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INTERNATIONAL BANDMASTERS FRATERNITY

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Phi Beta Mu is YOU!



Sheryl Bowhay
 International
 President

Greetings Brothers and Sisters...

Phi Beta Mu as an organization is about you – its members. I am humbled by the knowledge and achievements of our mem-

bership, and inspired by the integrity and sincere desire to make a difference that motivates you. People, like you, giving of their time, talents and energy, fuel our organization and profession.

One of my favorite things about our General Assembly and Awards Breakfast is the opportunity to acknowledge outstanding contributions made by individuals in our profession. Their enthusiasm, commitment, and candor are always inspiring. In 2012, we named **James K. Copenhaver** as the Outstanding Bandmaster and **Edward Lisk** as the Outstanding Contributor. This year, we will also be honoring three of our most distin-

guished colleagues. **Richard Crain, James Slutz and Robert Eklund** will be inducted into the Phi Beta Mu International Hall of Fame. Their service and commitment to Phi Beta Mu has impacted our entire organization. Phi Beta Mu would not be what it is today without the contributions and sacrifices of these gentlemen. They have given of themselves and we are richer for it – thank you!

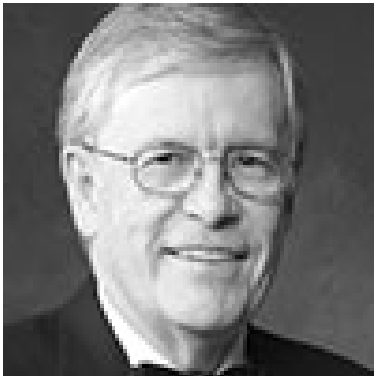
We have recently streamlined the election procedure and have instigated staggered terms for all elected members of the Phi Beta Mu International Board of Directors. At this time I would like to thank **Lois Wiggins** for her contributions to Phi Beta Mu International. She has served our fraternity with integrity and class. Lois, I wish you the very best as you continue serving in Psi Chapter. Know that we will expect updates on the special projects going on in your chapter!

Welcome to new members of the Phi Beta Mu International Board of Directors, **Barbara Lambrecht** and **Dwayne Sagen**. We also congratulate **Keith Bearden**, who re-

turns to the board in the capacity of Vice President- President Elect! Congratulations and welcome to our new brothers and sisters in Phi Beta Mu – Beta Gamma Chapter in British Columbia, Canada. **Mark Reid** leads the charge and has assembled a diverse and talented group of charter members. We look forward to meeting each of you at future assembly gatherings.

As we look ahead to 2013, the 75th Anniversary of Phi Beta Mu International Bandmasters Fraternity, it is important to reflect upon the past. Phi Beta Mu was established as a result of the respect and appreciation, our founder, **Colonel Earl D. Irons**, had for his colleagues and associates. He envisioned an organization that would honor outstanding band directors whose dedication and devotion to their profession were paramount. Colonel Earl D. Irons was thinking of people when the concept of Phi Beta Mu was born. People like you – making a difference in rural communities and in large urban centers alike. People whose admirable traits and services are often unsung - Phi Beta Mu is you.

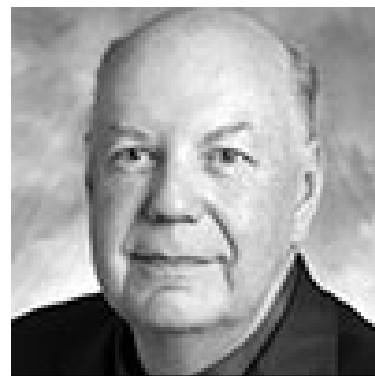
Help us honor these Hall of Fame Inductees.



Richard Crain



James Slutz



Robert Eklund

At Midwest 2012, the International Board of Directors will induct Richard Crain, James Slutz, and Robert Eklund into the Phi Beta Mu International Hall of Fame. Please join us to honor these three men at Midwest 2012. Those

events are listed below. Richard Crain helped shepherd the International organization from its inception until recent years when he retired from his duties as Executive Secretary. Jim Slutz served as the first and

only International Newsletter Editor for over twenty years. Robert Eklund ushered us into the digital age by founding our website and continuing as webmaster for many years. He still advises on the website and all things digital.

General Assembly

Thurs. Dec. 20, 7:45–8:45 am

Hilton Towers
Continental Room A

Awards Breakfast

Thurs. Dec. 20, 9-10:30 am

Hilton Towers
Continental Room B

Ed, an out of work drummer, heard that there was work for drummers in Iran, so he saved his pizza delivery tips and finally got to Baghdad. When he arrived, he learned that the greatest band leader in the country was Faisal. He went everywhere searching, and he was finally directed to a huge man with a beard. The man wore gold pajamas and shoes that curled up at the toes! Ed approached him and asked if he was Faisal. He was. Ed asked if he had any work for a drummer, and Faisal's face brightened into a huge smile.

"You're just in time. My regular drummer just blew himself up. I need you for a gig tonight. Meet me at the market near the mosque at 7:30, and bring your drums.."

"But," gasped Ed, "what about a rehearsal?"

"No time - don't worry." And with that, Faisal disappeared.

Ed arrived in the market at 7:00 and found the band stand. He set up his gear

and introduced himself to the other musicians, who were playing instruments he had never seen in his life. At 7:30 sharp, Faisal appeared and hopped on the bandstand, his gold pajamas glittering in the twilight. Without a word to the musicians, he lifted his arm for the downbeat.

"Wait." shouted Ed. "What are we playing?"

Faisal shot him a look of frustration and shouted back, "Fake it! Just give me a heavy back-beat on 7 and 13."

James Copenhaver Outstanding Bandmaster - 2012



James Copenhaver

James K. Copenhaver became Director of Bands at the University of South Carolina in 1976 and was Professor of Music at USC, retiring in June 2010. Mr. Copenhaver earned BA and MEd degrees at Morehead State University and completed additional study at Florida State University. Prior to his appointment at the University of South Carolina, he

taught at Holmes High School in Covington (KY), Morehead State University and Clemson University.

At USC, Mr. Copenhaver administered the total band program and conducted the Wind Ensemble and Symphonic Band and taught undergraduate and graduate classes in wind instrument techniques. Under his guidance, the University of South Carolina band program established a national reputation for excellence. The Symphonic Band performed at conferences for the South Carolina Music Educators Association, Music Educators National Conference, College Band Directors National Association, and American Bandmasters Association.

Mr. Copenhaver is active as a clinician, guest conductor, lecturer, and adjudicator throughout the United States. Leading educational institutions have recognized him for his accomplishments in instrumental performance and music education. In recognition for his talents and service, he has received the Citation of Excellence from the National Band Association, the Distinguished Service to Music Medal for Instrumental Music Education from Kappa Kappa Psi, and both the Outstanding Bandmaster Award and Outstanding Contributor to Awards from the South Carolina Chapter of Phi Beta Mu. In 2003, Mr. Copenhaver was inducted into the South Carolina Band Director's Hall of Fame.

Mr. Copenhaver is active in several professional organizations, including the prestigious American Bandmasters Association. He is Past-President of both the National Band Association and the Southern Division of the College Band Director National Association. Mr. Copenhaver is the Founder and Co-conductor of the Palmetto Concert Band, an adult semi-professional concert band.

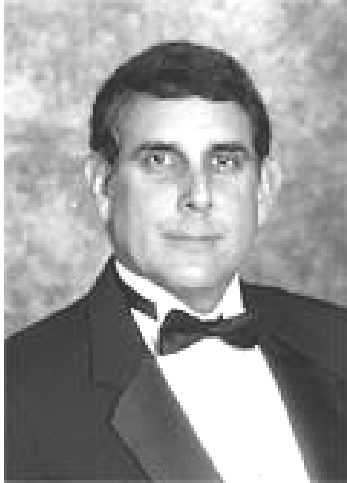
Edward S. Lisk Outstanding Contributor - 2012



Ed Lisk

Edward S. Lisk is an internationally recognized clinician, conductor, and author. He is a graduate of Syracuse University School of Music with graduate studies at Ithaca School of Music, Syracuse University, and Oswego State University. He is the former Director of Bands and K-12 Music Supervisor of the Oswego City School District in Oswego, New York. He is an inducted member of the

prestigious *American Bandmasters Association* and in the year 2000 served as the 63rd President of this distinguished organization founded by Edwin Franko Goldman. Mr. Lisk is an honored and elected member (48th) of the prestigious National Band Hall of Fame for Distinguished Conductors. This is often considered the very highest honor a band director can receive. The National Band Hall of Fame for Distinguished Conductors is housed in a magnificent facility made available by Troy State University in Alabama. He is the 2009 recipient of the distinguished Midwest Medal of Honor. The University of Alabama School of Music appointed Mr. Lisk to the distinguished Endowed Chair Position in Music Education in 2007-08. Since 1985 Mr. Lisk has served as an adjunct professor, appeared as a clinician/lecturer, adjudicator, and guest conductor throughout 85 universities in 46 states, five Canadian Provinces and Australia. In 1990 he traveled to Australia and presented sessions for the Australian National Band and Orchestra Clinic in Perth, Melbourne, and Sidney. He is the author of *The Creative Director Series* (9 pub.) published by Meredith Music Publications and a coauthor of the highly acclaimed 8-volume publication by GIA, *Teaching Music Through Performance in Band*. He also is the editor for the *Edwin Franko Goldman March Series* for Carl Fischer Music Publications. Mr. Lisk serves as Vice President of the Midwest Clinic Board of Directors and President and CEO of the John Philip Sousa Foundation. He is a past-president of the National Band Association ('90-'92) and served NBA as Executive Secretary Treasurer ('97-'02). He was one of the original founders of the New York State Band Directors Association.



Paul Worosello

Transitions to International President

I hope to see many acquaintances and form new friendships at our meeting at Midwest in a couple of weeks. I am honored and a bit humbled to begin serving our fraternity as International President. The vision and contribution of the Executive and

International Boards are moving the fraternity in such exciting directions. It is so gratifying to observe all the projects the fraternity is involved in, as well as the resource that is the new website. We have made the move into the 21st century and I look forward to the continuing advancements. I am hoping that all members of our fraternity can become more involved with the development of bands and mentoring of our younger, more inexperienced teachers. We have only scratched the surface of the resource we call Phi Beta Mu. With your help and involvement, we can use our collective knowledge for the betterment of music everywhere.

Life, Love, Music,
Paul Worosello

PAUL WOROSELLO is in his 37th year of teaching and is Fine Arts Department Chair and Director of Bands at Klein Forest High School, Houston, Texas, a position he has held since 1980. For the past eighteen years, he has also been actively involved with the Klein Forest Symphony Orchestra as associate conductor of that group. Mr. Worosello received Bachelor of Music Education and Master in Clarinet Performance degrees from West Texas State University, where he was a student of Dr. Gary Garner.

Under his baton, the Klein Forest Symphonic Band has been featured at the Mid-West International Band and Orchestra Clinic in Chicago. The band received the Sudler Flag of Honor in 1997. Twice selected to the Bands of America Concert Festival in Chicago and Indianapolis in 1993 and 1997, the Symphonic Band has also performed in Carnegie Hall in 1999,

2003 and 2007. The band and orchestra have been recipients of numerous "Best in Class" awards, and the orchestra has twice been selected as the Texas Honor Orchestra. In 1999, the music department was one of sixteen schools in the nation recognized by the National Association of Recording Arts and Sciences as a GRAMMY "Gold" Signature School. Awarded Signature School status six more times, in 2003 they were selected as the National Signature School for the #1 music program in the country.

Paul Worosello has served on the State Board of the Texas Music Educators Association as President of Region IX for the past twenty-one years. He is also a member of the National Band Association, Texas Bandmasters Association and the Texas Music Adjudicators Association. He is a Past President of the Alpha Chapter of Phi Beta Mu and has twice been awarded the National Band Association "Citation of Excellence." In 1997 he was selected to the Band World Legion of Honor. In 1989 he chaired the committee to revise the Texas Prescribed Music List and recently helped develop a selective music list of marches and revised the concert list for the National Band Association. In 2006 Paul was selected as the Secondary Teacher of the Year for the Klein Independent School District and in 2008 was awarded the Lifetime Achievement Award from the H.E.B. Excellence in Education Foundation, one of five teachers honored in the state. This December he will assume the presidency of Phi Beta Mu International, an international bandmasters fraternity. Paul is a frequent clinician and adjudicator throughout the Southwest.

In January of '09, Paul assumed the position of Music Director of the Woodlands Concert Band, a community band north of Houston. He is married to Susan who plays clarinet in the band and who, as an elementary music teacher, has been preparing students for the Klein Forest Band for over 33 years. Daughter Anna lives in Las Vegas and son Tyler recently finished his third summer as the bass clarinet fellow for the Aspen Music Festival and has established a busy clarinet studio in Houston.



Lois Wiggins Leaves the International Board of Directors

My time with the board of directors: I am thankful both personally and professionally for my time served on the International Board of Directors. I have had the pleasure of meeting new friends and professionals whose passion for bands and the fraternity is inspiring. I have gained an enriching international perspective for the Fraternity that I will carry with me always. I will continue my work & dedication to Phi Beta Mu through my Best Practices projects and Psi Chapter of Kentucky where I will serve as President for the next 2 years. Lois Wiggins

It is with regret that we mark the end of Lois' tenure on the International Board. Lois has a lot of plates to juggle in the near future and chose to withdraw from consideration for re-election.

Lois was and is a creative spark among us just as she is in her professional life at home. She has moved us more directly toward use of instructional technology so that we can better serve the world-wide band community. In board meetings, she has addressed numerous issues, always injecting her positive attitudes and loving spirit in the circuitous course of our decision making. It is impossible to be around Lois and overlook her respect for others and her love for music and her students. Her contributions and her presence will be missed. We wish her the very best as she continues to brighten the world around her.

Lois U. Wiggins, Band Director at Edythe J. Hayes Middle School in Lexington KY, has taught band for 27 years in Kentucky, Tennessee & Indiana. Ms. Wiggins received a Bachelor of Science in Music Education degree from Austin Peay State University, Clarksville TN, a Masters in Music Education degree from the University of Georgia, Athens GA, and a Rank I in Secondary Education, from Western Kentucky University.

Ms. Wiggins is KMEA Band Chair-Elect for Instrumental Music as well as Band Content Area Leader for Fayette County Schools. Lois plays in the solo cornet section and is a board member of the Lexington Brass Band. She has conducted honor bands and judged throughout Tennessee & Kentucky. Wiggins has also served as a clinician at the KMEA Conference and the Tapestry Multicultural Conference.

Lois was recognized as *Outstanding Young Band Director in Kentucky* by Phi Beta Mu in 1992 and *Outstanding Bandmaster* in 2010. She was district-level *Middle School Teacher of the Year* in 1996 & 1999 and was KMEA Middle School Teacher of the year in 2000. She lives in Lexington KY with her dog Wynton & enjoys scrapbooking, model railroading, gardening and photography.

Lois Wiggins' Inspirations:

Quotes

"Trust in the LORD with all thine heart; and lean not unto thine own understanding. In all thy ways acknowledge him, and he shall direct thy paths." Proverbs 3:5-6

"Faith is taking the first step even when you don't see the whole staircase" - Martin Luther King, Jr.

"Strength does not come from winning. Your struggles develop your strengths. When you go through hardships and decide not to surrender, that is strength." - Mahatma Gandhi

Books

The Purpose Driven Life – Rick Warren

Rehearsing the Band - John E. Williamson, edited by Kenneth L. Neidig (Neidig Services)

Wooden: A Lifetime of Observations and Reflections On and Off the Court - Coach John Wooden with Steve Jamison

Play it From the Heart – What You Learn from Music about Success in Life - J. Steven Moore

Recordings – I had a hard time with this so I looked at my iTunes library and started with the items that had the most plays. It is a very eclectic list and could actually go way beyond the pieces listed here.

My Heart & I - La Piora - Sting

Lauridsen: *O Magnum Mysterium* Chamber Choir of Europe

Make Our Garden Grow - Bernstein, Canadian Brass

Dirati-On - Los Angeles Guitar Quartet

Somewhere Over the Rainbow - What a Wonderful World – Israel Kamakowino'ole

Gabriel's Oboe - Enrico Morricone & Yo-Yo Ma

MacArthur Park - Maynard Ferguson

Crown Imperial: Coronation March arr. J. Kreines - CSO Record - CSO Brass Live

Little Unhappy Boy - Nancy Wilson & Cannonball Adderley

Summon the Heroes - John Williams

Arban: *Variations Sur Le Carnaval De Venise* - Wynton Marsalis

Happy Days Are Here Again - Barbara Streisand, One Voice

People who made me who I am and always encouraged me.

Theodore & Ruby Wiggins (Parents)

Mercy Yarabedra (Middle School Band Director)

Tom Tapscott (High School Band Director)

Ken Kronholz (Undergraduate trumpet teacher)

New Members of the Executive Board and International Board of Directors



Keith Bearden
President-Elect
Nominee

Keith Bearden, Professor Emeritus, retired from Texas Tech University in May 2003 after 23 years as Director of the *Goin' Band from Raiderland* and Associate Director of Bands. At Tech, he conducted the University Concert Band, the Court Jesters Basketball Band and played in the Faculty Brass Quintet. Prior to Texas Tech, he enjoyed six years of public school teaching. He served four years in the United States Air Force Academy Band as trumpet section leader and in the Falconaires Jazz Ensemble.

At Texas Tech, Bearden was honored in 1994 as *Outstanding Faculty Member*. In 1999, his *Goin' Band from Raiderland* received the Sudler Trophy. In 2001, he was honored by Kappa Kappa Psi with the *Distinguished Service to Music Medal*. In 2004 he received the *TBA Lifetime Meritorious Achievement Award*. Keith is still active at the state and national levels as clinician, adjudicator, and guest conductor and is on the Board of Directors of the John Philip Sousa Foundation, serving on three selection committees. He is a board member of Phi Beta Mu International and is chair of the outstanding bandmaster committee. He is Past-President of Alpha chapter and the Texas Music Adjudicators Association.



Barbara Lambrecht
Board of Directors
Nominee

Mrs. Lambrecht's career touches six decades, a fact that is inconsistent with her youthful approach to life and bands. From Ralls, Texas to the University of Mary Hardin Baylor, Barbara's bands earned Superior ratings and Sweepstakes recognition plus Best in Class at Buccaneer Days, Sudler Cup, and Texas and New Mexico Honor Band Awards.

Besides following in her band directors' shoes, Barbara has also begun to compose and arrange for husband Rick's quintet, *El Paso Brass*, as well as a few commissioned works. Additionally, Barbara has written articles for several magazines including *The Instrumentalist*. Honored often by her colleagues, Mrs. Lambrecht has been recipient of the Texas Chamber of Commerce Cultural Award, National Band Association Achievement Award, TMEA Achievement Award, and twice had her "day" proclaimed by the city council. Recently she was chosen as one of the 2000 Outstanding Musicians of the 20th Century and named to *Who's Who of American Women*. Tau Beta Sigma honored Barbara with its Outstanding Service to Music Award, and Texas Tech University honored her as Distinguished Music Educator. She is a charter member of Texas Music Adjudicators Association, and was the first woman elected to Alpha Chapter of Phi Beta Mu.



Dwayne Sagen
Board of Directors
Nominee

Dwayne Sagen is Director of Bands at Vanderbilt University in Nashville, Tennessee, a post he has held since 1986. Dr. Sagen also serves as Assistant Dean of Vanderbilt's Blair School of Music. Before his appointment at Vanderbilt University, Dr. Sagen served as the Asst. Director of Bands and Chairman of the Music Department at the University of Mississippi. Even earlier in his career, he was the Director of Bands and trumpet instructor at Henderson State University in Arkadelphia, Arkansas. Dr. Sagen is the author of numerous articles and papers on instrumental education and is active as a clinician and adjudicator in the U.S. and Canada, including serving as guest conductor of District and Area as well as All State Honor Bands. He is well-regarded as an authority on bands and music education.

Dr. Sagen holds degrees from Northwestern University and the University of Iowa. His active memberships include the College Band Directors National Association, Music Educators National Conference, National Band Association, American School Band Directors Association, Phi Beta Mu, Phi Mu Alpha Sinfonia, Tau Beta Sigma, Kappa Kappa Psi, and the American Association of College Registrars and Admissions Officers.



Eldon Janzen
Past President
Hall of Fame Member

Discipline and Motivation Yesterday and Today

Comments on Podium Style of Selected Great Band Directors - A Series

By Eldon Janzen

In 1909 Henry Ford taught us a better, smarter, more efficient way to “make things.” He virtually put the wheels on America and led the way to a new industrialized society. While much of the world followed his path to change our society, the way in which you and I create works of art remained unchanged. Band conductors and composers continued to put music together “one note at a time.”

responsible for recreating works of art, we continue to function as a dictator on the podium.... sometimes kind and benevolent and sometimes more direct without regard for compassion. However certain elements of our craft have been educated to fit the mold of giving instruction in a more humane and effective manner. Make no mistake; the person who mounts the podium must remain supreme, and molding a musical work into an artistic experience is not a democratic process of majority vote. The onus is on the person with the ‘stick.’ His or her labors may be vastly dependent upon the talent in the ensemble, but good or

bad, the responsibility or credit goes to the conductor.

Having said that, I invite you to explore a bit of motivation history created by a few, but influential conductors in our field who reflect the changing psychological roles which made them, at least in part, historically successful.

My post high school experience started with the long time band leader at Oklahoma A&M College - now Oklahoma State University, “Boh” Makovsky. Subsequent articles will focus on the widely respected William D. Revelli and ending with the “Late Great” Fred Fennell. These writings are based on a few personal experiences I enjoyed in their shadow.



Bohumil Makovsky
1878-1950



William D. Revelli
1902-1994



Frederick Fennell
1914-2004

Discipline and Motivation
Yesterday and Today
Installment #2 - William D. Revelli (1902-1994)
By Eldon Janzen



WILLIAM D. REVELLI, born February 12 1902, died of heart failure on July 16, 1994 at St Joseph Mercy Hospital in Ann Arbor at the age of 92. He remained productive in the band world until the very end. He lived as a leading teacher and band conductor during a time when notable programs could be counted on the fingers of one hand. His leadership and notoriety was seldom equaled and never surpassed.

Revelli studied violin as a child, graduated from Beethoven Conservatory in St. Louis and received degrees from Columbia and Vandercook. He left a job in a pit orchestra to lead the Hobart Indiana high school band in 1925 where he won the Class B National Band Championship five times during his ten year tenure. His first victory in 1931 came at Skelly Stadium in Tulsa Oklahoma where the traditional massed band conducted by John Phillip Sousa closed the contest playing *The Southerner* by Russell Alexander, a march

by E.E. Bagley, and Sousa's own *Stars and Stripes Forever*.

In 1935 Revelli was lured to the University of Michigan. It was a hard decision because it meant a considerable cut in his \$5,000 salary. From U of M he propelled the rise in fame and influence of the *Michigan Band* - there was only *one* if you ask an alum - and fostered great interest in bands of all kinds. Subsequently, A.A. Harding was once heard to say, "There are more bands than towns in Illinois!"

Revelli's style in his quest for perfection was best described in a 1970 interview when he said, "I have been called the Vince Lombardi of Ann Arbor because I just won't compromise. I'm intolerable when it comes to perfection. Sometimes I'm downright mean about it!" And so he was.

My personal memory of his demanding manner stems from an incident during a summer music camp at SMU in Dallas where I was a 'flunky' assistant. The occasion was in the rehearsal of a piece demanding a solo entry by the first horn. "You're late." said Revelli, followed by four more attempts receiving the same and increasingly stern reprimand of "Your late!!"

At that, the young lady had taken in her breath ready to respond, but continued to

hold it as Revelli went on. He chose that moment to deliver a lengthy lecture about 'preparedness' during which the innocent hornist hit the floor in a dead faint to the clatter of her Holton Farkas Model French horn. I was left to gather the girl's wits, consciousness, and French horn, while conductor Revelli continued the rehearsal without pause. So it's no fable that one of Dr. Revelli's former students wrote "the sequence of our attitudes toward him, often went from fear, to anger, to respect, to awe, to reverence."

But to focus on the Revelli style would only minimize his tremendous accomplishments for not only his bands but for the interest and improvement of bands throughout world. He was an articulate pedagogue and conducted clinics, demonstrations and lectures throughout the US, Japan, and Europe. An amazing and early record of his writings to improve bands appeared in the *THE ETUDE* magazine's August 1939 issue. The title was ***How to Build an Alluring Program***, and the article included a prominent photograph of the strikingly handsome William D. Revelli in his mid thirties. The subtitles included:

The requirements of a conductor sometimes seem without end

Continued on the next page

The Too Difficult Program
The Monotonous Program
The Lengthy Concert
Public Taste in Programming
Opening and Closing the Program
Applause and Encores
Program Repertory
Instrumentation and Keys Summary, with a sample program.

While reading his words which were written more than 70 years ago, I am struck by the relevancy, timelessness and wisdom of advice contained in the article. No living band director was concerned about bands in 1939, but ALL OF US would profit from, and agree with, the information contained therein.

While Revelli is credited with originating pageantry showmanship in the marching band, it is clear that he knew the interest and pulse of the concert audience and never wanted them to leave a performance from boredom but with an eagerness to attend the next concert. He was aware that his audience came to be entertained and didn't mind being educated if it were not for too long. Ultimately his constant emphasis was in the superior preparation of the music.

During his active conducting years, we hosted him on our campus at the University of Arkansas several times. He never left without imparting his terrific

knowledge and effectiveness in producing music. Once, during the first rehearsal he attended after alighting from the plane, I was on the podium with Sousa's march *Fairest of the Fair*. Revelli paced back and forth in front of the band, and as we approached the trio he unceremoniously stopped the rehearsal to advise that in a conversation with the March King, Sousa had personally approved a slight retard at a certain point in the Trio.

During the same session we were to rehearse a piece that Revelli had requested we program. It was an unpublished work by a former student who had married a Japanese lady while in the service. The piece was built on Oriental harmonies and motifs. It was liberally fraught with 15/8 and 13/8 time signatures, relying largely on the regularity of 8th notes by the snare drummer. I had researched the only known reading of the piece, which was by the Air Force Band under the eminent Arnold Gabriel. As Revelli ploughed through the rehearsal it became apparent that his concepts of the multi-meters were different than what was on the score and what I had heard on the Air Force reading. After the end of the rehearsal these issues remained unresolved.

I pondered some kind of solution to the discord among my frus-

trated percussionists, the score, and the conductor. So I took it upon myself to go back to the hotel and explain to Dr. Revelli "how his piece should be conducted."

BIG MISTAKE.

In retrospect I could have expected to experience his famous temperament. But he was gracious and I was lucky. He simply brushed my opening comment aside with "Oh that recording is all wrong!" And perhaps it was ... especially on that evening.

The stories about Dr. Revelli are, as they say, legion. I seldom heard him addressed as Mr., and the "Dr." title was usually only attached for introductions. It was just "Revelli," and there was never a question of who or which one.

One notable exception came from an oft-repeated story involving his dear wife, Mary. It was the occasion of preparing for a conducting engagement in Japan, and his Japanese host was gathering details for Dr. Revelli's biography. The bio for the program was complete except for Revelli's age, which his host regarded to be of some importance, so he sent a telegram to Mary saying simply, as anyone might have done when using that expensive mode of communication: "How old Bill?"

Mary replied with great clarity "Old Bill just fine; how are you?"

Phi Beta Mu International Meetings at Midwest 2012

International Board of Directors
Wednesday, December 19, 3:00-6:00 pm
Hilton Towers – Blvd. B (2nd floor)

Phi Beta Mu General Assembly
Thursday, December 20, 7:45-8:45 am
Hilton Towers, Continental Room A

Phi Beta Mu Awards Breakfast
Thursday, December 20, 9:00-10:30 am
Hilton Towers, Continental Room B

The Phi Beta Mu 75th Anniversary Commission Project Participation Deadline is December 31, 2012

The Executive Board of Phi Beta Mu International would like to remind each chapter that we have commissioned Mark Camphouse as the composer of a new work for wind band to honor the 75th anniversary of Phi Beta Mu. Professor Camphouse is completing a Grade 4 work for wind band to honor this important anniversary. Additionally our anniversary composition will reflect on the 50th anniversary of the historic "I Have A Dream Speech" delivered by Dr. Martin Luther King in August of 1963. The Dallas Youth Orchestra Wind Symphony with Pro-

fessor Camphouse as guest conductor will premiere the work during the 2013 Texas Bandmasters Convention in San Antonio, Texas.

Chapter participation is set at \$250.00. Chapters desiring to be members of this consortium should make the check payable to Phi Beta Mu International and note the 75th Anniversary Commission Project. Please mail checks to:

David Lambert
Executive Secretary
3323 Meadowcreek Drive
Missouri City, Texas 77459

The deadline for fee submission is December 31, 2012. To date, the consortium includes the following chapters:

Alpha (Texas)
Alpha Chi (Virginia)
Alpha Theta (Nebraska)
Epsilon (Louisiana)
Eta (Tennessee)
Iota (Kansas)
Kappa (Colorado)
Mu Alpha (Alberta, CA)
Omicron (Arkansas)
Rho (Alabama)
Theta (South Carolina)



MARK CAMPHOUSE

A product of the rich cultural life of Chicago, composer-conductor Mark Camphouse holds undergraduate and graduate degrees in music from Northwestern University where he studied conducting with John P. Paynter, composition with Alan Stout, and trumpet with Vincent Cichowicz. On scholarship from the Civic Orchestra of Chicago, Camphouse studied trumpet for two years with Chicago Symphony Principal Trumpet Emeritus, Adolph Herseth.

Mark's *First Symphony* was premiered by the Colorado Philharmonic in 1972 when Mark he was 17. His numerous published works for wind band (Alfred, Kjos, Southern, and TRN Music Companies) have received critical acclaim and are performed worldwide. His works have been heard in such prestigious venues as Carnegie Hall, The Kennedy Center, Orchestra Hall-Chicago, Royal Albert Hall-London, and conferences of the WASBE, CBDNA, MENC, ABA, and Midwest. Commissions include those by the John P. Paynter Foundation, William D. Revelli Foundation, Bands of America, Inc., The United States Army Band, The United States Marine Band, Northshore Concert Band, and some of America's finest college, high school, and community bands.

Mr. Camphouse has served as a guest conductor, lecturer and clinician in 42 states, Canada and Europe. He was elected to the American Bandmasters Association in 1999 and has served as coordinator of the National Band Association Young Composer Mentor Project since 2000. He conceived and edited the unique four-volume book series for GIA Publications, *Composers on Composing for Band*. He was featured in a nationally broadcast interview on NPR's "Weekend Ameri-

ca," focusing on his composition entitled *A Movement for Rosa*.

Camphouse is Professor and Associate Director of the School of Music at George Mason University where he conducts the wind symphony and teaches conducting and composition. He has served as Music Director/Conductor of the New Mexico Music Festival, Music Division Head of the Virginia Governor's School for the Arts, Acting Dean of Music of New World School of the Arts in Miami, and Director of Bands at Radford University.

Mr. Camphouse has received numerous awards, including First Place in the National Band Association Composition Competition in 1991, the 1991 Radford University Dedmon Award for Professorial Excellence (Radford's highest faculty honor), regional finalist status in the prestigious White House Fellowship Competition in 1992, and the 2002 Outstanding Faculty Award for all universities in the Commonwealth of Virginia.

Mark Camphouse has been married to Elizabeth Ann Curtis (Director of GMU's Potomac Arts Academy) since 1982. They have twin daughters, Beth and Briton.

"He who joyfully marches to music in rank and file has already earned my contempt. He has been given a large brain by mistake, since for him, the spinal cord would suffice." Albert Einstein

Midwest Clinics and Performances By Phi Beta Mu and Friends



John Whitwell

Get to the Tip of the Stick. Elizabeth A.H. Green: Reflections on the Life of a Teacher, Author, Conductor, and Friend

Elizabeth A.H. Green
(1906-1995)



Daniel Long

-- an internationally renowned pedagogue. She forged a path for herself during a time when success for female conductors was not the norm. One of her greatest interests was exploring ways to teach the brain. John Whitwell and Daniel Long will share their thoughts about this remarkable woman.

A Sound Only a Mother Could Love: Developing a Mature Young Band Sound

A mature band sound is not dependent on the age of the performers! Akey will present a systematic approach to developing a mature sound. Topics to be addressed will include technical and rhythmic accuracy, tone production, intonation and musicality.



Douglas Akey

Beginning Brass: Establishing Foundations for Success

This clinic will focus on establishing solid fundamentals for beginning brass students with specific emphasis on embouchure formation, mouthpiece placement, posture and tonal development. David Brandon is assistant director at Duncanville High School (Texas) He holds degrees from Stephen F. Austin State University and the University of Southern Mississippi. Brandon is an active clinician and a member of TBA, TMEA, and Phi Beta Mu.



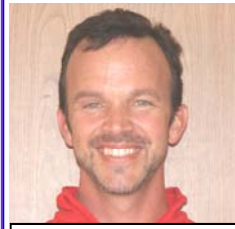
David Brandon

Building Strong Instrumental Ensembles with Curricular Connections

Keep your ensemble on the list of school essentials! Increase student interest, deepen ensemble experiences, meet standards, and garner strong support for your program through curriculum integration. Field-tested strategies will be shared that will enable you to begin easily from scratch or expand existing endeavors in any ensemble setting.

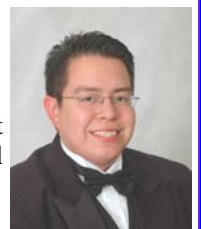


Kevin Mixon



Stephen Quisenberry

Creating a Culture of Excellence in a Title One School Chris Pineda, director of bands at Liberty Junior High School in Richardson (TX), reinvigorated a low-performing band program to become a model for



Chris Pineda

music education in any environment, much less a school in which, the majority of the students are economically disadvantaged. Pineda and his building principal, Stephen Quisenberry, will share concrete strategies for creating a culture of excellence that capitalized on the circumstances that, for others, may have seemed like obstacles.



Frank Battisti

Creating, Recreating and Consuming Music: The High School Band as a Component of a High School Instrumental Music Program

Frank Battisti and Tim Lautzenheiser will discuss strategies, procedures and activities



Tim Lautzenheiser

Battisti used in his legendary Ithaca High School Band Program from 1955-67. Using the IHS Band as a point of departure their presentation will focus on the importance of developing creative, re-creative and consuming music experiences, which can help students develop their musical and personal potential – to be “The Best They Can Be.”

From Pass-offs to Passion: Reaching Student Ownership through Assessment

By involving students from within the evaluation process, they become self-directed, independent learners. Frank Troyka, Director of Bands at Berkner High School in Richardson, Tx, will share his methods for getting young musicians to embrace and go beyond playing tests on the path to becoming skilled, passionate performers.



Frank Troyka



Tom Bennett

It's Not Just Concert F Anymore: How to Develop Ensemble Skills During Your Warm-Up Initially, this clinic will discuss the fundamental concepts for ensemble skill development for the young band (so easy a Caveman/Band director can do it). Then we will explore the conceptual, ensemble skill development for groups with one to three years' experience working on ensemble fundamentals (This can be habit forming; you might want to stop now).



Ed Lisk

Leading the Way - Band: Academic or Activity Instrumental programs are often viewed as "activities" while essential aspects of the academic learning are overlooked. A demonstration/clinic that directors present to administrators, B.O.E. members, and parents to show the intricate combination of visual, intellectual, physical, and auditory control coupled with a perceptive decision making process or, intelligence in action. A live model of such a clinic will be presented.



William Eicher

Make Me a Match: Getting Kids on the Right Instruments from the Beginning Students must be matched to the appropriate instrument (or instruments) if they are to be successful in the long term. The presenter will describe the particular student characteristics that may and may not be suited for a given instrument. She will also present strategies for motivating students toward an instrument they may not initially choose.



Erin Cole



Mallory Thompson



Craig Kirchoff



Don Wilcox



Robert Reynolds

Remembering Elizabeth Green: Master Conductor/Teacher H. Robert Reynolds, Craig Kirchoff, Mallory Thompson, and Don Wilcox discuss the qualities which made Elizabeth such a compelling influence on all conductors with whom she came in contact..

I have come to believe that a great teacher is a great artist and that there are as few as there are any other great artists. Teaching might even be the greatest of the arts since the medium is the human mind and spirit. John Steinbeck



Carlos Luna

Sight Reading Proficiency: Teaching The Music Without The Music The mission of the clinic will be to follow step by step strategies to prepare for Sight Reading events. Emphasis will be placed upon fundamental practices that will achieve successful outcomes from individual students as they prepare for life-long learning through Sight Reading. Sight Reading strategies will include exercises that deal with rhythmic counting, singing, use of metronome/tuner, individual musicianship and sight reading goals.

Teaching Musicianship in Band and Orchestra: Finding Music Among the Notes Many objectives in an ensemble are concerned with the craft of music, playing the correct notes, rhythms, dynamics and style. But isn't this just musically painting by number? This clinic shows that it is possible to integrate musicianship into every level of instrumental music education, from beginning band to university ensembles. Playing in an artistic manner is possible at every level. These examples will show how easy it is.



Fred Allen

The Importance of Music Advocacy: It's Time To Toot Our Own Horn Music advocacy is the by product of good teaching. Learning to celebrate and communicate the success we experience with our students and programs is the key to becoming a strong music advocate. This clinic will focus on how you can incorporate effective music advocacy techniques and strategies into your daily role as a music teacher.



Charles T. Menghini



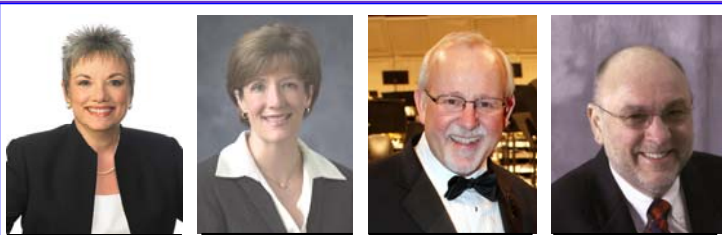
Matthew McInturf

Thinking About Music...and Teaching A presentation designed to address many of the intangible parts of musicianship. Considering how we incorporate what we believe about the important facets of art and music making into our daily teaching. Matthew McInturf is professor of music, director of bands and director of the center for music education at Sam Houston State University. He holds degrees from the University of North Texas and the University of Houston and is a doctoral candidate in conducting at the University of Cincinnati College-Conservatory of Music.



Debra Haburay

Count Tap Clap: Coordinating the Relationship between Rhythm and Pulse CTC is a method designed to explore and develop the fundamental relationship between rhythm and pulse. With simple exercises, students begin to feel and make sense of how music moves through time. This clinic will demonstrate the effectiveness of very simple "Count Tap Clap" exercises. Participants will more fully understand the problem of coordination that must be addressed in order to achieve the goals of rhythm and pulse that ultimately lead to the lofty goals of style and phrase.



Marcia Neel

Teryl Dobbs

Charles Menghini

Tim Lautzenheiser

TIPS FOR SUCCESS: Secrets Revealed from Leading Instrumental Music Educators to Make Your Job Easier Secrets revealed from teaching legends and leading music educators that will help make your job easier. These proven success strategies can help provide solutions for some of those every day challenges we all face in education. We have consolidated and indexed these ideas into this easy to use format that makes it easy to reference. Explore the "Tips for Success" videos found on the new NAMM Foundation website.

Hear What I Do, Watch What I Say: The Art of Conducting Non-English Speaking Ensembles

Jerry Junkin, beginning his 25th year as a University Distinguished Teaching Professor at The University of Texas at Austin, will conduct an open rehearsal with the Sensoku Gakuen College of Music Blue Tie Wind Ensemble from Kawasaki, Japan. He will demonstrate how conducting technique and musical communication transcend the spoken language.



Jerry Junkin



Richard Crain and Bob Bryant guest conduct the Cinco Ranch Junior High School Honors Band, Rory Davis Director, from Katy, Tx. The concert is Thursday at 4:00 PM.



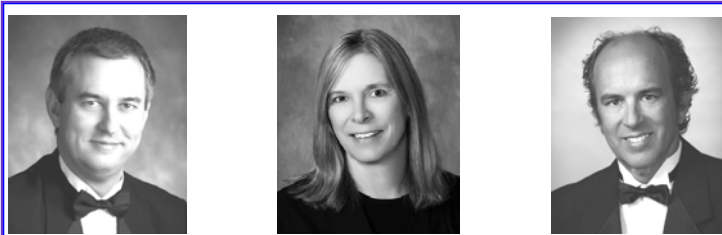
Eugene Migliaro Corporon is Music Director/Conductor of the Lone Star Wind Orchestra from Dallas, Tx. They perform under his direction on Thursday at 6:00 PM.



Amanda Drinkwater is Director of Bands at Marcus High School in Flower Mound, Tx. John Whitwell guest conducts on the Marcus Wind Symphony Concert on Saturday at 11:15 AM.



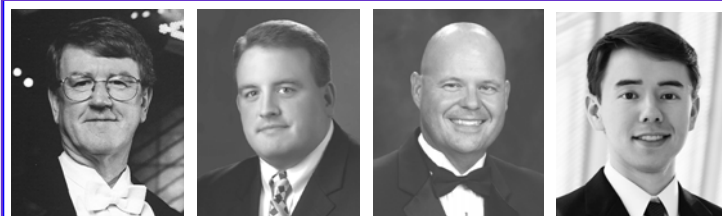
James Keene guests conducts on the New Trier High School Wind Ensemble Concert on Thursday at 8:30 AM. New Trier High School is in Winnetka, IL. Matt Temple is the Director of Bands.



David Gorham, Director of Bands, and Assistant Directors Jana Gorham, and Chris Harris conduct their Owasso High School Wind Ensemble on a Thursday 11:00 AM concert. Eldon Janzen and Dale Warren (below) guest conduct.



Tim Lautzenheiser and Col. Arnald Gabriel are Guest Conductors of the United States Air Force Band, Col. Larry H. Lang Commander and Conductor. The two concert series begins at 5:30 PM on Wednesday.



Dennis Fisher, Rob Myers, and Mike Brown are Guest Conductors of the Shadow Ridge Middle School Honor Winds, Chris Meredith, Director. Shadow Ridge Middle School is in Flower Mound, Tx. The concert is Wednesday at 1:00 PM.



Dennis Zeisler is the Director of the Virginia Wind Symphony. Ed Lisk and Col. Arnald Gabriel are guest conductors for the Friday 2:00 PM concert. The Virginia Wind Symphony is from Norfolk, Va.



Dr. Charles Menghini is President of the Vandercook School of Music and also the Director of Bands. The Vandercook Symphonic Band's concert is Friday at 9:00 AM.



Bruce Moss is Conductor of the Wheaton Municipal Band from Wheaton, Il. Myron Welch, Col. Arnald Gabriel, and Craig Kirchoff are guest conductors for the Saturday 8:30 AM concert.



Richard Crain and Roy Renzenbrink guest conduct the Faubion Middle School Symphonic Band from McKinney, Tx. Brian Beck and Brittney Williams are the band's directors. The concert is Thursday at 1:30 PM.

It Seemed Funny at the Time

Saint Peter is checking ID's at the Pearly Gates, and first comes a Texan. "Tell me, what have you done in life?" says St. Peter.

The Texan says, "Well, I struck oil, so I became rich, but I didn't sit on my laurels--I divided all my money among my entire family in my will, so our descendants are all set for about three generations."

St. Peter says, "That's quite something. Come on in. Next!"

The second guy in line has been listening, so he says, "I struck it big in the stock market, but I didn't selfishly just provide for my own like that Texan guy. I donated five million to Save the Children."

"Wonderful!" says Saint Peter. "Come in. Who's next?"

The third guy has been listening, and says timidly with a downcast look, "Well, I only made five thousand dollars in my entire lifetime."

"Heavens!" says St. Peter. "What instrument did you play?"

Why I Teach Music

author unknown

I don't teach music because it is a science - even though you deal with acoustics.

I don't teach music because it is math - even though you have to subdivide beats.

I don't teach music because it is a foreign language - even though you need to know foreign terms in Italian, French, German, etc.

I don't teach music because it is history - even though music always reflects a part of our time.

I don't teach music because it is a physical education - even though you march around and spend countless hours practicing in order to coordinate your fingers.

I don't teach music because it is an art - even though it allows a human being to take dry and boring things and create an emotion.

I don't teach music because I expect you to go out and major in music.

I don't teach music because I expect you to play or sing for the rest of your life, although I'd like you to.

I don't teach it so you can relax and have fun either.

I teach it to you so that you will be more human -
so that you will recognize beauty -
so you will be more sensitive -
so that you will be closer to an infinite beyond this world -

so you will have something to cling to -
so that you will have more compassion,
more gentleness, more goodness, and in short -
so that you will have more life.

Of what value will it be if you make a prosperous living -
unless you have learned how to live?

That is why I teach music.