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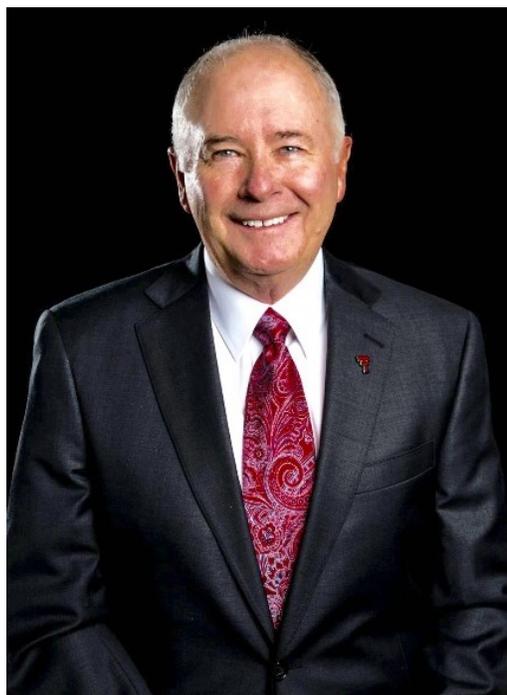
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November

NEWSLETTER

2016

FALL GREETINGS, BROTHERS AND SISTERS



This newsletter finds most of you putting the wraps on another successful marching band season, heading for the playoffs, or just enjoying the wonderful memories while being retired. Whichever applies to you, I hope you are looking forward to the next hurdle!

We are fortunate to gather each year in an international setting with not only our USA brothers and sisters, but with those from our international chapters as well. YOU are part of Phi Beta Mu International. When I was first beginning to attend Midwest, I wasn't sure if I should/could go to the Phi Beta Mu meetings or if it was just for officers and a separate group of people. Rest assured you invited

and expected! Please make plans to attend our functions on Thursday morning December 15 in the Chicago Hilton. The hard working and dedicated board members have been working behind the scenes to ensure an even better year for Phi Beta Mu International.

The first event is the general membership business meeting where we welcome your attendance and input. The second is our Awards Breakfast meeting and your meal, as a member, is paid! To me, this is always the highlight of Midwest where we honor our outstanding contributor and outstanding bandmaster. This year is also very special as we present the first Earl D. Irons Program of Distinction awards. In this inaugural year, we will present awards to two high school band programs. Please find more information on this new award and our honorees in the contents of this newsletter.

I'm pleased to announce our commission is complete and will be premiered in February at the Texas Music Educators Association convention in San Antonio, Texas. Thanks to Elva Kaye Lance, committee chair for working with our composer Mr. William Owens!

I wish you safe travels and look forward to seeing you at our exciting events in Chicago

Keith Bearden, president
Phi Beta Mu International

PHIBETAMU NEWS & COMMUNICATION

Welcome to the PhiBetaMu International pre-Midwest / pre-Election issue. It is being sent early so that we can better inform you of the upcoming Midwest activities and in an attempt to **Get Out The Vote!**

- *PhiBetaMu International polls will close at midnight on Nov. 30th. Be sure to login and cast your vote at www.phibetamu.org! More information and candidate write-ups can be found on pgs. 2 & 3.*
- *PhiBetaMu International schedule at Midwest 2016 in Chicago can be found on pg. 3. If you attend Midwest, please rise early and join the general membership business meeting in Joliet Room - Dec. 15, 7:45 AM, Hilton.*
- *PhiBetaMu International will honor the inaugural winners of the Earl D. Irons Program of Distinction Award at the awards breakfast in the Marquette Room - Dec. 15, 9:00 AM, Hilton. See pgs. 4 & 5 for the winners!*
- *More and the most recent information on PhiBetaMu International activities can be accessed on our website at www.phibetamu.org*
- *PhiBetaMu International Newsletters are archived and can be accessed at www.phibetamu.org*

Mike Townsend

PHI BETA MU INTERNATIONAL ELECTION 2016

In 2016 the membership of PhiBetaMu will elect two new Board members. Pictures and Bios of nominees are below -- login to www.phibetamu.org to vote. Polls close at 12 midnight on November 30, 2016.[PST].

STEVE SHERMAN - MuAlpha, Alberta, CA



Steve Sherman has been educating music students from

Grade 4 to college for over 40 years, and recently retired as a full-time music instructor at Red Deer College, Alberta, Canada. He was coordinator of the music program, taught the music business courses (career/products/performance), and directed the Jazz Ensemble and Symphonic Winds.

He was previously the director of the Innisfail Instrumental Music Program and Coordinator of Music for Chinooks Edge School Division, while working as a part-time instructor for Red Deer College. He then accepted a full time posi-

tion at Red Deer College in 2004.

Steve studied music in California, graduating from the University of Southern California with a degree in Music Education. He also attended California State University at Northridge and Los Angeles Valley Community College.

He was honored to be a recipient of the Alberta Band Association's Outstanding Band Director of the Year, (the Elkhorn Award), the PBM (Mu Alpha) David Peterkin Award and the John Phillip Sousa Foundation Legion of Honor. He was inducted into the

Town of Innisfail's Hall of Fame, and received the Canadian Government's prix Les Cabot Award as well as the Central Alberta Administrators Association Outstanding Teaching Award.

Steve has been very active as a musical director for over 25 productions in Central Alberta and Los Angeles. He remains active as a jazz, trumpet and band clinician, adjudicator, and guest conductor throughout Alberta, Saskatchewan, and California.

He is currently Past President of the Mu Alpha Chapter of Phi Beta Mu.

JOHN M. WATKINS, Jr. Omega, Florida, USA



John "Jay" Watkins, Jr. serves as the Associate Director of Bands, Associate Professor of Music and as Director of the "Pride of the Sunshine", the Gator Marching Band. He conducts the Symphonic Band and teaches classes in advanced

conducting, rehearsal techniques, and music education.

Professor Watkins has been active commissioning works and producing GRAMMY-nominated recordings for the Wind Symphony, Clarinet Choir and other ensembles at the University of Florida. In 2012, the UF Gator Band was selected as the official US performing organization to represent the USA at performances surrounding the opening of the 2012 Summer Olympics, including being the house band for Mrs. Obama and the U.S. Ambassador.

Prior to UF, he served as Assistant to the Director of Bands, Assistant Director of the Longhorn Band, and Conductor of the Longhorn Basketball, Volleyball and Concert Bands at The University of

Texas at Austin, where he was the principal guest conductor of the Symphony Band and the show designer for the Longhorn Band. He spent eight years as the Director of Bands and Associate Professor of Music at Charleston Southern University (SC), where he was also the Coordinator of Instrumental Music Education.

Mr. Watkins is a recipient of the National Band Association's Citation of Excellence, and was the founder, Music Director and Conductor of The Lowcountry Winds, a professional wind ensemble based in Charleston. He has also served as the Director of the U.S. Navy Drum & Bugle Corps and the Director of Instrumental Music at the U.S. Naval Academy in Annapolis, MD, where he produced the annual production of the *Army*

– *Navy Football Classic* and the PBS Program *Christmas in Washington*. Mr. Watkins also taught in the public schools in North Carolina, Maryland and Virginia.

Mr. Watkins is a native of Falls Church, VA and earned Bachelor of Science and Master of Music Education degrees from George Mason University and Valdosta State University. He holds memberships in numerous organizations, served as S.C State Chair and Southern Division Chair for the National Band Association, is an elected member of Phi Beta Mu, and an honorary member of Tau Beta Sigma, Kappa Kappa Psi, and Phi Mu Alpha Sinfonia.

Mr. Watkins remains very active as a clinician, adjudicator, recording producer and show designer.

PHI BETA MU INTERNATIONAL ELECTION 2016 - CONTINUED

In 2016 the membership of PhiBetaMu will elect two new Board members. Pictures and Bios of nominees are below -- login to www.phibetamu.org to vote. Polls close at 12 midnight on November 30, 2016.[PST].

TRAVIS J WELLER - Nu, Pennsylvania, USA



Travis J. Weller has been the Director of Bands at Mercer-Senior High School since Au-

gust of 1995. Travis holds a PhD in Music Education from Kent State University, a Master's degree in Music Education from Duquesne University, and completed his undergraduate degree at Grove City College. In addition to his duties at Mercer, he is teaching as an adjunct faculty member for Messiah College in their Master's program. He has previously taught at Kent State University as an adjunct instructor in music technology for music educators.

Travis has served as President for the District 5 Chapter of the Pennsylvania Music Educators Association. Travis is also a member of Phi Beta Mu,

ASCAP, and the National Band Association. He is a past president of the Nu Chapter of Phi Beta Mu, and currently serves as the Nu Chapter scholarship chairperson. He has previously served on the committee that formed the Earl D. Irons Program of Distinction Award.

Travis has been a guest clinician in music education for professional development sessions with PMEA and secondary music methods classes at area colleges and universities in Pennsylvania and Ohio. He has presented numerous times at the PMEA and OMEA State Conferences and has authored several articles in journals and magazines including *Teaching*

Music, The PMEA Journal, Phi Beta Mu International Newsletter, National Band Association Journal, and Learning and Leading with Technology.

He published works for band with The FJH Music Company, Wingert-Jones, C.L. Barnhouse, Grand Mesa, Manhattan Beach, and Bandworks Publications.

He is in frequent demand as a guest conductor for honor bands and composer-in-residence sessions with school bands across Pennsylvania, New York and Ohio.

Travis resides in Mercer with his wife, their three daughters and a son.

PHI BETA MU INTERNATIONAL AT MIDWEST 2016

I am looking forward to seeing many of you at the General Assembly Meeting Thursday, December 15 at the Chicago Hilton (Joliet Room/third floor) at 7:45 AM.

I will not be providing a copy of the minutes from last year as they have been posted on the PBM web site. Please read through them prior to the meeting so they can be officially adopted. If you would like a copy for the meeting, please print yourself one. The minutes can be found on the International web site under "Phi Beta Mu Forms and Documents".

Immediately following the General Assembly Meeting

(9:00 AM), you are invited to attend the Awards Breakfast (Marquette Room/third floor) honouring:

- Colonel Akira Takeda, Outstanding Bandmaster, and Chip Averwater, Outstanding Contributor to Bands.
- Earl D. Irons Program of Distinction Award winners - Penn High School; Mishawaka, IN, Glenn Northern, Director and Westlake High School, Austin, TX, Kerry Taylor, Conductor

The breakfast is free to members. If you do bring a guest, there will be a charge of \$25.00 to be paid at the door.

I am required to supply the hotel with a final count for the breakfast so I am asking that you RSVP for you and any guests that plan to attend the breakfast no later than noon on Monday, December 12th.

dlambert55@comcast.net

Please note that only PBM members can attend the 7:45 General Assembly meeting.

The International Board will meet on Wednesday Dec. 14 in the Hilton (Pullman Room/fourth floor) at 3:00 PM.

Chapter Secretaries & Presidents are invited to a PBM Reception in the Hyatt McCormick Place (Dusable



BC Room/second floor) at 4:00 PM, Spouse/Significant other welcome.

See you in a few weeks!

David Lambert, exec.secretary Phi Beta Mu International

EARL D. IRONS PROGRAM OF DISTINCTION AWARD WINNER



Chaparral Band

Every student in the Westlake High School band program is part of the Chaparral Marching Band. Nearly all of the 265 students in the band participate in the fall competitive marching production each year.

Since 1970, the band has consistently earned University Interscholastic League 1st Division ratings for superior performances in marching. In 2008, 2010, and 2012 the Westlake High School Marching Band finished in the top 10 at the Texas UIL State Marching Contest, placing it in the top 1% of all Texas high school marching bands.

Since 2000, the Chap Band has been a consistent finalist at Bands of America Regionals in Austin and Dallas, and at the Super-regional competition in San Antonio. The Chap Band has also participated in several invitational festivals such as the 2007 Duncanville Marching Invitational in Duncanville, Texas, where it swept all top awards.

On January 2, 2017, the Chap Band will appear in the Tour-

namment of Roses Parade in Pasadena, California. The band first appeared in this parade in 2003.

The Westlake Band was awarded the prestigious Sudler Shield in 2010, an award given by the John Philip Sousa Foundation to recognize excellence in musical performance, marching execution, choreography, and show design for high school, youth or international marching bands. The Sudler Shield combined with the Sudler Flag, awarded to the Westlake Band in 1999 for excellence in the concert band arena, honors the Westlake Band program as one of only 14 high school programs nation-wide to win both awards.

Each fall, the Chaparral Band and Westlake Band Parents Association host the Westlake Marching Festival on the second Saturday in October. This full day of marching activities features back-to-back marching presentations by 20 of the top high school bands in Texas. The Westlake Marching Festival has become recognized as one of the major marching competitions held in the state.

Kerry Taylor currently serves as Director of Bands for Westlake High School and Fine Arts Director of Eanes ISD. Mr. Taylor is starting his 35th year as a band director in Texas public schools. He holds a Bachelor of Music Education degree and a Masters of Music degree, both from the University of Texas at Austin. Under Mr. Taylor's direction, the Westlake Band has won or placed high in numerous concert band and marching festivals, including 27 consecutive UIL Sweepstakes Awards. The Westlake Wind Ensemble has performed twice at the Midwest Clinic in Chicago, three times in Carnegie Hall and once for the American Bandmasters Association. In 1999 the John Philip Sousa Foundation presented the Westlake Band with the Sudler Flag of Honor for excellence in concert band and in 2011 the Sudler Shield for marching excellence.

Mr. Taylor is active as a clinician and adjudicator in Texas and across the US. He is a Past-President of the Texas Music Educators Association and cur-

rently serves of the Board of Directors for the American Bandmasters Association. He has been recognized by the University Interscholastic League with the *Sponsor of Excellence Award*, the John Philip Sousa Foundation as a *Legion of Honor Laureate* and the Texas Bandmasters Association with the *Meritorious Achievement Award for Outstanding Contribution to Music Education*. He and his wife Valerie, a Humanities Instructional Partner at Westlake HS, are the proud parents of two sons; Brian, a band director at Paschal HS and Sean, a junior at the University of Dallas.



EARL D. IRONS PROGRAM OF DISTINCTION AWARD WINNER



Penn Kingsmen Band

The Penn Bands are part of a comprehensive Fine Arts Curriculum at Penn High School.

Today, the Penn Bands enjoy strong administrative and parental support, as well as a rich history, highlighted by 16 appearances to the Indiana State Concert Finals, 17 appearances in the State Marching Band Finals, four performances at the Indiana Music Educator's Conference and a performance at the Midwest International Band and Orchestra Clinic in 2008. Currently, over 450 students participate in the Penn High School Bands, which include five concert bands, three jazz ensembles, two percussion classes, Pit Orchestra, Pep Band, Marching Band and five winter color guards.

Throughout the history of Penn High School, the Concert Bands have earned consistent Gold Ratings at the ISSMA Festivals and consistently place students into the Indiana All State Bands. Penn Bands have had the honor to work with conductors and guest artists, such as Ray Cramer, Stephen Pratt and Patrick Sheridan.

The Penn Jazz Ensembles meet as part of our regular school day; an after-school ensemble and a jazz combo also exist. The Penn Advanced Jazz Ensemble has been the Honor Band at the Rolling Meadows Jazz Festival in Chicago, the North Side Festival in Fort Wayne, the Ball State Jazz Festival and the Purdue Jazz Festival. The band has also been invited twice to the Swing Central Jazz Festival in Savannah, Georgia. The Penn Jazz Ensembles consistently place students into the Indiana All State Jazz Ensembles. Guest artists have performed with the Jazz Ensembles including Ron Modell, and Terrell Stafford.

The Penn Marching Kingsmen, an extra-curricular band of 200, competes in Open Class A and consistently place in the top ten at the Indiana State Marching Band Finals.

The Kingsmen have performed in the Orange Bowl Parade, Fiesta Bowl Parade, Philadelphia Thanksgiving Parade, Hollywood Christmas Parade, and the 2001 Tournament of Roses Parade. From 1973 until 2011, the Penn Bands were under the direction of G. Keith Rudolph.

Presently the Penn Bands are under the direction of Glenn Northern, Assoc Band Director Chris Paulson, and Assistant Director/Director of Jazz & Percussion Aaron Griesser.

Glenn Northern,

Director of Bands at Penn High, also serves as the Leader of the Fine Arts & Communications Academy at Penn. A native of Ashtabula, Ohio, Glenn has taught in the Penn-Harris Madison Schools since 2001.

From 2001 to 2011, Glenn served as an assistant band director at Penn and as the band director at Discovery Middle School. In 2011 Glenn was named Director of Bands at Penn. Under his direction, the Penn Symphonic Winds have performed at the 2012 and 2015 Indiana Music Educator's Professional Development Conference and have made consistent appearances in the Indiana State Concert Band Finals.

Glenn received his Bachelor's Degree in Music Education from the University of Evansville, where he earned the distinguished Presser Scholarship in Music. He is a member of the Indiana Music Educators

Association, Indiana Bandmasters Association, National Band Association and Phi Beta Mu. Glenn has received four Distinguished Service Awards from the Indiana State School Music Association and served twice as president. He was also a recipient of the Quinlan & Fabish Outstanding Music Educator Award. In 2015, Glenn received the Phi Beta Mu Outstanding Bandmaster Award, Gamma Chapter.

Glenn is an active clinician, guest conductor and festival adjudicator, concert and marching bands, currently serving as President of the Indiana Bandmasters Association.

Glenn resides in Mishawaka with his wife Tina and daughter Kristin, a senior at Ball State University in Muncie, IN.



KNOW THE SCORE! - TRAVIS J. WELLER (NU/PA)

The evaluation and selection of repertoire is such an important task for a director at any level. This responsibility for band directors requires specific awareness in what areas their bands have developed strength, and where they will need to improve and mature. If repertoire is the curriculum for the concert band (and Bob Reynolds is right on this one), then we need to “know the score”!

Selecting the Score

When I am selecting a score, I try to think within each of the four roles that I fill in instrumental music education. As an advocate, I consider cultural, social, and historical aspects that may afford me the opportunity to bridge the gap between our rehearsal halls to the outside world and make a stronger connection for the audience to the music we perform. As a contributor to band repertoire as a writer, I consider the important band composers to which students deserve exposure during their time in my program. As a conductor, I consider this question: “Will studying and teaching my students this score make me a better musician?”

As an educator, it is important to consider if that score will allow the students to grow musically, socially, emotionally, and intellectually.

Marking a Score

Part of knowing the score is spending time with the work prior to rehearsal. It is important to become familiar with the melodic and rhythmic elements, the overall structure, and unique timbre and expressive elements of the work before stepping onto the podium to begin conducting and teaching the piece. I take time to use colored pencils on scores to mark tempo (e.g. green for faster tempos, yellow for a ritardando) and dynamic elements (e.g. red for forte, blue for piano). I also take time to mark entrances with stick figure representations of the instrument that is about to play. I also include phrase markings (so that I remember to share with the students) and occasionally conducting patterns (if meter changes frequently).

Linking to the Score

One of the more valuable things that I have done with my students is to link our daily warm-ups to elements within

the score. It is beneficial for the rehearsal to include tonal, rhythmic or expressive elements from the score in the warm-up material (e.g. if the work in minor, time would be devoted to learning the minor scale upon which the piece is set). These linking exercises that are part of the warm-up can lay the foundation for technical and expressive skills to develop.

One of the more engaging activities I included with my students was linking several scores to an inter-disciplinary unit. In our study of *The Trail of Tears* (with a Senior High Ensemble) and *Etowah* by Brian Balmages (with a Junior High Group), I constructed a website that allowed the students to engage with the history, art, and poetry from Cherokee culture. Through the process and self-evaluations the students completed, I discovered that it made the technical work more meaningful and the programmatic elements of *The Trail of Tears* by James Barnes more powerful. By linking and knowing more about the score, we can open the door for our students to connect our ensemble music to a much



larger world in which they live.

As part of our commitment to foster a deeper appreciation for quality wind literature, we need to be diligent in our repertoire choices. In our choices, in our preparation, and our teaching we have a tremendous opportunity to give our students the best possible experience in our ensembles. Don't wait to hear about the highlights later – know the score!

To see the Interdisciplinary Unit Website referenced in the article visit

http://www.personal.kent.edu/~tweller2/The_Trail_of_Tears.html

Editors note:

Check out the website indicated above; it is impressive.

He always draws a portrait of the conductor on the drum he hits the hardest.



CHARLES EMMONS AWARD PRESENTED TO ROB BABEL (LAMBDA/MO)

Rob Babel is the 2016 recipient of the Charles Emmons Outstanding Band Director Award presented by the Lambda Chapter of Missouri.



For many years, Rob has been an outstanding example of the complete Music Educator and this has been an especially successful year for Mr. Babel and the Ft. Zumwalt North Bands. His concert bands have contin-

ued to earn superior ratings. His marching band has become a consistent force in the area and state having won several regional contests.

The Ft. Zumwalt North marching contest is an example of Mr. Babel's commitment to bands in the state of Missouri. He is meticulous in engaging judges of national stature, yet are educationally oriented. His marching band shows are equally well prepared.

Mr. Babel gives back to the profession by having served as MMEA Jazz Vice President and as an officer in MOAJE. He frequently takes student teachers and mentors other directors in his district and area. The FZN Jazz clinicians that have frequented the school create a who's who of modern Jazz masters. Jim Widner,

Reggie Thomas, Wayne Bergeron, and Steve Houghton are a few of the clinicians that Mr. Babel has attracted to work with his students.

In a total band program the concert band and marching band make up a significant component of musical offerings, however jazz is another important addition. The FZN Jazz band has been recognized time and time again for their outstanding achievement. In January, 2015, MMEA welcomed an outstanding performance by the Ft. Zumwalt North Jazz Band. On December 17, 2015, the Zumwalt North Jazz band performed at the renowned Midwest Clinic in Chicago. This is the 2nd time the FZN has performed at Midwest.

Mr. Babel continues to provide a well rounded band program for all of his students. He displays a quiet demeanor, yet continually produces high school ensembles of excellence. Rob is a generous and kind colleague and a worthy recipient of the Charles Emmons award.

(nominated by Lambda member, Doug Hoover.)

The Charles Emmons Outstanding Band Director Award is intended to be the most significant award to be received by a member of the Lambda Chapter. This is a unique and special award that is intended to honor the chapter's most outstanding directors and pay tribute to a man who did so much for bands and students during his illustrious career.

- Robert J. Cesario, D. A.

PHI BETA MU COMMISSION PROJECT - COMPOSER WILLIAM OWENS

Phi Beta Mu is pleased to announce the completion of another band composition in our recent commissioning project series. The Grade 1.5 composition written by William Owens is entitled *The Wings of Mercury*.

The premiere performance, scheduled for the 2017 Texas Music Educators Association Conference, will be presented by Mineola Middle School and conducted by Melissa Grant



Fisher. Mineola Middle School is the 2017 TMEA Texas Class C Honor Band.

William Owens is a retired band director in Texas and presently serves as the Instrumental Editorial Assistant for FJH Music Company. Recent commissions include the Indiana Bandmasters Association, TMEA Region 9, Michigan School Band and Orchestra Association, Georgia MEA

District 9, as well as numerous band programs in Texas.

Phi Beta Mu International is dedicated to promoting quality music for the wind band by developing new literature that contributes to the existing band repertoire for all grade levels.

- Elva Kaye Lance
Commission Chair,
VicePres/Pres Elect,
Phi Beta Mu International



JOIN US ON FACEBOOK

Join and invite other PhiBetaMu Members to join the PhiBetaMu International Bandmasters Fraternity Facebook Group. This is a closed group, others can see who the members are and what PhiBetaMu is about. However, they will not see posts or any information that is located in the site. Our site can be found on Facebook using "title search" and type in Phi Beta Mu International Bandmasters Fraternity.

TRANSCRIPTION OF PHIBETAMU HISTORICAL TAPES - TAPE 2 (PART 2)

PHI BETA MU—THE FIRST FIFTY YEARS—INTERVIEW OF JACK MAHAN BY BARBARA LOVETT (Alpha/TX) transcribed by Sissy Pierce (Omicron/AR) and edited by PBM International Past Pres. Eldon Janzen (Omicron/AR).



Eldon Janzen

MR. MAHAN: All those bands and things like this and Colonel told me what he thought about them and I told him what I thought and he just raised me that way, shall I say. When I did finally get my first job, it was at Farmersville, and it was a municipal band. We didn't have but 13 players to start with. There was one that was eight years old. There was a mother and father and a son in it and there was an 84-year-old. Our first rehearsal was in the recreation room of the fire department and we sat around a pool table. The students put their music on the table and looked at it and I stood up and directed. I'm sure that none of them saw me at all, but at that time I didn't realize that. The first contest we went to was at Mexia. I was only there about seven months and the pay was

80 dollars a month for nine months, but they ran out of money after seven months, and so the last two months I got no pay, but I stayed and worked.

MS. LOVETT: They had this contest in Mexia for municipal bands?

MR. MAHAN: That was the last municipal band contest. They had school bands and municipal bands and I was absolutely dumbfounded. I had no idea what I was doing and —

MS. LOVETT: Did you have a required piece to play?

MR. MAHAN: No. You didn't have a required piece or anything like that, you just played. There was no such thing as requirements back in those days. The judges listened to whatever you did and came up with the answer.

MS. LOVETT: Did you have a limit though on what you could play?

MR. MAHAN: Well, you played two overtures and one march. The march was *Broadcaster*. But I don't remember what the other tunes were. By that time we had 34 members in the band and they started, many of them, from the beginning. I didn't know as much about the instruments as I should. I'd go up to the room and study the fingering on clarinet and go back and teach somebody something, and have a chart up there of the different instruments, because in those days you didn't have the theory classes and the methods and all that sort of

thing. None of that existed. The methods that I got were from Colonel's mouth, you might say. The only thing that was taught was theory and a form of composition and history. You had to take a little piano and that's about it as far as formal training as a band director. It all had to come from Colonel.

MS. LOVETT: They didn't have conducting classes?

MR. MAHAN: No. No. Colonel, of course, would work with me and stuff like this, just because, but there was no formal conducting classes.

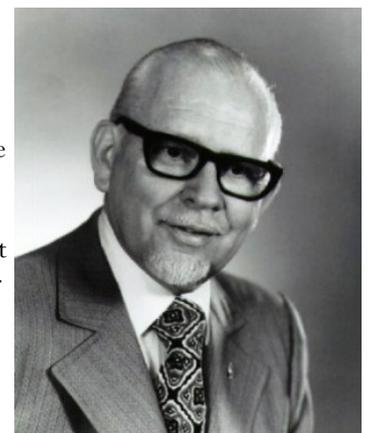
MS. LOVETT: Were there many music students when you were in school?

MR. MAHAN: No, we had six or eight and not many of them were ever turned in to band directors. The only music school that existed at that time of any note at all was beginning there at Texas Tech -- for bandmasters. And that was when Prof went there. I remember when Prof came to see -- he used to be at Hardin-Simmons. I remember the first time he came to see Colonel Irons in the band hall, after I was there, he had the cowboy boots on and cowboy hat. And, of course, he's tall, he had to bend to get in under the door with that hat and all that stuff. And he stood up there and directed, and then he's just big 'ol arms, long. And I never will forget that -- that guy. That was my first time to ever know him and I learned to know him very well after many years.

But Colonel and Prof were real close friends in those days and they used to go and visit each other and stay at their homes and things like that. --

But I want to go back to Farmersville. One time we had a Christmas concert and we were playing out of the *Bennett Band Book*. Colonel Irons brought three or four of his students. They came up there and Colonel sat in my band and played 3rd cornet in the *Bennett Band Book* for this concert. And then, of course, he made a speech during the intermission and stuff about what a wonderful band it was and all that sort of thing. But that's Colonel Irons. The point that I want to make is that he played 3rd cornet in my less than one year old band and was happy to do so. This is the type thing that points up Colonel's personal philosophy and attitude, which brought about the development of Phi Beta Mu, because of his personal feeling for other people and the work that he did.

Well, I only stayed there a short time and then I went



Jack Mahan

TRANSCRIPTION OF PHIBETAMU HISTORICAL TAPE 2 (PART 2 CONTINUED)

into the Dallas public schools and I was teaching in seven of the grade schools. I'd go to each one two times a week and teach students. And the main program was to create interest, get the students available, get horns for them that were pawn shop or whatever it may happen to be, and keep them from getting C melody saxes and stuff like this, or Albert System clarinets, as best you could. And then you would teach these classes.

MS. LOVETT: Were they 30 minute or hour classes?

MR. MAHAN: Hour classes. I did this for two years. Sudie Williams, the supervisor of music, who was a very fine musician, she called me in one day and said, "I like the work that you're doing and I'd like to be able to promote you, but you're too young looking." I said, "Well, I can't help it, that's just me." She says, "Grow a moustache." And so, I grew a moustache. Before the moustache got too prominent, I had an opportunity to go into the East Texas oil field and went down to Union Grove and started the band from scratch. They had no instruments, there was one kid that ever played an instrument before and owned one. We went in and I taught this group of kids for three weeks without instruments.

I taught them how to count time, what notes were, the lines and spaces and different things of that sort. And when the instruments came in, we put the students up on the

little stage, all the instruments were in boxes. When we'd open them up, well, I had already determined which kid could play cornet and which could play what instrument because of their length of their arms, the shape of their mouth, or all the various and sundry things. I'd given them tests every way that I knew how. So, I just took instruments out of the case and handed them out. This was Christmas, if there ever was one, for a 45 to 50 piece band. Pan American was the make of these instruments. They were from Whittle's Conn Company in Dallas. I was there from '36 until '41, and in that time, we won everything that could be won. And at one time, we were the only band in the national contest, in Class C, to get a 1st Division in concert. We never failed to make the 1 in all the other contests and things like this.

MS. LOVETT: Where were the national contests held?

MR. MAHAN: In Waco or in Abilene. That was what they called Regional, or whatever it was, Region VI or something like that.

MS. LOVETT: I remember seeing a program from Abilene

MR. MAHAN: Yeah. And, Bynum was out at the high school there in Abilene and, of Lyle Skinner was at Waco -- those were great bands.

MS. LOVETT: They did that because it was centrally located, more or less?

MR. MAHAN: Located to

where the population of bands were, you might say. Waco was considered East Texas and Abilene was West Texas then. And they'd switch back and forth between those two places. In those days, we played solo and ensemble, concert, sight reading, and marching, all in the same day, every bit of it.

MS. LOVETT: Do you think the bands at that time were as good as the ones now?

MR. MAHAN: Well, to answer your question, the Joliet band is the best band I ever did hear. Now, that was back in the '30s and the Hobart band was in the same class. Now then, down to our end of the country, where we had no private lessons and none of the support that they have today, we had some fine high school bands, like Lyle Skinner's band, Bynum's band, and I like to think of my Union Grove band, and Alto Tatum's Glade-water band, and the Weslaco band, Lloyd Wright's band down in that area, and things of this nature. Those bands were as good as a band could be without all the teaching support, additional teachers and things like this.

MS. LOVETT: I noticed from programs they played such difficult music -- good music.

MR. MAHAN: Sure. Sure, they did. They played well. And they did not practice one tune all year long. Those bands did not do that. This policy of practicing one tune all year long came from the pressure of contests.

I don't think they're any better one band director bands today than they were bands then. Now then, in the same sense that technology has improved, high C on the cornet used to be just about it. Well, of course, now you can go on up to G and so on and so forth. This is from the technology that's been developed. So, to say that the bands then are as great as the bands are today, you can't say that, but you can say that they were as great as possible at that time. And those 1st Division bands then were really 1st Division bands and would stand up today if they were under the same situation, without a doubt. -- Bob Maddox had a tremendous band. I could name lots of them. Eskridge's band was a fine band. And, Shrader had a fine band there at Sweetwater -- and Colonel always had talked about Earl Ray's band in Kansas, but I didn't hear his Kansas band. I knew of his Wink band, but I didn't know his Kansas band.

MS. LOVETT: He said he had won several awards up there.

MR. MAHAN: I didn't hear it, but Colonel always talked of it as being a very fine band.

MS. LOVETT: I think he went up there every year.

MR. MAHAN: Yeah. -- Well, getting back to the business at hand. From Union Grove, there was no further advancement. I had all the students available in the band. When we went to a national contest, they closed school, because we went in the school buses and

TRANSCRIPTION OF PHIBETAMU HISTORICAL TAPE 2 (PART 2 CONTINUED)

there was not enough people left to be taught.

So, when you realize that many of those students, through the band, saw their first hotel room, their first bathtub, their first elevator, their first streetcar, which was popular in those days, and first train, and all those things. Well, band was the main force of development in society at that time in a place like that.

I got a chance to go to Borger. Clyde Rowe left Borger and I went into Borger. I went in August, and by the following March, I was gone back to East Texas again. They called me, East Texas, and asked me if I wouldn't come back down there. The principal of the high school, who had been at Union Grove, was at Spring Hill and he wanted to know if I wouldn't come down there. And I have thin skin, and Mr. McIntosh was the superintendent there at Borger, and he knew that my skin was cracking from the wind and the weather up there. I just was totally miserable. And so, he says, "Well, if you'll help me find a band director, I'll let you go." And so, I found one. I don't even remember who. And that year, it was three weeks before their contest in Borger and I had trained them and brought them up to where they were a 1st Division band. I left and went to a 4th Division band. And the thing was that I wasn't going to have to go to contests, but after I got there, the kids all wanted to go so badly, that I told the super-

intendent that if they'd let me have the students out of study hall, everywhere, all day long, anytime I wanted them, that I'd go. So, I did. I took them to the contest which was in Longview, just 15 miles away and we got to 1st Division. And believe it or not, we were the only band in the class that got to 1st Division there. When I got home, I got a telegram from Borger saying that they had gotten to 1st Division. So, I won two 1st Divisions that year. That's the story of that.

From there I went into the Army, into Love Field. Frank Malone, who used to be the Director at SMU years ago, was the director out there and he asked me to be a part of it. So, I went in and became his assistant.

When I came back I went to Texarkana and was the band director for five or six years. And then, Louie Calvin, who also had a tremendous band up in Oklahoma City, the Classen High School band, you know, I believe it was -- anyhow, he was the southern representative for Carl Fischer Music Publishers, he was retiring from that and they chose me to take the place., and asked me would I take it.

I left Texarkana and became the southern representative for Carl Fischer Music Publishers. which meant that I traveled the nine southern states. That was great fun for a while, but then it got to the point where I was very miserable and I'd go in and somebody would say,

"How about directing my band?" I'd direct the band and it had so many things wrong with it, that I couldn't tell them what was wrong with it, because if I did they wouldn't like Carl Fischer. I was caught between a rock and hard place, you might say. So, I was miserable.

John Bell, who was the Southern Music Company head, knew me well. We had known each other when he was working with the Ault Music Company in Fort Worth just before he went to Southern. One day he asked me if I wouldn't start a music department in Dallas in Brook Mays Music Company. I told him that I had already been told that I was coming to Arlington State College, which used to be NTAC, when Colonel retired. So, he said, "Well, if you can have it for a year, well, you will have gotten the thing started with the background that you have in this area." I decided to quit Carl Fischer. -- I did that for one year, and in that time, I could see the idea of having a choral director reading school, just like the TBA was. So, we started that in Dallas. And so, I am the originator of the Texas Choral Directors Association. I saw that there was a need for that sort of thing. And, I had been president of TBA and had learned the needs of that sort of thing.

Well, now let's go back to Colonel. And these years that I'm talking about, from the time I graduated from high school, I was closely associated

with Colonel Irons. When I started teaching, I needed to have a course or two. Well, Florence and I came down and spent the entire summer with Colonel and Mrs. Irons in their home while I went to school and took a singing course and some sort of piano course and some stuff that I had to have to be able to qualify as a teacher, which had nothing to do with it. But we were with the Irons much. When Colonel Irons became a member of the American Bandmasters Association, I believe it was '36, he and Mrs. Irons went to the meeting and found that it was such a close knit organization and the people were just so wonderful and it was just a big family, you might say, of professionals, that -- he just wished there was some way that all of the people that he knew that were good guys in Texas could have that experience. So, he conceived of the idea of developing an organization in Texas that would honor outstanding bandmasters on the state level, that would be the same type thing that ABA is to honoring a person on the national level.

- The Jack Mahan interview will continue in the next Newsletter.

