett	66827	Schmitt	3 years
Bb Clarinet	Selmer	26569	Flowers	12 years
Bb Clarinet	LeBlanc	18864	Mallett	3 years
Bb Clarinet	Selmer	T0553	Young	3 years
Bb Clarinet	Selmer	50867	Beckman	6 years
Bb Clarinet	Buffett	F73250	McComas	2 years
Bb Clarinet	Buffett	63724	Kahrl	5 years
Bb Clarinet	Selmer	R8820	Laughton	5 years
Bb Clarinet	Buffett	57739	Leslie	5 years
Bb Clarinet	LeBlanc	15935	Linton	4 years
Bb Clarinet	Buffett	49049	McLothlin	9 years
Bb Clarinet	Selmer	Q2625	Petersen	9 years
Bb Clarinet	Buffett	69745	Holt	3 years
Eb Clarinet	Selmer	51840	Holt	5 years
Oboe	Loree	AU90	Neuchterlein	10 years
Oboe	Lucerne	3-669	Ziesman	1 year
Oboe	Gordet	1018	Parkinson	3 years
English Horn	Chauret	BW 278	Parkinson	5 years
Piccolo	Haynes	5371	Forst	3 years
Piccolo	Haynes	20457	Cervený	1 month
Piccolo	Artley	466	Miller	4 years
Piccolo	Artley	350	Forst	1 year
Flute	Haynes	34533	Peterson	1 month
Flute	Haynes	28560	Young	5 years
Flute	Haynes	30294	Dockendorf	5 years
Flute	Haynes	28880	Cervený	4 years
Flute	Haynes	32336	Miller	1 year
Flute	Haynes	29268	Forst	6 years
Flute	Haynes	29435	Biebesheimer	6 years
Flute	Gemeinhardt	208679	Bergstresser	1 year
Flute	Haynes	28208	Magee	4 years
Flute	Haynes	32667	Holan	3 years
Flute	Haynes	19969	Ebbs	4 years
Eb Clarinet	Selmer	Q1177	McGlothlin	6 years
Alto Flute	Artley	1429941	Dockenforf	10 years
5 Dance Band Stands				

Trunk #2 – 44” x 28” x 26” Weight: 224 lbs.

<u>Instrument</u>	<u>Make</u>	<u>Ser. No.</u>	<u>Owner</u>	<u>Age</u>
Trombone	Conn	E-99401	Anderson	new
Trombone	Conn	E-91336	Barkey	new
Trombone	Reynolds	71361	Kehrberg	1 year
Bassoon	Polisi	510	Trotter	new
Trombone	Bach	6914	Iverson	2 years
Trombone	Conn	E20708	Coffin	2 years

Trombone	Conn	H07861	Nolte	new
Trombone	Conn	E82409	Kuentzel	new

Trunk #3 – 44” x 28” x 26” Weight: 245 lbs.

<u>Instrument</u>	<u>Make</u>	<u>Ser. No.</u>	<u>Owner</u>	<u>Age</u>
Alto Sax	Selmer	37179	Kuhn	8 years
Alto Sax	Selmer	M53266	Laughton	8 years
Alto Sax	Selmer	M60790	Holtz	8 years
Alto Sax	LeBlanc	13087	Howell	5 years
Tenor Sax	Martin	202183	Zinn	8 years
Tenor Sax	King	402768	Young	1 year
Soprano Sax	Conn	M187793L	Holtz	12 years
Bass Clarinet	LeBlanc	6635	Extra	5 years
Alto Clarinet	LeBlanc	3204	Extra	6 years
1 Box of Dance Band Stands				

Trunk #4 – 44” x 28” x 26” Weight: 196 lbs.

<u>Instrument</u>	<u>Make</u>	<u>Ser. No.</u>	<u>Owner</u>	<u>Age</u>
French Horn	Holton	351874	Mann	3 years
French Horn	Holton	344692	Butler	3 years
French Horn	Reynolds	72329	Girvan	2 years
French Horn	Reynolds	72331	Haupt	2 years
Cornet	Bach	16030	Grulke	3 years
Cornet	Bach	23384	Pollitz	3 years
Cornet	Bach	18900	Entwhistle	3 years
Cornet	Olds	425005	Thorsen	3 years

Trunk #5 – 44” x 28” x 26” Weight: 182 lbs.

<u>Instrument</u>	<u>Make</u>	<u>Ser. No.</u>	<u>Owner</u>	<u>Age</u>
French Horn	Conn	786177	Cryder	8 years
French Horn	Cruspe	47	Anderson	15 years
French Horn	Conn	872387	Piersol	9 years
French Horn	Conn	302725	Ebbs	20 years
Bassoon	Fox	352	Liehr	5 years
Bassoon	Polisi	293	Junkunc	2 years

Trunk #6 – 52” x 24” x 29” Weight: 227 lbs.

Dance Drum Set –

1. Misc. Case – Stands and cymbals and accessories	Schneider	1 year
2. Bass Drum	Schneider	1 year
3. Tom Tom	Schneider	1 year
4. Snare Drum	Schneider	1 year

BBb Contra Bass Clarinet LeBlanc 1395 Flora new

Trunk #7 – 44” x 26” x 27” Weight: 236 lbs.

<u>Instrument</u>	<u>Make</u>	<u>Ser. No.</u>	<u>Owner</u>	<u>Age</u>
Eb Contra Clarinet	Selmer	R540	Flora	6 years
Eb Contra Clarinet	Selmer	Q275	Smith	5 years
Chime Case #2 (wheels)				
Eb Alto Clarinet	LeBlanc	4101	Traughton	6 years
Eb Alto Clarinet	LeBlanc	3954	Vander Welt	6 years
1 Box of Dance Band Stands				

Trunk #8 – 44” x 25” x 31” Weight: 196 lbs.

<u>Instrument</u>	<u>Make</u>	<u>Ser. No.</u>	<u>Owner</u>	<u>Age</u>
Baritone	Besson	283534	Wanless	2 years
Baritone	Besson	248350	Brown	5 years
Baritone	Besson	284134	Butler	new
Baritone	Besson	352322	Roussell	5 years
Tenor Sax	Conn	C42443	Bridge	1 year

Trunk #9 – 43 ½” x 25” x 29” Weight: 202 lbs.

<u>Instrument</u>	<u>Make</u>	<u>Ser. No.</u>	<u>Owner</u>	<u>Age</u>
Baritone	Besson	283534	extra	5 years
Trombone	Conn	973870	Butler	3 years
Bass Clarinet	LeBlanc	8081	Steil	5 years
Bass Clarinet	LeBlanc	7262	West	3 years
Bass Clarinet	LeBlanc	7986	Newport	3 years
Baritone Sax	Conn	E351989L	Wilson	6 years

Trunk #10 (Percussion) – 52” x 24” x 26” Weight: 251 lbs.

Chime Braces in Case #1		6 years
4 Crash Cymbals 15”		2 years
4 Crash Cymbals 18”		2 years
1 Suspended Cymbal 22”		1 year
2 Tambourines		2 years
2 Sus. Cymbals 14” and 15”		1 year
Assorted Tympani Sticks		new
Bass Drum and Gong Beaters		new
6 Triangle Beaters, 2 triangles and clips		new
4 chime mallets		new
2 Timbales		4 years
4 Tom Toms		4 years
5 Temple Blocks		new

Spare Drum Heads	new
Assorted Sticks and Parts	new

Trunk #11 (Percussion) – 52” x 24” x 26” Weight: 251 lbs.

Assorted Vibe, Marimba and Bell Mallets	new
Gold Ludwig Super Snare Drum	25 years
Silver Ludwig Super Snare Drum	5 years
All Drum and Cymbal Stands (9)	4 years
Field Drum – Ludwig	12 years
Musser Vibe Bars	1 year
Bongos – Premier	5 years
2 Pair of Castanets	4 years
2 Pair of Mancas	new
1 Pair of Claves	new
1 Guiro	4 years
2 Woodblocks	new
2 Wood Whips	new

Trunk #12 – 42” x 26” x 42” Weight: 207 ½ lbs.

Bass Drum and Stand	new
Gong and Stand	new

Trunk #13 – 60” x 29” x 30” Weight: 248 lbs.

1 Conductor’s Stand
 1 Celeste Stand
 1 Bell Stand

<u>Instrument</u>	<u>Make</u>	<u>Ser. No.</u>	<u>Owner</u>	<u>Age</u>
Tuba	King	331882	Bowlin	3 years

Trunk #14 – 60” x 23” x 30” Weight: 200 lbs.

<u>Instrument</u>	<u>Make</u>	<u>Ser. No.</u>	<u>Owner</u>	<u>Age</u>
4 Valve Tuba	King	390387	Johnson	4 years
Bb Clarinet	LeBlanc	12969	Jacobs	4 years
Cornet	Bach	17881L	Bogenrief	5 years
Trumpet	Berge	5792	Bogenrief	new
Cornet	Bach	15786	Huxford	5 years
Trumpet	Berge	5771	Huxford	new

Trunk #15 – 43 ½” x 29” x 23 ½” Weight: 138 ½ lbs.

<u>Instrument</u>	<u>Make</u>	<u>Ser. No.</u>	<u>Owner</u>	<u>Age</u>
Tuba	Holton	401207	McCurdy	New

Trunk #16 – 43 ½” x 29” x 23 ½” Weight: 139 lbs.

<u>Instrument</u>	<u>Make</u>	<u>Ser. No.</u>	<u>Owner</u>	<u>Age</u>
Tuba	Holton	401208	Krueger	new

Trunk #17 – 43 ½” x 29” x 23 ½” Weight: 140 lbs.

<u>Instrument</u>	<u>Make</u>	<u>Ser. No.</u>	<u>Owner</u>	<u>Age</u>
Tuba	Holton	393725	Martin	new

Trunk #18 – 44” x 26” x 31” Weight: 253 lbs.

<u>Instrument</u>	<u>Make</u>	<u>Ser. No.</u>	<u>Owner</u>	<u>Age</u>
Trumpet	Berge	5294	Edlund	1 year
Trumpet	Getzen	SK666	Henly	new
Trumpet	Berge	5768	Kluesner	new
Trumpet	Bach	15825	Pollitz	4 years
Trumpet	Berge	4829	Wright	4 years
Cornet	Bach	14923	Whitlock	5 years
1 Strobe Tuner				
3 Dance Band Stands				
6 Tempo Tuners (gifts)				
50 Show Books (gifts)				

Trunk #19 – 36” x 36” x 16” Weight: 194 lbs.

Conductor's Podium				new
Musser Xylophone				new
Musser Bells				new
6 Work Jackets				

Trunk #20 – 33 ½” x 23” x 27” Weight: 132 lbs.

<u>Instrument</u>	<u>Make</u>	<u>Ser. No.</u>	<u>Owner</u>	<u>Age</u>
String Bass	Framus		Martin	6 years

Trunk #21 – 39” x 22” x 26 ½” Weight: 156 lbs.

13 Manhasset Stands				new
1 Dolly				new

Case #22 – 28” x 22” x 18” Weight: 144 lbs.

76 Symphony Band Music Folders

Case #23 – 28” x 22” x 18” Weight: 145lbs.

54 Symphony Band Music Folders

Case #24 – 60” x 7 ½” x 9” Weight: 107 lbs.

Chime Case #3 Dengan Chime Bars

Case #25 – 37” x 37” x 4” Weight: 36 lbs.

Spare Drum Heads

Trunk #26 – 30” x 21 ½” x 22” Weight: 234 lbs.

54 Folding Stands

Tool Kit

Trunk #27 – 36” x 23” x 56” Weight: 346 lbs.

Vibe Frame	new
Vibe Resonators	new
Deagan Marimba	20 years

Case #28 – 23” x 23” x 38” Weight: 91 lbs.

23” Timpano	Ludwig	new
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Case #29 – 29” x 29” x 38” Weight: 107 lbs.

29” Timpano	Ludwig	new
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Case #30 – 30” x 30” x 38” Weight: 116 ½ lbs.

30” Timpano	Ludwig	new
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Case #31 – 26” x 26” x 38” Weight: 125 lbs.

26” Timpano	Ludwig	new
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Trunk #32 – 39” x 22” x 26 ½” Weight: 251 lbs.

Administrative Supplies:

- A. Gift Materials
 - 1. Band Photos
 - 2. Records
 - 3. Pens and Desk Sets
- B. Easel and Billboard
- C. Baggage Tags
- D. Office Supplies
 - 1. Stationary
 - 2. General Materials
 - 3. Band Lists and Extra Passport Photos
- E. Tape Recorder
- F. Typewriter

Trunk #33 – 39” x 22” x 26 ½” Weight: 146 lbs.

Ensemble Music

Dance Band Music

Floor Tom Tom Ludwig

1 year

Assorted Mutes

Trunk #34 – 39” x 22” x 26 ½” Weight: 235 lbs.

3 Boxes of Extra Music

Complimentary Scores for Gifts

Movie Film

<u>Instrument</u>	<u>Make</u>	<u>Ser. No.</u>	<u>Owner</u>	<u>Age</u>
Oboe	Loree	AS 77	extra	10 years

Trunk #35 (Wardrobe) – Women – 20 ½” x 22 ½” x 43” Weight: 110 ½ lbs.

- | | | |
|------------|------------------|------------------|
| 1. McComas | 9. Dresser | 17. Biebesheimer |
| 2. Miller | 10. Newport | 18. Young |
| 3. Schmidt | 11. Beckman | 19. Peterson |
| 4. MaGee | 12. Ziesman | 20. Flowers |
| 5. Jacobs | 13. Bergstresser | 21. Steil |
| 6. Holan | 14. Girvan | 22. Nuechterlein |
| 7. Cerveny | 15. Forst | 23. Linton |
| 8. Junkunc | 16. Mann | 24. Leslie |

Trunk #36 (Wardrobe) – Men – 21” x 22” x 41” Weight: 150 lbs.

1. Bowling

11. Nolte

- | | |
|---------------|---------------|
| 2. Whitlock | 12. Haupt |
| 3. Kahrl | 13. Zinn |
| 4. Hunt | 14. Edlund |
| 5. Mallett | 15. Thorsen |
| 6. Howell | 16. Laughton |
| 7. Bridge | 17. Kuentzel |
| 8. West | 18. Parkinson |
| 9. Tillapaugh | 19. Coffin |
| 10. Flora | |

Trunk # 37 (Wardrobe) – Men – 22 ½” x 29 ½” x 42 ½” Weight: 211 lbs.

Right

- | | | |
|-------------|--------------|------------------|
| 1. Kehrberg | 5. Bogenrief | 9. Piersol |
| 2. Seymour | 6. Grulce | 10. Entwistle |
| 3. Henley | 7. Martin | 11. Anderson, D. |
| 4. Barkey | 8. Schneider | 12. McGlothlin |

Left

- | | | |
|---------------|-----------------|-------------|
| 1. Wilson | 6. Anderson, M. | 11. Smith |
| 2. Johnson | 7. Troughton | 12. Trotter |
| 3. Wright | 8. Woods | 13. Cryder |
| 4. Nultemeier | 9. Peterson | 14. McCurdy |
| 5. Krueger | 10. Roussell | 15. Iverson |

Trunk #38 (Wardrobe) – Coed – 20” x 23 ½” x 45 ½” Weight: 140 lbs.

- | | | |
|----------------|--------------|-----------------|
| 1. Liehr | 7. Young, D. | 13. Holt |
| 2. Puhl | 8. Huxford | 14. Vander Welt |
| 3. Angell | 9. Brown | 15. Biderman |
| 4. Dockendorff | 10. Kuhn | 16. Butler, S. |
| 5. Griffhorst | 11. Kluesner | 17. Butler, R. |
| 6. Pollitz | 12. Wanless | 18. Holtz |

Trunk #39 (Director’s Wardrobe) – 22” x 23” x 40 ½” Weight: 142 lbs.

- 2 Director’s Uniforms
- 2 Assistant Director’s Uniforms
- 3 Suits
- 1 Woman’s Uniform
- Electric Shaver
- Formal Wear Shirts
- Film
- Reed Kit
- 2 Pair of Shoes
- Miscellaneous Toilet Articles

Trunk #40 – 36” x 21 ½” x 14” Weight: 106 lbs.

Instrument Repair Kit

Bill Parisi, the band’s equipment manager, left Iowa City at 10:45 P.M. on Friday, February 11 bound for Des Moines, Iowa, with two trucks loaded with the band’s equipment. Unfortunately, the fuel pump on one of the trucks was not functioning properly which slowed the progress tremendously. Most of the trip was made at 25 miles per hour.³⁶¹

On February 12 at 2:30 A.M., 96 tour members departed Iowa City, also bound for the airport in Des Moines. The bus ride took two-and-a-half hours and the band members disembarked from the busses at the Des Moines airport at 5:00 A.M. The original schedule had the band departing Des Moines at 6:30 A.M. on a chartered Trans World Airlines flight. Unfortunately, upon arrival, it was discovered that their plane had been fogged in at New York. This would put a severe delay on their scheduled departure time.

The delay allowed some of the band members a chance to sleep, but most of them sat in clusters and waited for the coffee shop to open. Even Fred Ebbs found time for a brief nap.³⁶² Once the airport restaurant opened, the band was treated to breakfast.³⁶³

Finally, at 11:30 A.M., a full five hours late, the TWA jet plane departed for New York. From there the plane left for its destination of Lisbon, Portugal. The original

³⁶¹ Nic Goeres, “Iowa Band Takeoff Delayed,” *The Daily Iowan*, 13 February 1966.

³⁶² Ibid.

³⁶³ Ibid.

scheduled arrival time was for 10:00 P.M., but the delay caused the band to arrive close to 3:00 A.M. (9:00 P.M. Iowa time) on Sunday, February 13. Fortunately the late arrival did not conflict with the schedule, as that Sunday was intended to be a free day.

Throughout the tour, as the group arrived in a country, each student was given an arrival kit which contained the itinerary for the country they were currently in along with sightseeing information, embassy and United States information and service contacts, and a list of restaurants. These lists contained phone numbers and addresses to assist students with a variety of situations, and were an indispensable tool. Great care was taken to always have them available.

The first full day of activity was on Valentine's Day, Monday, February 14. The day's schedule provides an excellent example of what a typical performance day would look like on the tour.

Breakfast was scheduled for 7:30 A.M. in the hotel and the students were all expected to be checked out of their hotel rooms as quickly after breakfast as possible. Baggage call was scheduled to happen in front of the hotel by 8:30 A.M. so that the bus could depart at precisely 9:00 A.M. for the city of Coimbra, Portugal. The trip to Coimbra would be accomplished in two segments, and the students would be allowed a break after traveling 72 miles to Leiria, Portugal. They were allowed a brief amount of free time in Leiria before meeting at 12:30 P.M. for a prearranged lunch.

Following lunch, the band would travel the remaining 56 miles to Coimbra, arriving at around 3:00 P.M. Upon arrival the band checked into the Hotel Bragança before departing for the Teatro Gil Vicente for rehearsal at 4:00 P.M. Following the rehearsal, the band returned to the hotel for a preordered supper that would be served at

6:30 P.M. After supper, the students were expected to change into concert dress and be on the bus to depart at 8:30 P.M.

At 9:30 P.M. on February 14, 1966 at the Teatro Gil Vicente, The University of Iowa Symphony Band made their European debut in a late concert that was sponsored by the Associação Académica (Student Association) of the University of Coimbra.

The program for the concert was:

Festive Overture, Op. 96 – D. Shostakovich
 Concerto for Two Trumpets – A. Vivaldi
 La Fiesta Mexicana – H. Owen Reed
 Incantation and Dance – J. B. Chance
 Variation on a Shaker Melody – A. Copland
 Capriccio – M. Poot
 Carioca (tuba solo) – V. Youmans
 Selections from “West Side Story” – L. Bernstein

After the concert there was a brief reception sponsored by the Student Association. Here, the band members were able to interact with some of the local university students. At the conclusion of this reception, the busses returned the students to the hotel.

Reviews of the Coimbra concert were excellent.

Above all this was a lesson as to how much can be achieved through university activities which make possible a band with such uncommon characteristics as the number and quality of its musicians. The band...exuberantly proved that discipline and enthusiasm go very well together. The interest and the value of this group are very significant.³⁶⁴

The following day, February 15, the band was served a late breakfast at 10:00 A.M. in the hotel. The students were expected to check out of their hotel rooms and be in

³⁶⁴ “University of Iowa Symphony Band,” *Diario De Coimbra*, 15 February 1966.

front of the hotel for baggage call by 11:00 A.M. so the busses could depart for Lisbon promptly at 11:30 A.M.

Lunch was served around 1:00 P.M. in Figueira de Foz, a small municipality within the Coimbra District. Following lunch the band had sightseeing opportunities on the way back to Lisbon. Stops were scheduled to be made at Nazaré, Batalha, and Alcobça. The band arrived back in Lisbon around 7:30 P.M, and had the rest of the evening free.

The band's daily routine looked very similar throughout the tour. Because every concert venue was different from the last, performance days always included a substantial block of time, generally in the afternoon, for set-up and rehearsal to acclimate themselves to the performance space.

When the itinerary contained no performance, the daily routine could be quite varied. Often, there would be guided tours, while other days would allow the students the freedom to explore on their own. At times, there would be travel days, but they often included stops at locales or points of interest that would provide sightseeing opportunities.

According to the official itinerary, beginning with breakfast on Wednesday, February 16, no further meals had been preordered for the group. While that could change as the tour continued, the members were instructed that they could use their *per diem* to either eat in the hotel or in any restaurant they chose. With breakfast now unscheduled, the first item on the itinerary for February 16 was a departure at 10:30 A.M. for Cinema Tivoli to rehearse for that evening's concert.

The concert at Cinema Tivoli was sponsored by the Sociedade de Concertos and contained the following:

Festive Overture, Op. 96 – D. Shostakovich
 Concerto for Two Trumpets – A. Vivaldi
 Symphony No. 3 – V. Giannini
 Tocatta and Fugue in D minor – J.S. Bach
 Serenata (flute solo) – H. Hanson
 Meditation for Band – G. Schuller
 Variations on a Shaker Melody – A. Copland
 Selections from “Porgy and Bess” – G. Gershwin
 Selections from “West Side Story” – L. Bernstein (encore)

Following the concert, the band was returned to the hotel. In the reviews, one critic felt that the concert confirmed the end of European dominance in musical excellence.

The University of Iowa Symphony Band (performance) was remarkable for the superior technique of the individuals and the entire group, the synchronization of the various sections, the volume and the quality of the sound, and the artistic merit of the soloists. Thus...further proof that the United States in our days can be considered a major source of musical productions. The time when it was reduced to importing European singers, conductors and musicians and to exporting only “jazz” is over.³⁶⁵

Another reviewer of the Sociedade de Concertos concert stated:

The quality of sound, musicality, discipline, unity, and fine technique of all the members – potential artist some of them, accomplished musicians all of them – and, together with these virtues and qualifications, an alive and positive enthusiasm a proof of the dedication and will power of a conscientious and devoted group of young people – these are some of the characteristics of this magnificent band.³⁶⁶

The band was free the morning and afternoon of Thursday, February 17 to sightsee and explore Lisbon. That evening the band departed for the small municipality

³⁶⁵ Joao de Freitas Branco, “Music,” *O Seculo*, 17 February 1966.

³⁶⁶ A. Nunes, *Diario de Noticias*, 18 February 1966.

of Camarate about seven miles from the hotel. There, a reception was held for the group at the home of the Embassy Cultural Affairs Officer for Portuguese students. The experience was enhanced when Portuguese students who were also invited were transported to the reception aboard the Iowa busses.

One of the primary tenets of taking these cultural tours was to interact with the citizens of the countries that were visited. This was especially important when it came to interactions with the students of foreign universities.³⁶⁷ This reception was a wonderful opportunity for the Iowa students to interact with university students from Portugal. Following the reception, the busses returned to the hotels.

Friday, February 18 was a concert day. This evening's concert was to be held at Cinema Imperio in Lisbon. The concert began at 6:30 P.M. and was sponsored by the Embassy for the Lisbon university students. The program for this concert included:

Celebration Overture – P. Creston
 Chanson du Forestier (horn solo) – G. Balay
 La Fiesta Mexicana – H. Owen Reed
 Adagio and Allegro – V. Nelhybel
 Capriccio – M. Poot
 Carioca (tuba solo) – V. Yomans
 Portugal – L. Ostransky
 Selections from “West Side Story” – L. Bernstein

Following the concert the band was transported back to the hotel.

One reviewer of the concert postponed her review of the Tivoli concert until she had also heard the Imperio concert. Her impressions were not diminished by the second performance.

³⁶⁷ Himie Voxman, interviewed by the author, 16 June 2006, Iowa City, transcribed interview, Huron, SD.

Conducted by Maestro Ebbs...the members (of the Band) gave evidence of complete discipline – and full comprehension of the works of the composers chosen, some of which were by no means easy, but (the Band) in every case rendered these works to perfection. We had been informed that this band in Coimbra attained the greatest success ever attained by any musical group in that city. It is a shame that in our Universities an interest in music is not cultivated as it is obviously at The University of Iowa.³⁶⁸

February 19 would be the band's final day in Portugal. George W. Anderson, Jr., the United States Ambassador to Portugal, wrote a letter to Dr. Charles Frankel, Assistant Secretary of State for Educational and Cultural Affairs to offer an assessment of The University of Iowa Symphony Band's impressions in Portugal.

It is with considerable pleasure that I inform you of the great success of the visit to Portugal of The University of Iowa Symphony Band under the auspices of the Department of State Cultural Presentations Program. For some time the Embassy has been looking for a major event which would demonstrate the cultural achievements of the United States, and, at the same time, provide direct contact between American and Portuguese university students. The University of Iowa Symphony Band assisted admirably with both of these objectives.

The Portuguese have now learned to expect superior performances from the major symphony orchestras of the United States; however, the wealth and breadth of musical accomplishment throughout the United States are largely unappreciated. Although The University of Iowa is considered in the United States to be one of our major universities, it is virtually unknown in Portugal. The impact of the excellence of this group from an 'unknown' university was gratifying.

It was not the public ovations, however, which will provide the greatest value to the United States in the long run. It will be the warm personal contacts established between the Portuguese and American Students which will endure.³⁶⁹

On February 20, the band would depart for Brussels, Belgium aboard the Paris-bound Sud-Express. The departure had to be delayed by a half hour while trainmen

³⁶⁸ Palmira F. Guisado, "University of Iowa Symphony Band," *Republica*, 19 February 1966.

³⁶⁹ George W. Anderson, Jr., Lisbon, to Charles Frankel, Washington, D.C., 28 February 1966, personal archive of Frederick C. Ebbs, Austin, TX.

struggled to find space for the heavy personal baggage of the band members. Eventually the train was underway and the band was sent off by many Portuguese students.³⁷⁰

The original arrival time was to be around 11:45 P.M on February 20, but the delay altered that time slightly. The train arrived at Gare du Midi shortly after midnight on February 21 and the students and their baggage were taken to the luxurious Metropole Hotel.

While in Belgium, the band was provided daily sponsors. These sponsors included priests, politicians and university officials. The band had the morning free in Brussels on the 21st. That evening, a reception was to be held by the American-Belgium Association. Band members were to assemble in the hotel lobby at 5:30 P.M. to walk to the American-Belgium Association rooms located approximately ten minutes away by foot. United States-Brussels Cultural Affairs Officer, Edwin P. Kennedy, Jr., and Assistant, John Plompen escorted the group to the reception.

A wind quintet from The University of Iowa Band performed for the reception guests, which included some music critics along with some local dignitaries. The reception ended early evening, and the band was given the remainder of the evening off.

On the morning of February 22, the band left Brussels by bus for a sightseeing tour of Bruges, often described as the Venice of the North. They were led on the tour by local English speaking guides. The band then departed for Ghent in the early afternoon.

The trip lasted approximately 45 minutes and the band arrived in Ghent around 3:00 P.M. Upon arrival the band went directly to the Royal Flemish Theatre where they

³⁷⁰ Note on itinerary penned by Ruth Ebbs, Frederick C. Ebbs personal archives, Austin, TX.

unloaded the equipment in preparation for a rehearsal. During these preparations, select members and the remainder of the non-playing coalition of the tour met with student leaders and hosts from the University of Ghent.

The concert began at 8:00 P.M. and was met with tremendous response. The program contained:

Celebration Overture – P. Creston
 Concerto for Two Trumpets – A. Vivaldi
 La Fiesta Mexicana – H. Owen Reed
 Adagio and Allegro – V. Nelhybel
 Symphony No. 1-Nordic – H. Hanson
 First Suite in E-flat – G. Holst
 Selections from “West Side Story” – L. Bernstein

Following the concert the band members attended a dance party organized by the Ghent University Student Organization.

The band had the morning free on Wednesday, February 23. The first item on the itinerary was a departure time of 2:15 P.M. to travel approximately 20 miles to Leuven, Belgium. The band was scheduled to arrive in Leuven around 3:00 P.M. where they were to be met by student leaders and university hostesses who would give them a short tour of Leuven. The concert at the Leuven Municipal Theatre began at 8:00 P.M. and contained the following:

Celebration Overture – P. Creston
 Concerto for Two Trumpets – A. Vivaldi
 La Fiesta Mexicana – H. Owen Reed
 Adagio and Allegro – V. Nelhybel
 Symphony No. 1-Nordic – H. Hanson
 First Suite in E-flat – G. Holst
 Selections from “West Side Story” – L. Bernstein

Following the concert a reception was held by the Leuven Student Organization at Club House of International Student Home.

The concert on February 24 was held at the University of Brussels Auditorium at 8:30 P.M. The concert program contained:

Celebration Overture – P. Creston
 Concerto for Two Trumpets – A. Vivaldi
 La Fiesta Mexicana – H. Owen Reed
 Adagio and Allegro – V. Nelhybel
 Variations on a Shaker Tune – A. Copland
 Capriccio – M. Poot
 Carioca (tuba solo) – V. Youmans
 Selections from “West Side Story” – L. Bernstein

Following the concert, a reception, offered by university leaders was held at the university.

One critic called this concert a “triumphant success” and went on to say:³⁷¹

The various numbers on the program were all marked by rhythmic solidity, vigor and technical perfection. The grand auditorium of the university, during certain moments, seemed too confining to contain the sonorous sounds developed by our good looking American students. It must be said that the pleasure of making music is evident and visible here, and that their work, serious and demanding, merits the most enthusiastic praise.³⁷²

February 25 would contain the final performance in Belgium. The morning was left open for the students, and the departure time for Mons was set for 2:00 P.M. Mons was located nearly 45 miles to the southwest of Brussels, and a tour of the town was scheduled upon their arrival. Following this tour, the band would arrive at Cinéma Galeries, for a short rehearsal.

The concert began at 7:30 P.M. and was followed by a dance party organized by the local university student association. The concert program contained the following:

³⁷¹ Jacques Stehman, “The Student Orchestra of The University of Iowa (U.S.A.) in Belgium,” *Le Soir*, 2 March 1966.

³⁷² *Ibid.*

Celebration Overture – P. Creston
 Concerto for Two Trumpets – A. Vivaldi
 La Fiesta Mexicana – H. Owen Reed
 Variation on a Shaker Melody – A. Copland
 Capriccio – M. Poot
 Carioca (tuba solo) – V. Youmans
 Selections from “Porgy and Bess” – G. Gershwin

The reviews of this concert were glowing.

The University of Iowa Symphony Band is no doubt one of the best orchestras we have ever heard and we are not forgetting our professional orchestras. The technique of these 88 Iowa musicians is faultless. Flutes and oboes play clearly and purely. The clarinets are limber and quiet. The sound of the saxophones is velvety. The brass section sometimes sounds like an impressive organ. The tonal precision as a whole is irreproachable and the orchestral discipline is exemplary. Dr. Fred Ebbs... considered it a duty to program a Belgian composition and selected Marcel Poot’s CAPRICCIO. We don’t know whether our radio services have recorded this concert by young people, but the performance of Poot’s composition should by itself become an archive piece for the cultural leaders of our popular music art.³⁷³

February 26 was scheduled to be a travel day as the band prepared to leave Belgium and continue their tour in Luxembourg. The band made a wonderful impression in Belgium as indicated in a letter to The University of Iowa President, Virgil Hancher from Ridgway B. Knight, United States Ambassador to Belgium.

I thought you might like to know how thoroughly pleased I was by the magnificent performances given here in Belgium by The University of Iowa Symphony Band. The wonderful musicianship of Mr. Ebbs and all the members of the band, their remarkable precision, discipline, good manners and dedication, were time and again favorable commented upon by their Belgian hosts.

In my opinion, the band is improving the image of American university students, and of Americans in general, in all the countries in which it is appearing. For this reason, my staff and I wish to express our deep appreciation to you, to the University and to the members of the band.³⁷⁴

³⁷³ “The Iowa Symphony Band,” *Het Laatste Nieuws*, 27 February 1966.

³⁷⁴ Ridgway B. Knight, Brussels, to Virgil Hancher, 19 March 1966, personal archive of Frederick C. Ebbs, Austin, TX.

The band arrived at the Hotel Kons in Luxembourg City, Luxembourg in the late afternoon of Sunday, February 27. From this central location the band was dispersed to stay at one of three hotels: Terminus, Dauphin and International.

Monday, February 28 was a concert day and the students were expected on the bus at 3:00 P.M. to make the ten minute drive to Dudelange, Luxembourg. This concert, held in the concert hall of Maison Syndicale, was sponsored by Syndicate d'Initiative of Dudelange. They also sponsored a dinner for the group at the Restaurant Piscine, after which the band returned to Maison Syndicale for the 8:30 P.M. concert. The concert was also being utilized as a benefit for the Dudelange Cultural Association.

On the program for this first concert in Luxembourg was:

Commemoration March from "St. Lawrence Suite" – M. Gould
 Overture for Band – F. Mendelsohn
 Concert Solo No. 6 for Flute – J. Demerssemann
 Symphony No. 3 – V. Giannini
 Procession du Rocio – J. Turina
 Concerto for Percussion and Band – C. Williams
 Variations on a Shaker Tune – A. Copland
 Selections from "Porgy and Bess" – G. Gershwin

One of the reviews of the concert stated that "the audience...at the end of the program recalled the director and the band for four encores."³⁷⁵ The same reviewer also made the point that there were a great number of girls in the band.³⁷⁶ This became a recurring point of interest mentioned in several reviews while the band was on tour.

³⁷⁵ "The University of Iowa Symphony Band," *The Republican Lorraine*, 2 March 1966.

³⁷⁶ *Ibid.*

The tour entered the month of March in Luxembourg City. The band had a rare morning practice at the New Municipal Theatre at 11:00 A.M. to allow the band to have the afternoon off to enjoy the city. Students were instructed to turn in their daily wear blazers before boarding the busses for the concert to have them cleaned. This happened at times throughout the tour, however it was generally felt that it did not happen as often as it should have.³⁷⁷

The concert was sponsored by Jeunesses Musicales and Young American Club. Originally the concert was to contain the same program as the one held the previous night in Dudelange, but Ebbs felt that it would not be prudent to do so if there were audience members present for both. As a result the new order was:

Commemoration March from “St. Lawrence Suite” – M. Gould
 Toccata and Fugue in D minor – J.S. Bach
 Chanson du Forestier (horn solo) – G. Balay
 Symphony No. 3 – V. Giannini
 Incantation and Dance – J.B. Chance
 Serenade (flute solo) – H. Hanson
 Variations on a Shaker Melody – A. Copland
 Carioca (tuba solo) – V. Youmans
 Selections from “Porgy and Bess” – G. Gershwin

Following the concert there was a reception at Maison Casals. This reception was attended by members of the two sponsoring organizations along with representatives of the American Luxembourg Society and the American Embassy.

Wednesday, March 2 was a hectic day of packing and loading as the band prepared to leave Luxembourg. Since the band was staying at multiple hotels, the logistics had to be handled carefully.

³⁷⁷ Jerry Zinn, interviewed by the author, 12 March 2012, Huron, transcribed phone interview, Huron, SD.

All students were informed that they would not be required to wear their blazers on March 2, but they were to pick them up at the Neto Rapid cleaners located about 30 yards from the Terminus hotel. The bill had been paid and all blazers were to be organized by number to help expedite the process. Additionally, the students would have to find lunch before boarding the busses as there would be no stop for food scheduled once the bus departed.

At 12:30 P.M. one bus was to be at the Dauphin Hotel to pick up baggage. All of the baggage had to be loaded by 12:45 P.M. At this time the bus would proceed to the Kons Hotel. All of the women's baggage was to have a red tag attached to the bag with the owner's name. At 12:45 P.M. two busses were to be in front of the Kons Hotel. All bags from the Terminus and the International were to be loaded onto these two busses. The luggage placed on these two busses was to be tagged with either a blue or yellow tag with the owners name clearly marked. Any baggage belonging to official party and non-performing tour members was to have a white tag and be loaded onto the busses last.

The busses left the hotels shortly after 1:00 P.M. bound for Wuppertal, Germany. A short stop was made at the Luxembourg American Cemetery and Memorial. This site was historically significant, as the city of Luxembourg served as headquarters for George S. Patton's Third Army. Patton is buried in the cemetery.³⁷⁸

The band was scheduled to arrive in Wuppertal around 7:00 P.M. at which time each student would be given their *per diem* in German Marks and receive the itinerary for the German portion of the tour.

³⁷⁸ <http://www.abmc.gov/cemeteries/cemeteries/lx.php>

Each student was granted a *per diem* that was to cover the cost of the student's meals. The per diem was quite generous.

There was a per-diem amount that was paid to everybody by the State Department. Ostensibly that was to cover things like your incidentals, and your meals and such were figured into that as well. In addition, Max Hawkins and the State Department liason would go into whatever hotel accommodations we had and they would work out a rate because we were a fairly sizeable group. Whatever savings they realized during those negotiations was also passed along to the membership of the band. There were actually band members who came home with \$400 or \$500 in their pockets!³⁷⁹

While in Wuppertal the staff members would be housed at Hotel Zur Post, the 56 male band members would be housed in double and triple rooms at Haus Heimatruh, and the 30 female members would be accommodated by Wuppertal families.

On the morning of Thursday, March 3, the band was to gather from their various locations in Wuppertal to the Hotel Thalia. From here the band would take a sightseeing tour through Wuppertal. On this morning, in the *Wuppertaler Stadtnachrichten*, there was a feature article and interview with the band's flute soloist, Penelope Peterson on her impressions of the tour and Wuppertal in general. She came across well and the writer concluded that, "the guests from overseas like it in our city."³⁸⁰

At 11:00 A.M. the band performed a short informal jazz concert at the Städt Mädchengymnasium for students and staff of a local girl's high school. Following the concert the group was allowed time to interact with available teachers. In an article

³⁷⁹ Jerry Zinn, interviewed by the author, 12 March 2012, Huron, transcribed phone interview, Huron, SD.

³⁸⁰ "Here Everything is Much Older," *Wuppertaler Stadtnachrichten*, 3 March 1966.

written in the girl school's newspaper, the excitement generated by the jazz ensemble was captured by one of the students:³⁸¹

The day before a circular promised a concert. At the time not a soul knew whether works of Beethoven, Mozart, Hindemith, or Franz Muler would be played. No one anticipated what was in store for us. The school girls prepared themselves mentally for a classical concert and already thought about a nap of an hour or an hour and a half. The faculty, on the other hand, was pleased that the girls would at long last finally get to hear real art...without having to pay for it.

Thus at the spirited and very intense din of the rehearsal, a great part of the staff of teachers was dumbfounded and almost fainted. We school girls were for the most part still unsuspecting as we climbed up the stairs to the assembly hall. The first astonishment arose when we didn't see a single string instrument in front on the stage. The Directress was giving an introductory speech, which we could not understand because of the murmuring in the back rows. The only thing which we heard was suddenly the word "jazz!" There certainly is nothing like that. Jazz in our school? No. Undoubtedly the Directress had said something against it.

We were all the more astonished when it suddenly started. After a brief shock at the unaccustomed din the pep and rhythm held us spell-bound. We hardly dared breathe, we were so enthusiastic. When I finally succeeded in tearing myself away from the music for a moment, I turned around to the guests of honor. A few older freshmen sat there with scandalized wide-open eyes, ears that were held shut, and with brows wrinkled in indignation. The American Ambassador observed the musicians with a well-pleased smile.

Frantic applause, almost as loud as the music had been just previously, rewarded the band after each one of their pieces of music. At any rate time passed all too quickly we found. When at the end, the Director, or rather the Band-leader, asked, if something else were to be played, one saw an appalled shaking of heads in the circle of teachers, but the Ambassador, he had our sympathy, said: "One more!" We would have liked most of all to have had "Ten more," but several teachers looked so miserable that we almost felt sorry for them. And thus "One more" was after all a compromise solution.

In mid-afternoon, the band, and some students of the English Training-College of Wuppertal, departed on the 35 mile trip to Cologne. The students were allowed two hours in Cologne to visit the Cologne Cathedral and the Walraff-Richartz Museum. At

³⁸¹ "Jazz in Our School," *Novum*, 8 March 1966.

6:00 P.M. the bus departed Cologne for Schloß Burg where the group would stop for dinner. At 9:00 P.M., the bus departed for Wuppertal. From the Hotel Thalia, the band members were transferred to their accommodations.

On March 4, the band met back at the Hotel Thalia to take a scenic ride through Wuppertal on the local suspension railway. At the conclusion of this tour the Wuppertal Tourist Office and the city of Wuppertal provided a lunch for the band at Wuppertaler Hof where the Lord Mayor of Wuppertal personally welcomed the band members.

The concert at the Großer Saal der Stadthalle Wuppertal-Elberfeld began at 8:00 P.M. and contained:

Commemoration March from “St. Lawrence Suite” – M. Gould
 Toccata and Fugue in D minor – J.S. Bach
 Chanson du Forestier (horn solo) – G. Balay
 Symphony No. 3 – V. Giannini
 Incantation and Dance – J.B. Chance
 Serenade (flute solo) – H. Hanson
 Meditation for Band – G. Schuller
 Selections from “West Side Story” – L. Bernstein
 Washington Post March – J.P. Sousa

Following the concert, a reception was given by the German-American Society of Wuppertal.

According to the reviews, a band of this size was something that no one in Wuppertal had ever seen or experienced. One critic commented that it was “for European conceptions, an unaccustomed band, solely by the selection of the instruments and the number of musicians.”³⁸² Continuing to comment on the unfamiliarity to such

³⁸² “90 Students Offered and Unusual Concert,” *Wuppertaler Stadtnachrichten*, 7 March 1966.

an ensemble he stated “five tubas offered an optically interesting background.”³⁸³

Another critic was more direct, especially when it came to the music of Johann Sebastian Bach.

Under its Director, Frederick C. Ebbs, the orchestra, consisting of 88 individuals, played in a very disciplined manner and displayed an unexpected richness of sound. The ‘Tocatta and Fugue in D minor’, was originally written for organ by Bach. In a completely amazing manner the sounds of the organ were repeated; nevertheless – especially with regard to dynamics – Bach was overplayed, and his fugue, in the framework offered here, received the character of a bravura. It requires a certain naiveté, just as is perhaps characteristic of Americans, to give a concert in the above mentioned...presentation.

Saturday, March 5th was departure day. The band met at the Hotel Thalia at 8:30 A.M. to prepare to travel to the Düsseldorf airport in preparation for their flight to Berlin, Germany. The band was scheduled to take two separate flights and arrive at Berlin’s Tempelhof Airport. The first of these groups was to arrive in Berlin close to 12:30 P.M. This was a chartered Pan America plane carrying 64 passengers and their luggage (assuming an average weight of 44 lbs. of luggage per person) plus 7,261 pounds of freight (instruments, wardrobes, etc.). The remaining 34 passengers and their luggage were scheduled to arrive at 5:40 P.M. aboard Pan Am flight 646.

Upon arrival, all tour personnel and their baggage was transferred directly to busses and trucks which eliminated the need to enter the airport terminal. From there, the band was taken to the Hotel Europaeischer Hof. The freight was stored overnight by Pan Am and would be moved to the Outpost Theater the next day.

The morning of Sunday, March 6 was open for students to attend church services, which was encouraged by the State Department. At 12:30 P.M. the band departed the

³⁸³ “90 Students Offered and Unusual Concert,” *Wuppertaler Stadtnachrichten*, 7 March 1966.

hotel on busses provided by the Berlin Information Center. Guides were on board to explain the main sights and answer questions. In addition, each bus was accompanied by several members of the Berlin Youth Symphony Orchestra. These young Germans were eager to explain their city and become acquainted with the Iowa Band members.³⁸⁴ The band members were scheduled to attend a concert that night, but they would not return to the hotel during the day. This required the band members to be dressed in formal attire for the entire day.

The tour concluded in late afternoon and the band was taken to Harnack House, the Berlin Officers' and Civilians' Open Mess. Nearly 50 Germans and other guests were on hand as a welcoming party. Band members were asked to be proactive in introducing themselves to these guests, most of whom were active musicians in Berlin, and to attempt to take alternate seats with the German guests if possible.³⁸⁵

At 7:00 P.M. the band members and staff boarded Army busses in front of the Harnack House and traveled to the Berlin Philharmonie. George Szell, the conductor of the Cleveland Orchestra, conducted the Berlin Philharmonic at this concert. This was quite appropriate as Maestro Szell was a member of the very Advisory Committee on the Arts that unanimously recommended that The University of Iowa Symphony Band be accepted to take this tour. Following the concert, the band was asked to return directly to the Army busses for transport back to the hotel.

³⁸⁴ Personal note by Frederick Ebbs on daily itinerary for March 6, 1966, personal archive of Frederick C. Ebbs, Austin, TX.

³⁸⁵ Request included on that day's itinerary, personal archive of Frederick C. Ebbs, Austin, TX.

Later that evening the band was briefed on the activities of the following day. Monday, March 7 would take the band into Soviet controlled East Berlin, and the band was given very specific guidelines to follow. Some of the warnings contained in this informational packet were:³⁸⁶

There is no telephone link between East and West Berlin. You will be required to fill out an East German currency declaration. While filling out the form, be sure to declare all negotiable currency and travelers cheques in your possession. There have been cases of American tourists who neglected to do this, and as a result were subsequently detained and/or had money confiscated, either during their visit or when exiting East Germany. Keep your copy of the declaration with you at all times as proof of having declared funds in your possession. Furthermore, should you make purchases in East Berlin, many stores will require you to produce the declaration, on which the amount of your purchase will be indicated. Do not, in any event, take large sums of unneeded cash...with you when visiting East Berlin. To do so makes processing through East German controls more difficult, and you always run the risk of having money confiscated on some pretext or other.

Visitors to East Berlin are required to purchase 5 marks each (approximately \$1.20) upon entering East Berlin. The money may be spent in East Berlin but may not be re-exchanged to western currency and may not be taken out of East Berlin upon departure.

There is a special element of risk involved in travel to East Berlin, since East Berlin police have proved capable of arbitrary and crude behavior in their treatment of Americans. For this reason...travelers to East Berlin are urged to be very careful while there. The mission **strongly** recommends that American citizens enter and depart East Berlin at Checkpoint Charlie and register with the U.S. Military Police in **both** directions.

DO carry your American passport with you.
 DO notify some reliable person in West Berlin where you are going.
 DO notify such persons of your actual return.
 DON'T carry East German marks into or out of East Berlin.
 DON'T photograph uniformed personnel, military or police installations, any railroad or S-Bahn installations or equipment, the Wall, or border areas in East Berlin.
 DON'T carry any non-American with you when visiting East Berlin.

³⁸⁶ United States Mission leaflet on Information for Visitors to East Berlin, personal archive of Frederick C. Ebbs, Austin, TX.

DON'T stay overnight without a police permit.
DON'T enter or attempt to enter the Soviet Zone from East or West Berlin
without a valid permit.

At 8:00 A.M. on Monday, March 7 the band members and staff boarded commercial tour busses at the hotel to be processed for the guided tour of East Berlin. All tour guides utilized on the tour were East Germans provided by the tourist office of East Berlin. The tour was very powerful and band members remember it vividly.

I remember entering East Berlin at Checkpoint Charlie and seeing the machine guns stationed there...with the sole purpose, not of keeping anyone out, but to keep its own people in. I remember thinking "how terrible the conditions must be if it takes the threat of guns to keep you there." This became very evident when we were on the tour. We were on a main street in East Berlin and the tour guide was pointing out these large buildings that had recently been erected, I suppose to demonstrate progress. When we came to the end of the street I looked back as the bus was turning around and realized that all of these large buildings weren't buildings at all, but simply facades built to mask the ruin. It was truly depressing.³⁸⁷

I remember the stark contrast between East and West Berlin. When we entered East Berlin I remember thinking that there had been no progress. West Berlin had been rebuilt and was colorful and thriving. East Berlin was still in ruin. It was grey and stark, and it appeared as though nothing had been done since the war ended.³⁸⁸

The tour concluded without incident and the band returned to the hotel for lunch. After lunch, the busses were loaded and the band traveled to Outpost Theater where Robert C. Goodman, Program Officer of USIS Berlin offered a briefing session on what the band witnessed in East Berlin. He also allowed the band members to ask questions

³⁸⁷ Beth Behning, interviewed by the author, 15 January 2012, Austin, TX, transcribed interview, Huron, SD.

³⁸⁸ James Piersol, interviewed by the author, 29 January 2012, Huron, transcribed phone interview, Huron, SD.

about the political, economic and cultural life of the city as well as any observations the students may have made.

At 2:00 P.M. the band held a short rehearsal to clear the air.³⁸⁹ Following this rehearsal, the equipment was loaded onto the truck and the Jazz Combo prepared for a small performance. Those not involved with the Jazz Combo were returned to the hotel.

Early that evening, the Jazz Combo performed for an audience of approximately 400 young workers and apprentices at the Siemens Electrical Factory. The concert lasted approximately 45 minutes and the workers were very appreciative of the students' efforts.³⁹⁰

Following the concert the Jazz Combo was returned to the hotel, while the equipment truck left the Siemens Electrical Factory and transported the equipment to Amerika Haus. Select members of the band would leave the hotel at 7:30 P.M. to meet the equipment and prepare for the concert.

The concert was a chamber event and took place at 8:00 P.M. The following selections were performed:

Divertimento (clarinet quartet) – A. Uhl
 Barbara Beckman, Susan McComas, Cynthia Linton, Judy Newport
 Sonata for Horn and Piano – S. Adler
 Sue Butler, horn Ellen Neuchterlein, piano
 Density 21.5 (flute solo) – E. Varese
 Janice Dockendorff
 Duo Number 4-Number 7 (tuba duet) – W. Sear
 David Martin, Gary McCurdy
 Gold Rush Suite (saxophone quartet) – J. Marshall
 Richard Holtz (soprano saxophone), Harold Kuhn (alto saxophone),

³⁸⁹ Personal note made on daily schedule by Frederick C. Ebbs, personal archive of Frederick C. Ebbs, Austin, TX.

³⁹⁰ Ibid.

Alan Bridge (tenor saxophone), Ronald Howell (baritone saxophone)
 Canon (flute trio) – H. Purcell
 Janice Dockendorff, Ellen Forst, Judith Miller
 Aria con Variazioni (euphonium solo) – B. Fitzgerald
 Richard Butler, euphonium Ellen Neuchterlein, piano
 Suite (woodwind trio) – R. Goeb
 Judith Miller (flute), Ellen Neuchterlein (oboe), William Holt (clarinet)
 To the Spartans (tuba duet) – D. Butterfield
 James Johnson, Ray Krueger
 Partita (woodwind quintet) – I. Fine
 Ellen Forst (flute), William Parkinson (oboe), Barbara Beckman (clarinet),
 Judy Junkund (bassoon), John Cryder (horn)

Following the concert the band traveled by Army bus back to the hotel. The equipment truck was sent ahead to Outpost Theater in preparation for the following day's performance.

The band departed the hotel on the morning of Tuesday, March 8 aboard Army busses. There was a brief rehearsal scheduled for 9:00 A.M. before an informal concert was given in front of 600 German and American school children at 10:45 A.M. at Outpost Theater. No program was located for this particular concert.

After the concert, the band returned to the hotel. Later that evening, an unspecified group of six band members was transported via Army bus to the home of Mr. Arthur R. Day, Deputy Assistant Chief of United States Mission Berlin for a chamber music event.

Just a short walk from the hotel was the auditorium of Radio Free Berlin. In fact, the massive radio tower connected to the building was located next to the hotel. This state of the art facility had a 1,120 seat auditorium and was wired for live broadcast throughout the region. Its main purpose was to specifically target those in East Germany and other communist controlled regions. This night, the evening's entertainment would

be The University of Iowa Symphony Band, and it was estimated that the potential audience for this concert would number in the hundreds of thousands.

The band was to walk to the auditorium in uniform and meet at 6:15 P.M. From 6:30 P.M. until 7:15 P.M. the band worked with radio technicians to ensure that all microphones were properly placed for optimal sound quality for that evening's broadcast.

The concert began at 8:00 P.M. and the auditorium was sold out. There were close to 700 music students from around Berlin in the live audience despite the fact that the Berlin universities were not in session at the time. Many of these students were members of the Berlin Youth Symphony Band and the Municipal Conservatory. Complimentary tickets were given out to many of these young people as well as American and German dignitaries of Berlin.

The program performed for broadcast included:

Commemoration March from "St. Lawrence Suite" – M. Gould
 Toccata and Fugue in D minor – J.S. Bach
 Chanson du Forestier (horn solo) – G. Balay
 Symphony No. 3 – V. Giannini
 Incantation and Dance – J. B. Chance
 Serenade (flute solo) – H. Hanson
 Meditation for Band – G. Schuller
 Selections from "Porgy and Bess" – G. Gershwin
 Washington Post March – J. P. Sousa

The reviews for the concert were brief, but it is apparent that the German critics simply did not know what to do with an ensemble that they were unfamiliar with.

It would hardly be possible to organize a wind orchestra of such quality and size in a German university. It was an unusual sight for us to see girl students playing brass instruments. Breadth, vitality and perfection became audible and visible. One can now understand why the United States has so many technically superior instrumentalists. The program... bore witness to the fact that the relationship of serious to entertainment music in America is less complicated than with us. Even when the ensemble plays Bach it does not remain completely "square": We heard a romanticized transcription of Bach's TOCCATA AND FUGUE in D Minor

which has also been played by Stokowski with the orchestra. Point of questionable merit such as this, however, do not contradict the fact that excellent musicians come out of such bands.³⁹¹

Another critic simply stated upon his reflection that the band was “splendidly trained...in addition there is a youthful verve.”³⁹²

The Symphony Band of The University of Iowa, a large student wind orchestra proved with its concert in the Radio Free Berlin Broadcasting Hall once again the excellent possibilities which America has at its disposal to convey to its youth musical culture. Where have we ever heard such “slagless,” elastic tone of horns, tubas, saxophones, and oboes! After so much artistry, the orchestra and audience recovered with the WASHINGTON POST March, which was played in the best of spirit. Long applause.³⁹³

Following the concert all instruments and equipment were packed for transport and were delivered to Tempelhof Airport where they were released to Pan America to be processed for flight the following day.

On Thursday, March 10 the 64 students who were to travel on the chartered plane left the hotel at 6:30 A.M. for an 8:50 A.M. flight from Tempelhof Airport back to Dusseldorf Airport. The remaining 34 passengers, and all luggages, were picked up at 9:30 A.M. for an 11:30 A.M. flight.

Unfortunately, there is no official itinerary for the remainder of March 10 through March 14. Certainly there would have been some structured times on these dates, whether it be rehearsals or potential sightseeing tour opportunities. There are concert

³⁹¹ “Singing – Intimately and Rich in Nuance,” *Die Welt*, 11 March 1966.

³⁹² “Youthful Verve,” *Nacht Deperche*, 11 March 1966.

³⁹³ “Penelope Plays Flute,” *Telegraf*, 12 March 1966.

programs, so it is possible to outline what the band was doing from a performing standpoint.

The first of these concerts was held in Essen, Germany on Thursday, March 10, the same day the band flew out of Berlin. This concert, sponsored by the Youth Conversation Club of the German American Association of Essen and the U.S. Information Service, began at 7:30 P.M. and contained the following works:

Celebration Overture, Op. 61 – P. Creston
 Concerto for Two Trumpets – A. Vivaldi
 La Fiesta Mexicana – H. O. Reed
 Adagio and Allegro – V. Nelhybel
 Variations on a Shaker Melody – A. Copland
 Capriccio – M. Poot
 Carioca (tuba solo) – V. Youmans
 Selections from “Porgy and Bess” – G. Gershwin

A critique of the concert stated:

A concert by The University of Iowa Symphony Band took place in the youth center with an 88 member ensemble of truly American dimensions. It is true that this band often developed a bewildering loudness, but it has also culture and showed artistic accomplishments of the best level. The compliment of this band is just phenomenal for European perceptions. There were many players of each type of instrument including the saxophone and drums. It is astonishing that, in spite of this, the sound effect was so smooth. The audience...showed their appreciation with roaring applause.³⁹⁴

Within this critique, published on March 12, 1966, it is written:

Yesterday [March 11, 1966] the band played once more in the Zollvereinshalle (Hall of the Customs' Club). Principal Kalthoff of the Richard Schirrmann School had persuaded the musicians to play for the school. The theme of this enthusiastically received performance was: “Small School with a Big Heart for Music.”³⁹⁵

³⁹⁴ “Overwhelming Sound Variety,” *Gross-Essen*, 12 March 1966.

³⁹⁵ *Ibid.*

While there is no program for this performance, it allows insight into the flexibility available in the itinerary on unstructured days.

On March 12, there was a published interview with Penny Peterson, the flute soloist with the band, and director Fred Ebbs. This interview was conducted by phone with the newspaper *Saarbrücker Zeitung* while the band was still in Berlin. The interview was conducted to promote the upcoming tour concert in Saarbrücken.

“Hello, hello – Miss Peterson?” “Yes, this is Penelope Ann Peterson.” The warm alto voice had lost nothing of its timbre even at a distance of 700 kilometers. Before us in Saarbrücken lay the pictures of Penny Peterson, flute soloist in the Orchestra of the University of Iowa at the time of a European tour, and of Mr. Frederick C. Ebbs, the Director. On Sunday the 13th of March, they will give a big concert in the theater of Saarbrücken. This week we finally found them by means of the telephone in Berlin. “Miss Peterson, are you really as blonde as your picture shows?” “I really am,” the warm voice says laughingly, “and it’s natural.” “Your age?” “22 years old and unmarried.” “How do you like Europe?” “We were received everywhere very warmly.” “Hello, hello!” That was the sonorous voice of Mr. Ebbs, the Director. “How do we like it? Simply splendid.” “Where did you begin your European tour?” “In Portugal, on the 12th of February. From there we went to Belgium, Luxembourg, and now we are in Germany. From Berlin we shall go to Essen and then to Saarbrücken. From there we go to Austria and Spain and then home again.” “One last question – do you have any idea where Saarbrücken is located?” “Of course,” came the offended protest from out of the telephone. “In southwest Germany close to the French border.” That’s how well known the city is even in the United States.³⁹⁶

Sunday, March 13 was the major turning point for the tour, as Ebbs learned that the Russian tour had been reinstated. Prior to the 8:00 P.M. concert, Ebbs told the band the news. The tour would continue as scheduled and then the Russian portion would be added on at the end. The evening concert took place at the Amerika Haus in Berlin. The concert featured:

Toccatà and Fugue in D minor – J.S. Bach
Chanson du Forestier (horn solo) – G. Balay

³⁹⁶ “Telephone Conversation with Penny,” *Saarbrücker Zeitung*, 12 March 1966.

Variations on a Shaker Melody – A. Copland
 Symphony No. 3 – V. Giannini
 Selections from “West Side Story” – L. Bernstein
 Serenade (flute solo) – H. Hanson
 Meditation for Band – G. Schuller
 Selections from “Porgy and Bess” – G. Gershwin

The encores lasted for a full 15 minutes, and once again, the critics really didn't know what to make of the “Super Big Band”³⁹⁷ from Iowa. As before, the German critics were a bit taken aback by this large band attempting to play Bach.

In between arrangements in colorful variety at the beginning of the program, the famous TOCCATA AND FUGUE in D MINOR by Bach, a somewhat fatal arrangement which was not even given Bach-like interpretation. It was unfortunate to make it available for the concert hall.³⁹⁸ One critic attempted to address the unfamiliarity of this unique ensemble.

University of Iowa Symphony Band – already the name contained contradictory matter by European standards. “Symphony” and “Band” to us are concepts to be united only with difficulty. Further: a symphony concert with winds only – how could that be possible?³⁹⁹

Once they looked beyond the interpretation of Bach and their confusion of what, exactly, this ensemble was, they were adequately impressed at what they heard.

What sounded and occasionally roared this evening from the stage erased first of all, all incorrect preconceptions. This was not wind music in the (imperial-royal) Austrian sense; neither was it a “band with more or less musically entertaining ambitions.” What these academic wind players presented was serious concert music. The intonation was correct, everyone knew how to balance and subordinate himself into the tonal sound. This was eminent orchestral music even though unusual to our ears.⁴⁰⁰

³⁹⁷ “A Super Big Band Came from America,” *Saarbrücken Zeitung*, 16 March, 1966.

³⁹⁸ Ibid.

³⁹⁹ “Bach and Hello, Dolly,” *Saarbrücken Landeszeitung*, 16 March 1966.

⁴⁰⁰ “A Super Big Band Came from America,” *Saarbrücken Zeitung*, 16 March 1966.

They have brought along the necessary technical abilities and one must admit that the prairie state of Iowa located in the north of U.S.A. is blessed not only with agriculture and packing plants but also with youth gifted in music.⁴⁰¹

The following day, March 14, on the promenade of the Amerika Haus, the Jazz Ensemble performed a noonday concert. It drew a large crowd and one newspaper enthusiastically embraced the event.

Big band jazz could be heard as played by 20 members of this orchestra. This was concert jazz in early perfection, born by catching rhythms of blues, slow, swing, and sloop which finally animated some of the listeners into dancing. Jazz on the Saarbrücken River – we hope to see them again!⁴⁰²

The band departed Saarbrücken the evening of March 14, and arrived at the railroad station in Salzburg, Austria at 9:26 A.M. on March 15. The distance between the two cities is just less than 300 miles.

When the group arrived, they were to be transported to Hotel Pitter for their stay. At 3:30 P.M., a press conference had been scheduled to publically announce the band's upcoming tour addition of the Soviet Union. Local newspapers, an Associated Press correspondent, and radio representatives had been invited to attend.

Wednesday, March 16 began leisurely with no commitments until the rehearsal at 3:00 P.M. Supper was taken together back at the Hotel Pitter, before the concert began at 7:30 P.M. The first of the band's Austrian concerts, sponsored by the Austro-American Society in Salzburg, included:

Celebration Overture – P. Creston
Concerto for Two Trumpets – A. Vivaldi

⁴⁰¹ “Stars and Stripes Forever,” *Saarbrücken Allgemeine Zeitung*, 16 March 1966. *Saarbrücken Allgemeine Zeitung*, March 16, 1966.

⁴⁰² “A Super Big Band Came from America,” *Saarbrücken Zeitung*, 16 March, 1966.

La Fiesta Mexicana – H. Owen Reed
 Adagio and Allegro – V. Nelhybel
 Selections from “Porgy and Bess” – G. Gershwin
 Carioca (tuba solo) – V. Youmans
 Selections from “West Side Story” – L. Bernstein

The reviews from this concert were a bit mixed. Again, the sheer size and structure of the ensemble was shocking to the Austrians.

It is almost self-understanding that such an ensemble, extraordinary in every respect, cannot be measured by the usual criteria of music and concert criticism. They are students and amateurs banding together for music making, and it is a wind orchestra of super dimensional size.⁴⁰³

It was heartening to see how these young people, earnest and composed, strode upon the podium – likewise the rich collection of instruments from the flutes to the great tubas which had been polished to a shine, and the abundant percussion instruments, also that among the winds women were abundantly represented, something that is unusual for us (there was also lady bassoonists). Especially captivating, however, were the great discipline and the unusual exact, pure, sure playing, in addition the great naturalness and the joy evinced in playing, as is characteristic only of young people.⁴⁰⁴

Two critics, although impressed with how the band played, were not overly impressed by the choice of repertoire.

The program was made up of a none too important, jazz related overture by Paul Creston, and led from the mentioned Vivaldi CONCERTO to a not quite convincing Mexican Folk Song Symphony LA FIESTA MEXICANA by H. Owen Reed which ends with a rhythmically animated “Carnival.”⁴⁰⁵

Established enthusiasm was, however, not already attained at the beginning of the concert, which had begun with a so called SOLEMN OVERTURE (Paul Creston), an uninspired subject. At the same time, the orchestra functioned in an

⁴⁰³ “Orchestra Gymnaestrada Made in U.S.A.,” *Demokratischer Volksblatt*, 18 March 1966.

⁴⁰⁴ Dr. Pellegrini, “Symphonic Wind Music Concert,” *Salzburger Volkszeitung*, 18 March 1966.

⁴⁰⁵ “With the Verve and Talent of Youth,” *Salzburger Nachrichten*, 18 March 1966.

extremely disciplined manner, rhythmically exact, earnestly bound to do its work, but nevertheless one could not get rid of the impression that, over and above, this playing of the University girl and boy students was here rather more than less the dealing with a subject in a curriculum instead of a carefree artistic production. The reason for this lay, above all, in the dullness of the first two numbers on the program.⁴⁰⁶

Perhaps the most interesting moment in the reviews came from a simple tour description.

The University of Iowa Symphony Band, an American student orchestra, presented in the well filled large auditorium of the Kongresshaus an enthusiastically received concert in Salzburg as part of their European Tour under the auspices of the Cultural division of the American Foreign ministry, which will take them to Spain and the Soviet Union following their guest appearances in Austria.⁴⁰⁷

This was the first time in any tour publication that the band's Soviet destination had been acknowledged.

On March 17, the band was picked up by bus and taken to the train depot in Salzburg. From there they would board the 10:08 A.M. train for Klagenfurt, Austria. The train trip would take approximately four hours and would include a light lunch for the tour members. Arrival was scheduled for 2:10 P.M. with immediate transportation by bus to the Hotel Moser-Vordino. With a 6:30 P.M. concert time, there would be no time for a formal rehearsal. Dinner was served at the hotel and the band was then transported to the Konzerthaus. The concert, sponsored by the Austro-American Society, contained:

Celebration Overture – P. Creston
 Concerto for Two Trumpets – A. Vivaldi
 La Fiesta Mexicana – H. Owen Reed

⁴⁰⁶ Hans Kutchera, "Students on a Wind-Instrument Tour, American University Orchestra in Salzburg," *Salzburger Volksblatt*, 18 March 1966.

⁴⁰⁷ *Ibid.*

Adagio and Allegro – V. Nelhybel
 Variation on a Shaker Melody – A. Copland
 Capriccio – M. Poot
 Carioca (tuba solo) – V. Youmans
 Selections from “West Side Story” – L. Bernstein

The reviews were once again mixed, but the most disappointing remark was:

American spontaneity and vitality was experienced Thursday evening in the large auditorium of the Klagenfurt Konzert-Haus; it could have become a singular experience, especially for our youth if the sponsors had better advertised the occasion. Were they so unsure as to the kind of fish they had in their net? This question has to be asked in connection with the concert of The University of Iowa Symphony Band, for the attendance unfortunately, was less than satisfactory.⁴⁰⁸

While the following critic was harsh on the program order, his regard for the ensemble itself was very glowing.

The orchestra played only symphonic music, and no jazz, which however was often drawn into dubious proximity to entertainment music. It is too bad that this first-class and artistic excerpt from the musical WEST SIDE STORY was deflected into the banal and trash. This seems to me, as if one would let a potpourri from the operetta THE SPRING AIR follow upon a Beethoven or Brahms Symphony. Perhaps this corresponds to the American mentality. From the art of a Paul Creston, Vaclav Nelhybel, but especially Owen Reed, even a Stravinski could learn to orchestrate. This type of symphony-orchestras only for wood and brass winds and percussion instruments we do not possess. In this the Americans are ahead of us, also in the fact that every university has its own symphony orchestra, in which European music is cultivated. It must have taken long, lecternwise rehearsals until the individual compositions could be interpreted in such an immaculate form. It was an evening to be remembered, and one which was the best propaganda for America and its universities.⁴⁰⁹

While all critics of this concert had issues with programming and the like, they all echoed the same sentiments as found here:

We assume we have heard the best here for in a nearly dreamlike scoring of woodwind and brass players of all kinds, the band achieved sound colors of the

⁴⁰⁸ “Lively Musicians from Iowa,” *Klagenfurt Neue Zeit*, 19 March 1966.

⁴⁰⁹ “Phenomenal Technic Captivated the Audience,” *Kleine Zeitung*, 19 March 1966.

most surprising effect. The young musicians...among them very many females...excelled in highly developed technique, purist intonation and rhythmic verve. The virtuosity in all instrumental sections, their deeply felt manner of performance, motivated the audience to enthusiastic applause which was acknowledged by three encores.⁴¹⁰

The following day, March 18, was another travel day. The 90 mile trip would be interrupted up by a lunch break, making the expected arrival time in Graz, Austria 3:00 P.M. The band would be lodging in the Hotel Gollner.

After dinner, the band would travel to the Stefaniensaal concert hall for the 7:45 P.M. concert, sponsored by Osterreichische Hochschuelerschaft an der Universitaet Graz.

The band performed:

Celebration Overture – P. Creston
 Concerto for Two Trumpets – A. Vivaldi
 La Fiesta Mexicana – H. Owen Reed
 Adagio and Allegro – V. Nelhybel
 Variation on a Shaker Melody – A. Copland
 Capriccio – M. Poot
 Carioca (tuba solo) – V. Youmans
 Selections from “West Side Story” – L. Bernstein

The reviews were very complimentary.

Expectation on the faces of the audience in Stefaniensaal Hall, then astonishment, and after the first full tones of the Symphony Band from Iowa, keen enthusiasm: 90 male and female students, already pure optical illusion, a musician panorama such as had never before been in Graz, were offering an undreamed of sonority. Most especially the extraordinary exactness is to be emphasized, for here, after all, it is only a question of students, not of professional musicians.⁴¹¹

March 19 was a travel day for the band. They loaded busses late that morning to depart for Vienna. Including the luncheon break, the trip took six hours and put the band

⁴¹⁰ “Symphonic Wind Music from America,” *Volkszeitung*, 19 March 1966.

⁴¹¹ Peter Kurz, “A Gigantic Baroque Spectacle in Graz, A Concert by the Symphony Band of the University of Iowa Enthusiastically Received,” *Neue Zeit*, 20 March 1966.

in Austria around 4:00 P.M. Here they would stay at the Hotel de France and would enjoy two free days to explore Vienna.

Tuesday, March 22 the band arrived in Irún on the border of Spain. Here they were met by Consul General Sancho-Bonet and officers of the Consulate. A welcome was given by Consul General Sancho-Bonet.

It is a very great pleasure and privilege for me to greet The University of Iowa Symphony Band in Spain. I know you will enjoy your stay here, for in northern Spain the contrasts offer something of interest for almost every taste. You will visit the homeland of the proud Spanish Basques, the ancient kingdoms of Navarra and Castille, the modern industrial city of Bilbao, and the rugged coal-mining regions of Asturias. You will travel through arid grain-producing plains and through some of the most impressive mountainous terrain in all of Spain. But more importantly, wherever you go you will find a friendly, responsive people. I can assure you that nowhere will your musical performances be more appreciated than here in northern Spain. Finally, on my own behalf as Consul General in Bilbao, and on behalf of Ambassador Duke, whom you will meet personally later in your tour, I extend the warmest appreciation of your government for the time and effort you are putting into the goodwill mission. I know that each of you will be a credit to your country.⁴¹²

Busses were provided and the band departed Irún for San Sebastián where they would be housed at the Hotel María Cristine.

Wednesday, March 23 was scheduled to be a free day in San Sebastián. A tour of the city was arranged for anyone who may be interested. On days such as these, the band members were free to explore the community, and one of the highlights for many of them was finding local cuisine. The food experience was one of the most genuine of the tour, and some would try very hard to experience some of the best each country had to offer.

There was a group of us in the band, when we had free days and were going out to eat, that had similar interest in fine food. We would spend a lot of money by picking out what we felt was one of the top restaurants in the city. The memories

⁴¹² Welcome letter from Rafael Sancho-Bonet, Consul General of the United States of America, personal archive of Frederick C. Ebbs, Austin, TX.

of those great meals with great wine were some of the most authentic of the trip for us.⁴¹³

On the morning of Thursday, March 24 the band loaded the busses and traveled to Pamplona, Spain. The journey would take two hours, which would place the band arriving at the University of Navarra in Pamplona close to 11:00 A.M. The band would be given a brief tour of the university campus before having lunch. The men were invited to eat at the cafeteria of Colegio Mayor Belagua, a men's residence hall on campus. The women were invited to do the same at the women's residence of Goimendi.

Following lunch the entire band was invited to the Belagua residence where an informal music session was to be held. The session would include some of the university's musical groups and would also feature The University of Iowa's Jazz Ensemble. The band had approximately one hour on their own following the jazz ensembles performance before they needed to depart for the Theater Gayarre in Pamplona. The concert, sponsored by the University of Navarra and the Municipality of Pamplona, began at 7:30 P.M. Following the concert the band traveled back to San Sebastián.

There was only one program printed for the entire tour of Spain. The dates and locations of all the concerts were listed on the cover. Inside there were two concert programs listed beneath a picture of the band seated in North Hall at The University of Iowa. Although it is unknown which program was scheduled to be played at which location, there was a bit of controversy over the composition "La Fiesta Mexicana" by H. Owen Reed.

⁴¹³ James Piersol, interviewed by the author, 29 January 2012, Huron, transcribed phone interview, Huron, SD.

One of the pieces I really liked to play was ‘La Fiesta Mexicana,’ and I remember specifically hearing through the grapevine that one of the reasons [Ebbs] programmed that was because we were going to Spain. Then he found out, I believe through the State Department’s people, that probably the worst thing you could do in Spain is play something that had to do with Mexico. So we never played it once the whole time we were in Spain.⁴¹⁴

The two programs, as listed, were:

Programa A

Commemoration March from “St. Lawrence Suite” – Morton Gould
 Toccatina and Fugue in D Minor – J.S. Bach/Leizden
 Chanson du Forestier (horn solo) – G. Balay/Hatfield
 Symphony No. 3 – Vittorio Gianini
 Incantation and Dance – John Barnes Chance
 Srenade (flue solo) – Howard Hanson/Anderson
 Meditation for Band – Gunther Schuller
 Selections from “Porgy and Bess” – George Gershwin/Bennett
 Washington Post March – John Philip Sousa

Programa B

Celebration Overture – Paul Creston
 Concerto for Two Trumpets – Antonio Vivaldi/Lang
 La Fiesta Mexicana – H. Owen Reed
 Adagio and Allegro – Vaclav Nelhybel
 Variations on a Shaker Melody – Aaron Copland
 La Procession du Rocio – Joachin Turina
 Carioca (tuba solo) – Vincent Youmans/Davis
 Selections from “West Side Story” - Leonard Bernstein/Duthoit

In Pamplona, according to the works listed in one of the reviews, the band utilized a combination of both of these programs.⁴¹⁵

Commemoration March from “St. Lawrence Suite” – Morton Gould
 Toccatina and Fugue in D Minor – J.S. Bach/Leizden
 Chanson du Forestier (horn solo) – G. Balay/Hatfield
 Symphony No. 3 – Vittorio Giannini
 Incantation and Dance – John Barnes Chance

⁴¹⁴ James Piersol, interviewed by the author, 29 January 2012, Huron, transcribed phone interview, Huron, SD.

⁴¹⁵ B. Baron, “Noisy Success of The University of Iowa Band in Gayarre Theatre,” *Diario de Navarra*, 25 March 1966.

Serenade (flute solo) – Howard Hanson/Anderson
 La Procession du Rocio – J. Turina
 Selections from “West Side Story” – Leonard Bernstein

The reviews demonstrated an audience that was both impressed and grateful.

After listening to the concert given by the Symphony Band of The University of Iowa, we can say without a doubt that it is one of the best, if not the best, and most renowned musical group in the academic communities of the United States. The concert left us with a most extraordinary impression, as extraordinary we do consider this Symphony Band. Their interpretations of last night reached a pinnacle of perfection, with the marvelous delivery, remarkable timing and clean and lucid quality of their sound. We cannot help but admire the wonderful natural discipline of the group as a whole. LA PROCESSION DU ROCIO by Turina – for which gesture of including it on the program we are sincerely grateful – was interpreted with excellent feeling, as was the encore, the pasodoble GERONA.⁴¹⁶

So successful was it that it will be difficult for those who heard it to forget those young people who brought off the concert with such consummate skill. These young university students reached the highest level of musical perfection as they took on the task of an entire orchestra. We do not doubt after listening to this band, that it is one of the best and most popular groups in the United States. This is not watered down propaganda, but beautiful truth, and there remains yesterday's concert as proof, and the satisfaction and delight of those who heard the concert cannot fail to agree with the highest praise we can give this musical group.⁴¹⁷

The following day, Friday, March 25, the band took advantage of some open time to hold a rehearsal during the late morning at the Victoria Eugenia Theatre in preparation for that evening's concert. The theatre actually adjoined the hotel which allowed great freedom for the band members. They did not have to travel to and from rehearsals and would allow extra time when getting ready that evening.

⁴¹⁶ B. Baron, “Noisy Success of The University of Iowa Band in Gayarre Theatre,” *Diario de Navarra*, 25 March 1966.

⁴¹⁷ Joshe Leon, “Band of The University of Iowa,” *Unidad*, 3 April 1966.

The concert, sponsored by the Asociación de Cultura Musical and the Municipality of San Sebastián, began at 7:30 P.M. and featured another variation of the two printed programs.

Commemoration March from “St. Lawrence Suite” – Morton Gould
 Toccata and Fugue in D Minor – J.S. Bach/Leidzen
 Chanson du Forestier (horn solo) – G. Balay/Hatfield
 Symphony No. 3 – Vittorio Giannini
 Serenade (flute solo) – Howard Hanson/Anderson
 La Procession du Rocio – J. Turina
 Selections from “Porgy and Bess” – George Gershwin/Bennett
 Washington Post March – John Philip Sousa

In reviewing the concert, the critics demonstrated true appreciation of what they had heard.

After listening to this admirable group we can do no less than to express our admiration...to each individual student who is a part of this symphony band. We count it among the best groups we have heard...their performances were nothing less than inspiring. Brilliant and beautiful was this concert, and it closed with a great surprise substituting for the MEDITATION FOR BAND by Schuller, LA PROCESSION DU ROCIO by our own Turina, and it certainly was well interpreted in nothing less than the best Spanish manner. This and the pasodoble GERONA was the reason for much enthusiastic applause.⁴¹⁸

LA PROCESSION DU ROCIO by Turina, which they so gallantly included in their program, as well as another piece by a Spanish composer the pasodoble GERONA. With these a spiritual bond between our two nations, the U.S. and Spain, was formed.⁴¹⁹

Saturday, March 26 the band awoke and packed for their travels to León. The 245 mile journey was one of the longest bus trips of the tour. To make the trip more tolerable, the band would stop about halfway for lunch in the city of Burgos, Spain. The

⁴¹⁸ Angel Inaraja, “A Fine Concert by the Symphony Band of The University of Iowa,” *La Voz de España*, 26 March 1966.

⁴¹⁹ “A Brilliant Concept by the Symphony Band of Iowa,” *El Diario Vasco*, 26 March 1966.

band arrived in León around 6:30 P.M. and they checked into the Hostal de San Marcos. A rare arranged dinner had been prepared for the group at the restaurant Rostal at 8:00 P.M. After dinner the band was taken to the famous cathedral in León. To honor the band, the cathedral was lit inside and out for their arrival. As they entered they were “received with organ music.”⁴²⁰

Despite the long sojourn of the previous day, the band was up very early on Sunday, March 27 and departing the hotel by 8:00 A.M. Today the band was bound for the city of Oviedo. This was an 80 mile trip, but in the rolling terrain of northern Spain it took the band nearly two-and-a-half hours to traverse the distance. The band arrived in Oviedo in late morning and set up for a concert at the Campoamor Theatre. The 12:30 P.M. concert was sponsored by the University and the Municipality of Oviedo.

The band performed Programa A from the printed program with the exchange of the “Meditation for Band” by Schuller for “La Procession du Rocio” by Turina. A lunch followed the concert at the Hotel Principado before departing for León in the early evening.

Monday, March 28 the band was offered an optional morning tour of the historic city of León. Following the tour the band was invited to attend a reception of refreshments and Spanish wine sponsored by the Tourist Office of León. A late lunch was held at the Hostal de San Marcos before the band departed for the Emperador Theatre.

The concert began at 7:45 P.M. and contained the following:

⁴²⁰ Specific note penned by Frederick Ebbs found on a copy of the itinerary, personal archives of Frederick C. Ebbs, Austin, TX.

Commemorative March from “St. Lawrence Suite” – Morton Gould
 Toccata and Fugue in D Minor – J.S. Bach/Leizden
 Chanson du Forestier (horn solo) – G. Balay/Hatfield
 Symphony No. 3 – Vittorio Giannini
 Incatation and Dance – John Barnes Chance
 Serenade (flute solo) – Howard Hanson/Anderson
 Meditation for Band – Gunther Schuller
 Selections from “Porgy and Bess” – George Gershwin/Bennett
 Washington Post March – John Philip Sousa

After the concert the band was treated to dinner at the Hostal de San Marcos.

One of the highlights of the Spanish tour was a formal dinner hosted by the American Embassy. While it is not listed on the itinerary, it was certainly an impressive memory for the band members.

We went to meet the ambassador of Spain, and he threw an incredible party for us. It was a seven course meal with some of the best food we had on tour. Along with the food, there was an abundance of wine and they even provided cigars for the band.⁴²¹

There were at least five glasses at every place setting. There was a water glass, a white wine glass, a red wine glass, a champagne glass, and a glass for liqueur. There was also a waiter assigned to every two or three people. Whenever a glass was empty, someone was there to refill it. Although this was an embassy party we discovered that this meal was coming out of our per diem. There were many students who decided that since they were paying for the meal and the alcohol, they would get their money’s worth out of it.⁴²²

Tuesday, March 29 the band was transported to Burgos, about a two-and-a-half hour drive from León. Here the band would receive a tour of the historic city, in particular the Cathedral of Burgos. The band would lunch in Burgos before departing for Bilbao, where they were expected to arrive in the early evening.

⁴²¹ Steve West, interviewed by the author, 12 March 2012, Huron, transcribed phone interview, Huron, SD.

⁴²² Jerry Zinn, interviewed by the author, 12 March 2012, Huron, transcribed phone interview, Huron, SD.

Wednesday, March 30, the Jazz Ensemble played a short lunch hour program for the Faculty of Economic and Commercial Sciences at the University of Bilbao. The final concert in Spain took place that evening at the Arriaga Theatre beginning at 7:30 P.M.

According to reviews, the band performed “Programa A”⁴²³ with the changes that had become commonplace in Spain. Schuller’s “Meditation for Band” was replaced by Turina’s “La Procession du Rocio,” and “Selections from ‘Porgy and Bess’” was replaced by “Selections from ‘West Side Story.’”⁴²⁴

A critique of the concert simply stated:

The concert was a complete success. Performance of these well matched young players was of the first order. Ardor and discipline shown through every piece that they interpreted. The Symphony Band of Iowa has, in its youth, a sense of music that quickly became evident.⁴²⁵

Originally the itinerary had the band departing Bilbao sometime between March 31 and April 2. Their destination was supposed to be Great Britain with a departure date for the United States on April 10. With the addition of the Soviet Union to the tour, the original itinerary was no longer valid. The tour to Great Britain was eliminated, and the band prepared to travel northeast to France.

On Thursday, March 31, the band departed for Irún, Spain where they would cross over into France at the southwestern most French city, Hendaye. From this point

⁴²³ S. Ruiz Jalon, “Brilliant Concept by the Symphony Orchestra,” *La Gaceta Del Norte*, 31 March 1966.

⁴²⁴ Ibid.

⁴²⁵ Ibid.

on, the only available itinerary is one that was handwritten by Frederick Ebbs. It is very detailed and well thought out and will serve as the guide for the remainder of this chapter.

The band arrived in Paris on April 1, to begin preparation for the tour into the Soviet Union. The current concert program, while serving them well throughout Western Europe, was not considered to be completely appropriate or engaging for audiences behind the Iron Curtain. The band would spend ten days in Paris preparing the new material before departing.

Saturday, April 2 the band began the first of their Soviet rehearsals with an initial practice from 10:00 A.M.-12:00 P.M. The band was then free for lunch, after which would be another rehearsal from 2:00 P.M.-5:00 P.M. Following this, the band had the remainder of the day free.

Sunday, April 3 the band awoke early and boarded busses to travel 75 miles to Amiens, France. The band was welcomed by local Amiens people. After this warm welcome the band departed to Maison de la Culture to set up for an afternoon performance. The band attended a noon reception held by the Mayor of Amiens and the City Council before returning to the Maison de la Culture to rehearse.

The concert was scheduled for 3:30 P.M. and the band performed the following program:

Commemoration March from “St. Lawrence Suite” – Morton Gould
 Toccata and Fugue in D Minor – J.S. Bach/Leidzen
 Chanson du Forestier (horn solo) – G. Balay/Hatfield
 Symphony No. 3 – Vittorio Giannini
 La Fiesta Mexicana (Mass only) – H. Owen Reed
 Serenade (flute solo) – Howard Hanson/Anderson
 Meditation for Band – Gunther Schuller
 La Procession du Rocio – J. Turina/Reed
 Marche Lorraine – L. Ganne

The local review of the concert was entitled “Triumphant Presentation of the University of Iowa Symphony Band,”⁴²⁶ and there were some glowing remarks:

First of all, one can't praise too much the actual appearance of the band. Everyone was dressed in black...and all performed with admirable discipline, even to the simple gestures of standing up and sitting down. The group exhibited a certain cohesion...which gave to all interpretations a solidity, an ensemble, and a sonorous unity that one rarely finds developed to this extent of perfection in even the most subtle shades. This ensemble of wind instruments possess a sonority, a sweetness, a roundness and suavity of sound which is truly exceptional.⁴²⁷

Curiously, there were also some very confusing statements that cannot be verified, and some very gender specific remarks that are a telling proclamation on attitudes of the day.

It must be noted that the presence of The University of Iowa Symphony Band is not what one could call an ‘accident.’ The band did, in fact, take last year's first place in the competition which periodically unites the great American University bands, and is therefore to be considered first among such groups in our generation. It is indeed to reward these students for their success that they have been offered the tour of Europe which they are currently in the process of completing, and which includes a single concert in France, at Amiens. Obviously the reward is fine, and deserving though it may be, one is nonetheless confounded by the magnitude of the necessary financial resources. It is no wonder that the French, a little versed in questions of art and the size of local budgets, are left dreaming.⁴²⁸

But it is necessary to add...remarks of importance. First of all, the presence of girls in almost all the sections must be noted. The solo clarinet, the solo flute, the solo oboe, the solo and second bassoons are all girls; one even finds women in the horn section. Under these circumstances, it is not surprising that the sonority of the ensemble is unusually mellow without becoming affected.⁴²⁹

⁴²⁶ “Triumphant Presentation of the University of Iowa Symphony Band,” *Courrier Picard*, 7 April 1966.

⁴²⁷ Ibid.

⁴²⁸ Ibid.

⁴²⁹ Ibid.

Following this concert, the band toured France's largest cathedral, the Cathedral of Our Lady of Amiens before departing for Paris.

Monday, April 4 was another intense rehearsal day with two full rehearsals from 10:00 A.M.-12:00 P.M. and from 2:00 P.M.-5:00 P.M. Students were allowed to utilize any time that they were not in rehearsal to freely explore Paris.

Tuesday, April 5 the band would be involved in a recording session to be broadcast on French television and radio. The session was broken into two segments, each lasting nearly four hours. While the exposure was tremendous, the experience of the session was not one of the highlights of the tour.

The technicians were very, very fussy about everything. If anyone blinked a note of any kind they would go over it again. That was a very long session. No one really liked it, but it was certainly a view into their perspective of what they wanted to put out on the air because it was like a very high powered recording session. They didn't want any mistakes from anybody which just wasn't going to happen with that big of group under that kind of pressure. It was certainly a memory hard to forget.⁴³⁰

The session ended at almost 11:00 P.M. and the weary band headed back to the hotel.

Wednesday, April 6 was another rehearsal day with the same schedule as Monday. Thursday the band received a much needed break. The only scheduled event that day was a 1:00 P.M. tour of Versailles. Friday, April 8 it was a return to rehearsing. The schedule was a bit more intense with rehearsals scheduled for 9:00 A.M.-11:30 A.M. and from 3:00 P.M.-5:30 P.M.

Saturday, April 9 was an easier day with only one extended rehearsal in the morning from 8:45 A.M.-11:00 A.M. Sunday, April 10 was the final day in Paris.

⁴³⁰ James Piersol, interviewed by the author, 29 January 2012, Huron, transcribed phone interview, Huron, SD.

Nothing was scheduled and the students were allowed some time to enjoy Paris before departing the following day.

On the morning of April 11 the band prepared for their flight out of Paris. At 12:40 P.M. the band was scheduled to depart Paris aboard Aeroflot flight 7U-114 bound for Moscow, Russia. Moscow is nearly 1,800 miles from Paris and the flight took nearly nine hours. The band landed at 6:30 P.M. Moscow time. As the band members cleared customs they were instructed to find supper in the airport.

Once the band was through customs and fed, they were taken directly to the United States Embassy for a briefing and instructions. Following this briefing the band was escorted to the railroad station where they were scheduled to catch the midnight departure of the “Red Arrow,” considered Russia’s best train at the time.

The train traveled through the night and arrived in Leningrad around 8:30 A.M. Busses transported the group to the Hotel Russia where they ate breakfast. Following breakfast the band was free to relax in the hotel.

After lunch, the group visited the State Hermitage Museum, a sprawling complex of buildings with more than 3 million artifacts. This visit was only scheduled for three hours, not nearly enough time to appreciate what the museum had to offer.⁴³¹

Following dinner that evening, the band attended a performance of the Kirov Ballet, a world renowned ballet company that still tours today. The following day was a concert day, and to ensure the band had adequate preparation time, they were allowed to

⁴³¹ Jerry Zinn, interviewed by the author, 12 March 2012, Huron, transcribed phone interview, Huron, SD.

leave the ballet at the second intermission in order to rehearse at Philharmonia Hall. At 11:00 P.M. they were returned to the Hotel Russia.

On Wednesday, April 13 the band members had breakfast in the hotel and then were to be on the busses at 10:00 A.M. From here the group traveled to the Leningrad Conservatory to hear a recital of solo and chamber music. After this they returned to the hotel for lunch.

This was the first concert day in Russia, so following lunch the band returned to Philharmonia Hall for a 4:00 P.M. rehearsal. It was discovered, as the trunks were unloaded for this rehearsal, that there were trunks that had received damage, either in flight to Moscow, or on the train to Leningrad. Inside these trunks were brass instruments, and the damage was quite extensive.

Steve West, who served as repairman recalled what he saw:

Throughout the tour we had minor issues with instruments, but I remember this being particularly bad. There was a major issue with a tuba, and I know there were solder joints on some trumpets that were broken and beyond the means of what I could fix with the repair kit I used. Fortunately there was an old man who worked at the concert hall who was very eager to help and did a fine repair job on these instruments. I paid him in a silver Kennedy dollar and he thought that was one of the slickest things he had seen in quite some time.⁴³²

The Bolshoi Zal, or large hall inside this building is perhaps the best known concert hall in all Russia. Its white marble pillars and massive chandeliers create an ambience very difficult to replicate. James Piersol recollected, "At the time, I thought it

⁴³² Steve West, interviewed by the author, 12 March 2012, Huron, transcribed phone interview, Huron, SD.

was the most beautiful room I had ever seen, and I can still picture it perfectly in my mind today.”⁴³³

The concert began at 8:00 P.M. and it was standing room only. Photos of the event show the balconies overcrowded with audience members who apparently stood for the entirety of the program, including the twelve encores.

The following day, April 14, the band took a guided sightseeing tour of Leningrad. All recreational activities like these were closely monitored by Soviet authorities and the tours tended to highlight what was best about the U.S.S.R. in the eyes of the West.⁴³⁴

The band returned to the Philharmonia Hall that evening for their second Leningrad concert. Rehearsal began at 6:30 P.M. with the downbeat for the concert happening at 8:00 P.M. The reaction to this concert was identical to that from the previous evening. The hall was over-crowded and the audience was extremely enthusiastic. The band once again played at least a dozen encores “and we stopped because the band couldn’t play any more, not because the audience was tired or stopped clapping.”⁴³⁵

The programs for the two Leningrad concerts were identical and contained:

Celebration Overture – Paul Creston
 Concerto for Two Trumpets – Antonio Vivaldi/Reed
 La Procession du Rocio – Joachin Turina/Reed

⁴³³ James Piersol, interviewed by the author, 29 January 2012, Huron, transcribed phone interview, Huron, SD.

⁴³⁴ Beth Behning, interviewed by the author, 15 January 2012, Austin, TX, transcribed interview, Huron, SD.

⁴³⁵ Ibid.

La Fiesta Mexicana – H. Owen Reed
Variation on a Shaker Melody – Aaron Copland
Selections from “Porgy and Bess” – Gershwin/Bennett

Friday, April 15 was a travel day. The band was to have their baggage in the hotel lobby by 8:00 A.M. so they could depart the Hotel Russia for the airport shortly after 10:00 A.M. Their flight, number 7U-104, left Leningrad at 11:00 A.M. and landed in Kiev shortly after 12:30 P.M.

From here they were transported to the Moscow Hotel where they checked in and were served lunch. James Piersol recalls feeling uneasy about the hotel set-up.

We were warned in an earlier briefing session that our rooms may be monitored. When we checked into the hotel, the band was all placed in rooms on one side of the hotel. The rooms were stacked on top of one another and facing the same direction. I think we all had a feeling that this was not done by accident and that we were specifically placed to assist officials in monitoring us.⁴³⁶

The only other item on the itinerary for this day was dinner at 8:30 P.M., which indicates that this day was probably intended as a leisure day for the band following the tremendous success of the concerts of the previous two days.

When we had free time we were allowed to separate into smaller groups of three or four people, but we were always very well monitored. At the initial briefing when entering the country, and reiterated again when arriving in Moscow, we were told that we would be watched, we would be monitored, assume your rooms may be bugged. We were encouraged not to discuss any local people we may have met while in our rooms in case someone was listening. So, free time was much more confining in Russia than it had been throughout Western Europe.⁴³⁷

Saturday breakfast was served at 9:00 A.M. in preparation for a group sightseeing tour of Kiev. Again, the tour was closely guarded and carefully crafted to allow the

⁴³⁶ James Piersol, interviewed by the author, 29 January 2012, Huron, transcribed phone interview, Huron, SD.

⁴³⁷ Steve West, interviewed by the author, 12 March 2012, Huron, transcribed phone interview, Huron, SD.

group access only to what the authorities deemed appropriate. The band then returned to the hotel for lunch. A rehearsal was scheduled at 4:00 P.M. that afternoon in the Opera-Ballet House in preparation for a concert the following afternoon. Dinner was served at the Moscow Hotel following rehearsal at 8:00 P.M.

The band departed the hotel at 9:30 A.M. the following morning of Sunday, April 17. They had a rehearsal to attend at 10:00 A.M. to prepare for a noon concert in the Kiev Opera-Ballet House. Once again, the concert was a tremendous success and the audience demanded a large number of encores before allowing the band to stop.

That evening the band attended a concert of the Kiev Symphony, where Efrem Kurtz would be the guest conductor. This was a significant event as Kurtz was a Russian born conductor who was now a United States citizen. The year 1966 would mark the first time he had returned to his native land since the 1940's, and he would be conducting several major orchestras across Russia that spring.⁴³⁸

Monday, April 18 the Stage Band performed a very well-received concert at the Kiev Conservatory. This was a tremendous opportunity for the Iowa Band members to interact with Russian music students and exchange gifts. Following a late lunch the band returned to the Opera House for a 4:30 P.M. rehearsal. That evening, at 7:30 P.M the band performed their second concert in Kiev, and once again it was a tremendous success. The program contained the following:

Festive Overture – Shostakovich
Toccata and Fugue in g-minor – Bach
Chanson du Forestier (horn solo) – Baley
Variations on a Medieval Tune – Dello Joio
Incantations and Dance – Chance

⁴³⁸ Concert program from the event, Frederick C. Ebbs personal archives, Austin, TX.

Serenade (flute solo) – Hanson
 Meditation for Concert Band – Schuller
 Highlights from “West Side Story” – Bernstein/Duthoit

The Daily Iowan reported the success of this concert back home.

The audience in the Soviet Opera House sang, clapped, whistled and stomped at a performance by the University Symphony Band on Monday. The band played 12 encores, after a program of eight selections, and took nearly 30 curtain calls. The standing room only audience of 2,000 filled the hall with applause following each selection.⁴³⁹

Tuesday, April 19 was a leisurely day with a scheduled Kiev tour in the morning followed by a day spent packing and preparing to travel. At 7:00 P.M. the band was to have their bags placed in the hotel lobby for loading. Dinner was held at the hotel at 7:30 P.M. and afterwards the band left for the train station to catch the 9:00 P.M. train to Karkov. “I remember always traveling at night in Russia. I’m sure that was by design to keep us from seeing anything.”⁴⁴⁰

The band arrived in Karkov at 8:30 A.M. on Wednesday, April 20. At 7:10 P.M. the band departs for their 8:00 P.M. concert. In the itinerary Ebbs scribbled the following note: “Woods (percussionist) overslept, missed first half.”⁴⁴¹ Following the concert the band returned to the hotel for tea and cakes.

Following their morning rehearsal on Thursday, April 21, the band returned to the hotel for lunch and was given the afternoon off to allow Fred Ebbs and Warren Hatfield

⁴³⁹ “U. Band Pleases Kiev,” *The Daily Iowan*, 20 April 1966.

⁴⁴⁰ Beth Behning, interviewed by the author, 15 January 2012, Austin, TX, transcribed interview, Huron, Sd.

⁴⁴¹ Note in Russia Itinerary, Frederick C. Ebbs personal archives, Austin, TX

to participate in an interview for a local newspaper. The band ate supper in the hotel before departing for their concert which began at 8:00 P.M.

The programs were identical and contained:

Celebration Overture – Creston
Concerto for Two Trumpets – Vivaldi
First Suite for Military Band – Holst
Two Pieces from “Pictures at an Exhibition” – Mussorgsky
La Fiesta Mexicana – Owen Reed
Variation on a Shaker Melody – Copland
Selections from “Porgy and Bess” – Gershwin/Bennett

The second Karkov performance was equally well received by the public and many encores and curtain calls made for another long performance. The band left for the hotel around 11:00 P.M.

The following morning, Friday, April 22, the band was given a tour of Kharkov including the Palace of Marriage. After lunch the Stage Band played a concert at the University of Kharkov where the band was also able to observe a performance of some Russian and Ukraine Dancers. Supper was prepared at the hotel to ensure that the band would have adequate time to retrieve their baggage and place it in the hotel lobby. Once again the group would travel by train overnight, leaving the station on the 10:30 P.M. train to Moscow. The train arrived in Moscow at 9:00 A.M., and the band was taken to the Ukraina Hotel where they had breakfast. Following breakfast the band was given a tour of Moscow.

After lunch, the band had rehearsal. This rehearsal was cut short to allow the tour members to receive a Cholera shot. Cholera inoculations were not part of the pre-tour regimen of shots, but this was meant to be precautionary as there were confirmed cases in Tashkent, where the band was scheduled to perform later in the week.

That evening the band witnessed a Bolshoi Ballet production of “Swan Lake” at the Palace of Congresses. Inside this modern governmental hall is a massive 6,000 seat auditorium that served as a second home to the Bolshoi Ballet.

Sunday, April 24 was a concert day. The 8:00 P.M. concert was held in Tchaikovsky Hall. The repertoire for the concert was:

Toccata and Fugue in g-minor – J.S. Bach
 Chanson du Forestier (horn solo) - Balay
 Symphony No. 3 – Giannini
 Incantation and Dance – John Barnes Chance
 Meditation for Band - Schuller
 Two Pieces from “Pictures at an Exhibition” – Modest Mussorgsky
 Carioca (tuba solo) – Yumens/Davis
 Selections from “Porgy and Bess” – George Gershwin/Bennett

At the concert intermission, the American Ambassador to the Soviet Union came to pay Ebbs a visit. According to Ebbs’ notes, the Ambassador, “was sincerely grateful and wonderfully impressed by what he was witnessing and wished us the best as we continued our tour.” The concert finished and the band returned to the hotel.

On the morning of Monday, April 25 the band was allowed a tour and visit of the Kremlin. Following lunch the band then visited the Moscow Conservatory allowing the students some time to interact with their Soviet musical counterparts. That evening’s entertainment was a trip to the Moscow Circus.

Tuesday, April 26 the band had a morning rehearsal in preparation for what would turn out to be their last formal concert on tour. The concert took place at 7:00 P.M.

Repertoire for this concert included:

Festive Overture – Dimitri Shostakovich/Hunsberger
 Concerto for Two Trumpets – Antonio Vivaldi
 La Fiesta Mexicana – H. Owen Reed
 Variation on a Medieval Tune – Norman Dello Joio
 Concert Solo No. 6 (flute solo) – Demersseman

Suite of Old American Dances – Robert Russell Bennett
Selections from “West Side Story” – Leonard Bernstein/Dutoit

Originally, the itinerary had the band traveling to Tashkent following Moscow. Unfortunately, a deadly earthquake struck the Tashkent region earlier that day. After the concert the band was informed that the earthquake would eliminate that portion of the tour.

Wednesday, April 27, the group went to the House of Friendship, which is a Moorish style castle built in 1899 and adorned with sea shells. That evening, the group was given a lavish reception at the very ornate Spaso House, the home of the American Ambassadors in Moscow since 1933.

Thursday, April 28 was the last full day in Russia for the group. After breakfast, the group took an excursion to an Economic Exhibition followed by a trip to a Russian music store. That evening the group had a choice of entertainment. At 5:30 P.M. there were busses leaving to attend an opera performance of “Barber of Seville” at the Bolshoi Theater. The other was a departure at 6:15 P.M. to attend the ballet “Cinderella” at the Palace of Congresses. The band then met back at the hotel at 10:00 P.M. for dinner together.

Friday, April 29 the band had a very early morning. Awoken at 5:00 A.M., the band was to be in the lobby, packed and ready to go by 5:30 A.M. to allow for a 5:45 A.M. departure for the airport. At 8:30 A.M. the flight departed from Moscow for Copenhagen, and the band was officially beginning their journey home.

The band landed in Des Moines, Iowa at 7:30 P.M. on Saturday, April 30, 1966. The bus left Des Moines at almost 9:00 P.M. and the group was back in Iowa City by 11:30 P.M. While the trip was over, many exchanges were still occurring in the weeks

following. Many Iowa students made promises to their fellow students in Russia and elsewhere, and were sending over music and record albums to countries where access to these items were impossible to come by.⁴⁴²

Letters from ambassadors and others were still arriving on the desks of Fred Ebbs and other university officials extolling the pride and appreciation of all that was accomplished by the young men and women of the band. Moreover, the timing of the tour, when examined within the political climate of the time, made this much more than just a musical tour. The presence of this large American group became a beacon of goodwill throughout Europe, and its effects on those it came in contact with went far beyond a simple concert experience.

Though the tour lasted less than three months the group presented

35 concerts...in Western Europe and...eight concerts behind the Iron Curtain. Also, the band made at least 25 offstage appearances which included TV and radio broadcasts (some were broadcasts of formal concerts), informal performances, radio interviews and recordings, and informal get-togethers with students, young musicians, dance groups, and exchange students. The band held a few workshops to demonstrate techniques and performing repertoire.⁴⁴³

This tour is still of tremendous historic significance to the bands of The University of Iowa. It is a tribute to the musical distinction found throughout the lineage of the band program, and its resulting notoriety is upheld through vigilant pursuit of excellence to this very day.

⁴⁴² Himie Voxman, interviewed by the author, 16 June 2006, Iowa City, transcribed interview, Huron, SD.

⁴⁴³ Department of State Publication 6463, International Informational and Cultural Series 93, Released August 1967, pg. 56.

CHAPTER 9

CONCLUSION

Bands at The University of Iowa have a long and proud history. What began as a small martial ensemble in the Military Department in the late 19th century has evolved into a well respected department of vibrant musical ensembles.

While the band was enthusiastically appreciated by the various officers that oversaw the Military Department, this appreciation did not necessarily translate into proper support. It is clear that the early bands struggled with consistent quality in their student leadership, but little training was provided for these students who were striving to meet the demands of the position. Incentives provided by the Military Department did little to recruit quality musicians, and the lack of monetary support did not initially provide for proper uniform dress or adequate supply of quality instruments. Additionally, the differing utilization of the band in the Military Department and the Athletic Department created an identity crisis for the ensemble. The student leadership struggled to balance the concert and martial ensemble with the ever increasing demands of providing music for the football games.

Professional leadership was finally established when The School of Music, Affiliated was created in 1906. Henry G. Cox was hired by the School of Music as the band's first professional bandmaster, but the band was still operated under the umbrella of the Military Department. Although this was a tremendous step forward, the band would not become an entity within the School of Music for another 30 years. The fact that the band's role was still dictated by the Military Department severely hindered any true musical progress.

Once the band was liberated from its Military Department designation and placed fully within the School of Music, it began to distance itself from its martial roots and build upon its concert potential. This was a difficult task because the orchestra program was well established and recruiting instrumentalists for the concert band would continue to prove difficult, especially during the first two decades. Nonetheless, the quality of the ensemble began to improve, and its role as an ambassador for the university and active recruiter for the band program grew as well.

The spring band tours established by Charles B. Righter began to bring attention to The University of Iowa Band as a legitimate concert ensemble to high school students and teachers throughout the region. World class performers such as ‘Doc’ Severinsen, and renowned conductors like Richard Franko Goldman were guest artists with the band under the direction of Frederick C. Ebbs.

The notoriety of these men brought large crowds to the band’s concerts and established the group as a worthy musical ensemble. The quality of the band, from a musical standpoint, made a tremendous impression on those professionals who performed with or conducted the band. Additionally, high profile performances at state, regional and national convention were instrumental in advancing the reputation of the band and the School of Music.

This was proven true when the band was invited on a tour of Western Europe and the Soviet Union in 1966. This was the one of the largest tour groups utilized for a cultural exchange by the State Department, and the band made a tremendous impression wherever they performed. The tour was made even more historically significant when considering the political conditions of the time, expected gender roles, and the uniqueness

of the ensemble to European and Soviet audiences. This tour garnered the band an outstanding international reputation that is still held today.

The selection of The University of Iowa to house the Goldman Band Library was a testament to the high regard in which other musicians and conductors placed upon The University of Iowa Band, and their director, Frederick C. Ebbs. The Goldman Band Library is a treasure to the history of bands in the United States, and adds to the impressive reputation of the band program at The University of Iowa.

Mr. Ebbs' successor, Frank A. Piersol, worked to build relationships with area band directors. His establishment of the Honor Band was a brilliant tool to encourage students throughout the region to consider continuing their music education at The University of Iowa.

Myron D. Welch quickly established The University of Iowa as a pioneer in graduate conducting programs. The impact that this tremendous program has had on quality music education is difficult to comprehend. Students from Dr. Welch's graduate program can be found throughout the United States in some of the finest university and public school band programs. All of these students strive to promote the excellence that they experienced under Dr. Welch's guidance.

R. Mark Heidel, while not examined in this paper, is currently building upon the successes of the past. His job has been made more difficult due to the severe flood of The University of Iowa campus in 2008. The lack of a central music building certainly could hinder recruitment efforts, but the continued success of the bands at The University of Iowa is a testament of his music and leadership skills.

Today, concert bands at The University of Iowa offer public performances of the finest wind band repertoire and represent the University with distinction at state, regional, and national music convention performances. These ensembles have developed and inspired untold numbers of musicians, who passionately pursued musical perfection in one of The University of Iowa's bands.

Recommendations for Further Study

The University of Iowa concert band development is only a portion of potential study within the School of Music instrumental ensembles. Detailed study of the development and history of the Hawkeye Marching Band would be a tremendous companion to the present study. In addition, a detailed look at the Associate Directors of Bands would add further clarification to the development of both the concert and marching ensembles at The University of Iowa.

The jazz ensembles at The University of Iowa have earned a remarkable reputation of excellence. A historical study of the directors and development would be an exceptional resource, especially considering that there was a jazz ensemble on the European tour of 1966 detailed within this current study.

Historical essays by James Steinhart⁴⁴⁴ and Lauren Johnson⁴⁴⁵ provide a glimpse into the musical activities on campus through 1944, but thorough study of the history of The University of Iowa School of Music is an overdue endeavor. Separate historical essays concerning studio professors, composition, the Center for New Music,

⁴⁴⁴ James Senior Steinhart, "History of The State University of Iowa: Musical Activity to 1915" (Master thesis, The State University of Iowa, 1941).

⁴⁴⁵ Lauren Theodore Johnson, "History of The State University of Iowa: Musical Activity, 1916-1944" (Master thesis, The State University of Iowa, 1944).

vocal ensembles and opera workshop, academic and departmental offerings, music therapy, School of Music development, various music graduate programs, and catalogs of performances of musical ensembles would provide a comprehensive look into the evolution of The University of Iowa School of Music and offer us a glimpse into future developments.

APPENDIX

The repertoire of The University of Iowa Concert Bands from 1936-2008 can be found on the supplemental Excel file included with this essay. Print versions will include a CD Rom containing this same Excel file.

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