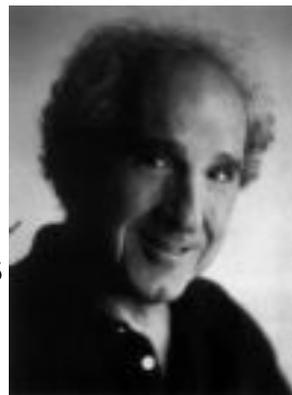


M fanfare

FALL 2007
Vol. 59 No. 1

Michigan Band Alumni:
Yesterday, Today and Tomorrow

Happy 50th Birthday, War Chant! Welcome Home, Jerry!



Jerry Bilik

Inside *That* MICHIGAN BAND

BY JOSEPH DOBOS

THE VICTORS PART I
Michigan Inspired
The Victors

THE VICTORS PART II
Did Louis Elbel
Write *The Victors*?

And

THE
LATEST FROM
ANN ARBOR

UMBAA NEWS
& ACTIVITIES

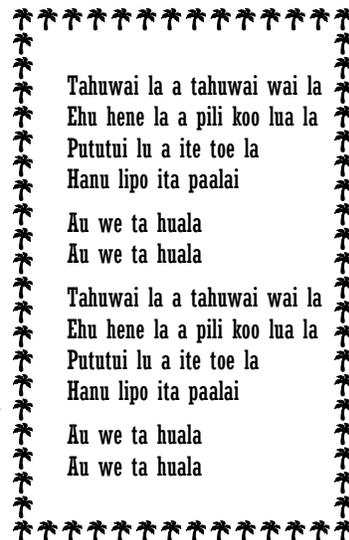
ALUMNI
UPDATE

In the early 1950s, a personable young man who sat 17th chair in the trombone section of the Michigan Marching Band caught the attention of William D. Revelli and George Cavender with his genius and talent for arranging. Soon, the name *Jerry Bilik* would become synonymous with the MMB with such classic arrangements as *M Fanfare*, *Temptation*, and *The Hawaiian War Chant*, whose 50th Anniversary we celebrate at the 2007 *Blast From The Past*. We're honored that Mr. Bilik will be able to conduct the massed bands at halftime!

With Revelli's uncompromising insistence on perfect sound production, Bilik's imaginative arrangements, and Cavender's entertaining, sophisticated and witty shows, the MMB became the most copied and admired marching band in the country.

Jerry Bilik is a composer, arranger and musician, educated at the University of Michigan (BM, MM) (Stanley Medal, Phi Kappa Lambda citation). He studied with Tibor Serly who had been a student of Béla Bartók, Ross Lee Finney, and Leslie Bassett. He arranged for the US Military

Band at West Point, 1955-58, and the MMB. He joined ASCAP in 1959 and has written for radio and TV, and films. He has been a musician with dance groups. His compositions include: *Rhapsody on Russian Folk Songs* (for the Symphony Band tour of the USSR and Far East in 1961), *Ogden Nash Suite*, *Forty Ninth Star*, *American Civil War Fantasy*, *Touchdown, USA* and *Block M March*. Mr. Bilik serves as Vice President of creative development for Disney on Ice, having arranged all the music for the Disney on Ice shows, which he writes and directs.



Tahuwai la a tahuwai wai la
Ehu hene la a pili koo lua la
Pututui lu a ite toe la
Hanu lipo ita paalai

Au we ta huala
Au we ta huala

Tahuwai la a tahuwai wai la
Ehu hene la a pili koo lua la
Pututui lu a ite toe la
Hanu lipo ita paalai

Au we ta huala
Au we ta huala

Become a Member Today!

♪ **Regular Member:** Any individual who has been a member of any of the several University of Michigan Bands and who supports the purposes of the UMBAA.

♪ **Regular Member in Good Standing:** - Regular members who have paid all required dues. An MGS is allowed to participate in any reunion activity or pep band and is allowed to vote at general membership meetings.

Membership in the Association:

♪ **Life Member:** An MGS who has made a one time payment equal to twenty times the annual dues at the time of application.

♪ **Honorary Life Member:** This membership status is awarded to an individual not eligible for regular membership in recognition of outstanding service to The University of Michigan Bands and/or the UMBAA





FROM THE PRESIDENT

Your Association



Michael "Tex" Lee
President
University of Michigan Band
Alumni Association

As I am entering my last four months of my try at the Presidency of this organization, I can't help but reflect on how the organization has grown and changed just since I have joined the board.

First and foremost, we're awarding more money to University Bands students. We have increased scholarships to exceed \$13,000. — A great start, but we are striving to provide more. The U of M Board of Regents just approved the budget for the 2008 fiscal year which includes a 7.4% tuition increase for both instate and out of state students. Thankfully, there's also a recommendation to increase financial aid by 11.5%, but your scholarship donations are needed more than ever!

Secondly, we're planning more events for our members:

We are now including an event on the Friday night before *Blast from the Past*. It starts with a cookout right after the Marching Band rehearsal leading into a rehearsal of the music we'll be playing on Saturday.

We've again reserved a block of tickets for ***Band-o-Rama*** being held on **October 20** and reduced ticket prices for the ***Crisler Concert*** on **December 2**. For our Symphony Band alumni: we are making plans for a Symphony Band Reunion for the Spring of 2008!



2007 UMBAA Golf Outing Participants

UMBAA has held two very successful golf outings, the most recent this past May. We had an excellent turnout, and everyone had a great time.

We have goals to achieve in the next five years and plans on how to fulfill them: starting regional branches of the UMBAA, hosting concert bands reunions, and increasing our membership.

I have also had the honor of meeting many great people: Jerry Bilik, Frank Ticheli, Fred Ormand, Ernie Harwell, Doris McNabb and countless others.

All in all, it's been a great year and two thirds and I look forward to serving you for the rest of the term. I am eager to see all of you at the next *Blast from the Past* on October 12 and 13!

If you have any questions, you can email me at umbaa-president@umich.edu. Go Blue!

—Tex Lee

Mfanfare

THE UNIVERSITY OF MICHIGAN
BAND ALUMNI ASSOCIATION
Revelli Hall
350 East Hoover Street
Ann Arbor, Michigan 48104-3707

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Jane L. Namenye '73, Art Director
Michael Lee '93 President Ex-Officio
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AND THEIR FIRST YEAR IN THE MICHIGAN BANDS

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The Editors Thank Mr. Matt Burrows '93,
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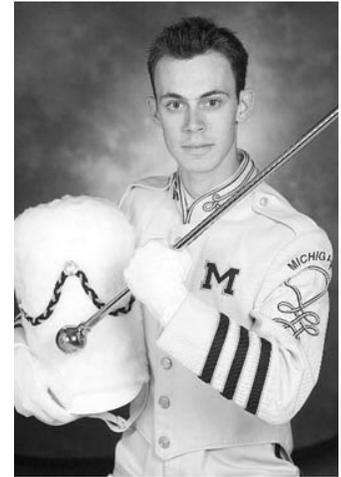
Meet Michigan's MAN UP FRONT:

CODY MARTIN

Cody Martin serves as Michigan's
"Man Up Front" for the 2007 season.
He is originally from Plano, Texas
where he was the drum major of the
Plano East Marching Panthers.

Cody is in his third year at the
University, working towards a
Bachelor's Degree in Aerospace
Engineering, which he intends to follow with a Master's Degree
in the same subject.

In the last two years, he has been active as a rank leader in the
Marching Band, a member of the Nu chapter of Kappa Kappa
Psi, an officer in the Shipman Society, an officer in Michigan
Gamma chapter of Tau Beta Pi, and a researcher on Michigan's
Solar Powered Unmanned Aerial Vehicle team.



Blast From The Past October 12-13, 2007

THE RULES

1. **Members intending to participate MUST BE REGISTERED, and are REQUIRED TO ATTEND ALL MORNING REHEARSALS!**
2. **Admission to Michigan Stadium will only be granted to those members who meet the deadlines, pay the \$15 participation fee and have been issued the required identification.**
3. **Members MUST REGISTER in order to participate on the field.**
4. **Arrangements will be made for those members who feel they are unable to march to the stadium to be admitted with the band; however ALL MUST ATTEND MORNING PRACTICE.**

Go to the website: www.umbaa.org
for more information

M

FROM ANN ARBOR

Professor Scott Boerma

The MMB is pleased to welcome Professor Scott Boerma. A frequent arranger of halftime shows for the Band since 1995, Boerma comes to us most recently from neighboring Eastern Michigan University.

At Eastern, Professor Boerma served as the Director of Bands, conducting the Wind Symphony and the Marching Band. He also taught Band Methods, Conducting and Arranging.

Prior to his time at EMU, Boerma taught for more than a decade in the public schools of Michigan. During this same period he was the Brass Caption Head and arranger for the Madison Scouts Drum and Bugle Corps.

A Michigan native, Boerma earned his Bachelor of Music degree, *Magna Cum Laude*, from Western Michigan University and his Master of Music (Music Education) degree from the University of Michigan.



Bernstein, Broadway & Blue

Band-O-Rama 2007, entitled "Bernstein, Broadway & Blue," will be held on Saturday, October 20th at 7:00 PM in Hill Auditorium. Featuring the Symphony Band, Concert Band and Michigan Marching Band, the performance repertoire will highlight works celebrating Leonard Bernstein, modern Broadway, and of course, the Maize and Blue! Reserved seating tickets are on sale now for \$15/\$10/\$5 and may be purchased by calling the Michigan League Ticket Office at 734/764-2538

MMB Demographics

Each home football Saturday in the fall, the fans at Michigan Stadium are treated to precision performances by the Michigan Marching Band. This group of students, working together, appears as one cohesive unit. But who are these students? Why are they at the University? Where do they come from? Here is an interesting look at the demographic make-up of the MMB. The 2007 MMB is comprised of 342 members. 197 are men, 145 are women.

263 of the members are from the State of Michigan. The next seven states with the most MMB students are (in order): Ohio, California, Illinois, Pennsylvania, Texas, New York and Maryland. 15 additional states are also represented in the Band. Academically, 187 are students in the College of Literature, Science & the Arts. 120 are enrolled in the College of Engineering and seven are School of Music, Theatre & Dance majors. We also have students from the Taubman College of Architecture & Urban Planning, the School of Art & Design, the School of Nursing, the Ross School of Business, the School of Education, the College of Pharmacy, the Ford School of Public Policy, the School of Social Work and the Division of Kinesiology.

F Horn Reunion :

The 6th annual Horn Reunion will be held at Damon's Grill in Ann Arbor after Homecoming on Saturday, October 13 from 6:00 – 9:00 PM. Contact Mike Kardasz (mikard@umich.edu) if you are interested in attending.

Musicians Needed For Grosse Pointe Community Band

The Grosse Pointe Community Band practices in Grosse Pointe Woods, Michigan at Parcels Middle School every Tuesday from September 25 through November 20. The concert will be held on November 27. The concert band welcomes musicians of any age and any experience level. There are typically 40 members in the band during the fall and winter sessions. Ages range from high school to over 90 years old. Many members come for the first time not having played their instrument regularly since college. There is no audition process. Contact Mike Kardasz (mikard@umich.edu) if you are interested.

That MICHIGAN --- BAND

A History of the University of Michigan Bands

By Joseph Dobos '71
Past President
University of Michigan Band Alumni Association

The Victors PART I Michigan Inspired *The Victors*

Among the 12,000 spectators who witnessed Michigan's thrilling win over Chicago on that memorable Thanksgiving Day—November 24, 1898—was twenty-one year old Louis Elbel. A native of South Bend, Indiana, Elbel first enrolled at the University of Michigan during the fall term of 1896. Before long, Elbel "became one of its most enthusiastic freshmen" and "was prominent right away both musically and athletically."

During his freshman and sophomore years, Michigan football teams suffered consecutive losses to its arch-rival, the University of Chicago. A loyal football fan and cheerleader at the games, Louis Elbel argued that "there was not a sadder Michigan man there than when we lost to Chicago." But, in the fall of 1898, things changed; Michigan now had, in Elbel's opinion, a "fine team."

Under the management of Charles Baird and the coaching of "Dutch" Ferbert and Keene Fitzpatrick, the '98 Michigan team, which Elbel described as "a lusty one", had won nine games that season—making the final game with Chicago on Thanksgiving Day all

the more important. This "epochal" gridiron clash, where "eleven men played eleven men—not a substitute in the game," was "for about forty reasons," in Elbel's view, "one of the greatest games ever played."

In the final ten minutes of the game, Elbel along with the crowd of 12,000 witnessed one of the "most sensational plays" in Michigan football history. Writing in 1922, Elbel recreated the excitement of that legendary game in this colorful play by play description: *Caley, with a torn shoulder, harnessed, alone stopped 22 plays—and how he kicked to the extreme corners of the field where Walter Bennett and Neil Snow, in his first big game, nailed "Herschy" when he picked up the ball—how Jack McLean, my old relay team mate, ran back "Herschy's" kicks—how Hugh White "blocked that kick" 15 yards from Chicago's goal—and how "Chuck" Widman scored two touchdowns, one of them on a spectacular 65 yard run which incited the crowd on to cheer "Oh, how he ran! Oh, how he ran! He ran, he ran, for Michigan!"*

Elbel and the nearly 1200 Michigan fans present at the game were "crazed with joy" at the come-from-behind

victory over Chicago which gave the University of Michigan its first football championship. Elbel's eyewitness account reveals the excitement of the post game revelry on the streets of Chicago: *Our crowd gathered at the South end of the field and when we got out on the street, we felt we should have a special celebration. In the gathering dusk, we commandeered our "Michigan" band. Some three to four hundred fellows started a procession circling the Chicago campus up to 61st Street around and back—the happiest crowd of fellows you'd ever see. It was starting to get dark, and the band had no lights, so they started with "A Hot Time in the Old Town Tonight" and blared it all around that campus. I guess we were too jubilant to mind. Anyway, we got back to our starting point and disbanded. I guess I was too happy to be bushed. And, I had a long way to go then, because I was due to go to my sister's in Englewood, a distance of about one and a half miles.*

As Louis Elbel walked to his sister's house that night, he began thinking that Michigan "didn't have the right celebration song that night." To his reasoning, Michigan needed a

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That MICHIGAN BAND

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“fitting paean, a clarion call—something simple, but grand and heroic, something to let out on.” Along the way, his “walk turned into a march.” As Elbel later recalled, “a band got to singing in my head—a sort of victory sound—and right there, the refrain of *The Victors* came to me—not only the music, but the words.”

When he arrived at his sister’s house, he wrote down the notes of the tune that the “band” was playing in his head. The next day, when he arrived in his hometown, South Bend, he tried out the song on the piano and finished the entire refrain. Later, the idea of a big march came to him, and he completed the whole work on the train that took him back to Ann Arbor for Monday’s classes.

A piano version of *The Victors* was soon published by Louis Elbel’s brother who was in the music business in South Bend. But as Louis Elbel remembered, the band that “sang in my head on a Chicago street after that big game kept coming to me.” Louis contacted E. R. Schremser, a well-known band leader in Detroit, and “told him a few things” he would like, and Schremser promised that a great band arrangement of the march would be made. In the meantime, back on campus, Elbel played his march on the piano “for a lot of fellows—and some girls, too”, and it made quite an “impression.” By late spring, the piano arrangement of *The Victors* was completely sold out at local music stores. Finally, during the first week of April 1899, Elbel received the completed copy of Schremser’s band arrangement which included parts for twenty-three instruments.

In a quick succession of performances that spring, *The Victors* was given the widest possible exposure

not only to the people of Ann Arbor but to some of the band world’s most important musicians as well.

The first formal public performance of *The Victors* took place on April 5, 1899 at the Athens Theater in downtown Ann Arbor where the University Comedy Club’s production of *A Night Off* was playing. At the opening night performance, the curtain was raised to the strains of *The Victors* which was played by the theater pit orchestra conducted by the composer. In the audience was the drama critic from *The Daily*—the campus newspaper—who reported that Elbel’s “latest composition, *The Victors March*, was greatly appreciated and an encore was called for after its rendition.”

Three days later, on April 8, the Sousa Band returned to Ann Arbor to perform a benefit concert in University Hall under the auspices of the Women’s League; the proceeds would be used for the completion of Barbour Gymnasium. *The Daily* announced that Sousa would include *The Victors*—which was described as having “scored a great hit at the Comedy Club”—on the program. Elbel recalled that he had to find “the nerve to approach Mr. Sousa and present him with the newly arrived copy of the march.” Explaining that he was a student, Elbel told Sousa that he “surely would appreciate if he could consider playing it.” Sousa received his visitor “in a very kindly and courteous manner” and accepted it. Elbel “really didn’t know what he (Sousa) might do with it.”

After looking over the solo part, Sousa called his librarian, and the parts were distributed to the band members who included cornetist, Herbert L. Clarke, and trombonist, Arthur Pryor. In “his inimitable manner, just as he did his own marches,” Sousa conducted *The*

Victors at the concert, creating “an enthusiasm that was sweeping.” in the crowded University Hall. Roaring its approval—once again, with the “U. of M. Yell”—the audience was rewarded with an encore—a rousing rendition of *Hot Time in the Old Town Tonight* with variations.

At the same time that Louis Elbel was enjoying all the attention and acclaim over his march, the University of Michigan Band was faced with the unpleasant prospect of disbanding due to a lack of financial support. In spite of the praise received for all of the band’s efforts—the *Michigan Alumnus* had recently claimed the band “was a necessary part of every college affair” and that its possibilities were “unlimited”—there was no money available to pay for the band’s meager expenses.

Coming to the band’s rescue was Otto H. Hans, student business manager of the *Daily* and a longtime acquaintance of Louis Elbel. Hans proposed that a campus entertainment show be organized that would raise funds for the Michigan Band. This benefit show developed into what Otto Hans called a *Varsity Minstrel Show* that would feature singers in “black face”, jokes, “coon” songs, specialty acts, a “J-hop” burlesque, and “cake walkers.” In return for the funds received, the Michigan Band agreed to lead a parade to the theater and provide as many players as needed for the pit orchestra which would be conducted by Louis Elbel.

On April 10, a noon time parade through downtown Ann Arbor—perhaps the most unusual in the city’s history—was led by the University of Michigan Band with several of the acts from the Minstrel Show which were

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That MICHIGAN BAND

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dressed up in their costumes and made up in “black face”. That night, at the Athens Theater, a seven piece “orchestra”—which included a few members of the University Band—struck up *The Victors* as the curtain was raised. When the orchestra played the trio, the entire minstrel company—mostly Glee Club members in “black face”—sang for the first time in public the lyrics that Elbel had penned for his popular new march: “Hail! to the Victors, Valiant!.....the Champions of the West!”

The words and music were an overnight success; the next day, it was reported that “Ann Arbor is ringing with them.” The Minstrel Show was a financial success—in spite of the near disaster that occurred during the show when a trapeze artist from Saginaw left the swinging bar, missed the mat, fell to the floor, and broke his arm. Thus, from a show—that by today’s standards would be considered politically incorrect—the Michigan Band was saved from a financial crisis, and a new school song was sung for the first time.

A few weeks later, on April 29, another touring band visited Ann Arbor to perform at University Hall. This time it was the British Grenadier Guard Band under the direction of Dan Godfrey. As he had done with Sousa, Louis Elbel approached the British conductor and asked if his march could be performed at the

concert. Godfrey agreed, and the Grenadier Guard Band gave a rendition of *The Victors* that the *Daily* claimed had “more vigor and dash than it was given by Sousa’s Band.”

The following week, on June 7, the University of Michigan Band gave its first performance of the Elbel march at a pep rally held in honor of Michigan’s victorious baseball team which arrived at the train station from Philadelphia at 1 o’clock in the morning! Gathered at the station during those early morning hours were about 1,000 students along with the University of Michigan Band and the Washtenaw Times Band. As the train pulled in the station, conductor, Ray Warren, led the university band in a rousing trio of *The Victors* as fireworks were displayed. Led by the University of Michigan Band, the crowd marched up the hill on State Street to the campus in what was described as “the noisiest procession that has ever disturbed the slumbers of Ann Arbor’s residents.”

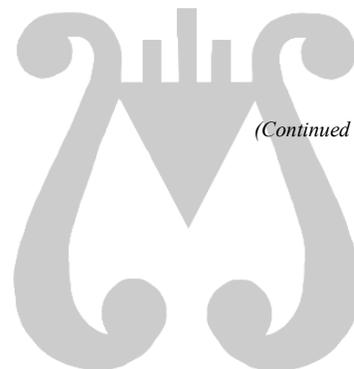
Present at this jubilant occasion was Louis Elbel who felt that this time, “the band had the right tune”—in reference to the post game celebration that took place in Chicago on Thanksgiving Day. Up to this time, Elbel felt that *The Victors* was “his” march, but after hearing the crowd singing “Hail to the Victors!” he knew that it “belonged to Michigan”, and for this, he “was exceedingly happy.”

“I am interested in the psychology of composing”, Elbel wrote towards

the end of his life, “but never had been able to answer satisfactorily just how a tune originates in my head. It is easy enough to make tunes, but sweeping, inspiring strains are not made—they flash unawares. And so it was with *The Victors*. I could hardly have written it on order—neither did I speculate one moment how many people would hear it. But I did feel that I had something inspiring.”

One thing he did know when he wrote it was that by putting a lot of “hails” into the song, the “fellows” at the games would get them in “with the proper emphasis.”

For the rest of his life, Elbel would be credited for writing the song that inspired Michigan teams and audiences around the world. But Elbel would have none of it; in his opinion, it was the other way around—“Michigan inspired *The Victors*.”



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That MICHIGAN BAND

The Victors PART II

Did Louis Elbel write *The Victors*?

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Did Louis Elbel write *The Victors*?

Well, yes and no!

About twenty-five years ago, Rich Alder and I interviewed Band Alumnus, George Anderson, who was a member of the University of Michigan Band during the mid 1930s. During our conversation, Anderson casually remarked, “You know that Louis Elbel really did not write *The Victors*.” What??????????????????

According to George Anderson, the trio of *The Victors* is nearly the same—note for note—as a march that was composed by George Rosey entitled *The Spirit of Liberty*. Rosey’s march was in print at least seven months prior to the famous football game between Michigan and Chicago. It was published by Joseph Stearn and Co. of New York and had a copyright of April 26, 1898. *The Spirit of Liberty* was published both as a piano solo and as a band arrangement.

George Rosey (1864-1936)—whose actual last name was Rosenberg—was a well known “Tin Pan Alley” ragtime composer of popular tunes, two steps, and marches.

Shortly after hearing about the march by George Rosey, Rich and I met with William Revelli. When we asked him if he knew about *The Spirit of Liberty*, Revelli replied in a matter of fact tone of voice, “Oh yes.” He then proceeded to open his desk drawer to produce a copy of Rosey’s march. Learning about this other march was like being told a family secret about an uncle that we never knew.

The trio of *The Spirit of Liberty* is the exactly the same as the trio of *The Victors* except for the final phrase which has a slightly different ending. The introduction and first-second strains are in 6/8 meter; the trio is in 2/4—much like the structure of Sousa’s *El Capitan* march. This part of the march is different than *The Victors* but it is interesting to observe that Rosey wrote a descending chromatic scale in the second strain of his march as did Louis Elbel.

After reviewing this evidence, Rich and I visited Allen Britten, former Dean of the School of Music and an expert on 19th century American music. Dean Britten remarked that “Louis Elbel *must* have heard the Rosey march somewhere, somehow.”

All we can do is to offer possible speculations.

1. According to Elbel, he heard a “band” in his head after Michigan’s victory over Chicago. Did he ever hear a performance of *The Spirit of Liberty* by a band? Could he have possibly heard Rosey’s march performed that day while at the game? There was a band that performed for the University of Chicago at the game. Harry de Pont, member and founder of the University of Michigan Band, claimed that Chicago had to hire the Pullman Company Band—a professional band—to play because “they had no band of their own.” Ann Arbor newspaper accounts verify this. But, perhaps, the newspapers received this information from de Pont. Interestingly, during the fall of

1898, there was a student band on the campus of the University of Chicago. Did this campus band not play? Or was de Pont wrong? Whatever scenario actually occurred, a band representing the University of Chicago *did* play at the game. It would be interesting to know what was in the music folio of that band played at the football game. This is something we will never know.

2. Elbel’s family owned a music store. Louis Elbel was a pianist. Could he have played the piano version of *The Spirit of Liberty*?
3. Somewhere, Elbel heard this march, but he remembered it imperfectly. While the two trios are nearly identical, the Elbel ending is different Rosey’s *The Spirit of Liberty*.
4. Before we accuse Elbel of plagiarism we ought to be careful to distinguish between piracy and the logical extension of ideas. As the composer Healey Willan once wrote: “Difficulties begin when we have to determine whether two melodic phrases or two harmonic progressions written by two composers are conscious or unconscious plagiarism. I am disposed to think that 90 percent of them belong to the unconscious.” In the history of music, there are few composers who have not “borrowed” a pre-existing melody and refashioned it into something of their own. The late Theodore Heger, professor of

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- music history at the University of Michigan School, believed that the trio of *The Victors* was borrowed from the opening measures of the Overture to the *Orchestra Suite No. 1* by Johann Sebastian Bach. In Elbel's own words, he could not describe how a tune originated in his head.
5. The bottom line is that *The Victors* has remained in the repertoire and *The Spirit of Liberty* has been mostly forgotten—except by the Michigan State University and Ohio State University marching bands whose members listen to a recording of *The Spirit of Liberty* at the beginning of each fall! Among bands of the Big Ten, the story of *The Spirit of Liberty* is well known.
 6. What about John Philip Sousa? Did he actually say that *The Victors* was one of the “five (sometimes ten) greatest marches” ever written? Probably not. In the mid 1980s, William Revelli admitted that “Mr. Sousa would *never* make a comment like that about someone else's march!” Other universities also boast that Sousa said that *their* march was one of the “greatest”. In all of Elbel's published articles about the story of *The Victors* there is no mention of Sousa's comment until *after Sousa died*. In later years, Elbel's accounts of the writing of his famous march had slight discrepancies. Sometimes, his enthusiasm may have clouded his memory.
 7. Someone who *did* praise Elbel's march was Dan Godfrey, conductor of the British Grenadier

Band. Godfrey played *The Victors* in old University Hall about one week after the Sousa Band performance. It was Godfrey who said that *The Victors* was one of the “most sparkling marches” he had ever heard. Perhaps, over the years, Elbel mistakenly associated Godfrey's remarks as those being of Sousa.

8. It is interesting to note that on subsequent visits to Ann Arbor, Sousa never again conducted *The Victors*. For his encore, he usually played *Hot Time in the Old Town Tonight* which was the unofficial “fight song” of the Michigan Wolverines well into the 1920s. *The Victors* march, in fact, seems to have disappeared from the campus and from the repertoire of the University of Michigan Band when Elbel graduated in 1899. (Did Elbel take the band parts with him when he left Ann Arbor?)
9. In December 1903, the Michigan Men's Glee Club traveled to Chicago for a short tour and on the way stopped for a performance in South Bend, Indiana, where Louis Elbel resided. When he learned that no one in the Glee Club knew of *The Victors*, he provided the Glee Club with music and wrote new lyrics so that the march could be sung in its entirety from introduction to the trio. He entitled it *Champions of the West*. For the Glee Club's concert on May 24, 1904 in Ann Arbor, Elbel created a special arrangement of *The Victors* for the Banjo and Mandolin Clubs. Reacting as if this was a “new” piece of music, the student newspaper, *The Daily*,

predicted that *The Victors* would be “one of our most popular songs.” The newspaper reported that “the piece has been ordered by the band and will be played from now on at the Saturday games while the football men are marching on the field.” The news account went on to say that “the chorus has a fine martial swing. It is quite simple, and if learned and sung by the student body to the band accompaniment, it would add materially to the spirit shown at the games.” The University of Michigan Band's first performance—on record—of *The Victors* after its reintroduction to Ann Arbor was on October 26, 1905 at the train depot on the occasion of a mass rally that sent the football team off to Wisconsin. *The Daily* noted that “the band and the crowd gave *The Victors*...and the crowd went wild.”

Even though *The Victors* was reintroduced to Ann Arbor audiences in 1905, it was not considered to be the premiere school song. Well into the 1920s, *The Yellow and Blue* and *Hot Time in the Old Town Tonight* were the top campus favorites. Eventually, *The Victors* became the pre-eminent school song. It ought to be pointed out that as late as the 1950s and 1960s, there were occasions—though few—when William Revelli did not perform *The Victors* during the pregame show. Revelli never played *The Victors* after a defeat.

When we hear, play, or sing *The Victors*, let us remember the legendary Louis Elbel, but we should also not forget the source, George Rosey.



ALUMNI UPDATE

MEMBERS ARE LISTED ACCORDING TO FIRST YEAR IN THE MICHIGAN BANDS

Brent Hermond '60

BM '64 MM '65

MMB, *Symphony, Jazz Bands*

Brent is now retired but still playing gigs in the San Francisco Bay area. Recently played tuba for the San Francisco performances of *Chicago The Musical* national tour's stint at the Orpheum Theatre, featuring Huey Lewis in the role of Billy Flynn.

Bill Richards '65

AB '69, JD '72

MMB, *Concert, Hockey, Basketball Bands*

In February 2007, Michigan's Governor Granholm appointed Bill as a District Judge for the 46th District Court in Southfield, Michigan. He will be running for election in 2008 to retain his seat, and is trying to work "not as good as but better than" into his re-election campaign theme.

Kathy Hopps '82

MMB *Flag*, in her role as an author publicist, proudly announces the publication of *The Secret Cardinal* by Tom Grace (UM 84, 86 and Kathy's husband). UM grad Nolan Kilkenny takes the field once again in Grace's fifth novel, a taut thriller set amid the conflict

between China and the Vatican. *The Secret Cardinal* is in bookstores everywhere, a perfect read for those rare away games this fall. Kathy and Tom have five children ranging from 4 to 17. Kathy's niece, Hilary Bronson, is in her third year of MMB (horn).

Jimmy Ludwig '85

MMB, *Athletic Bands*

Jimmy has been working in New York City on Broadway as a member of the cast of *SPAMALOT!*. He also has his own film company, *Back 40 Films*, and is presently hard at work on producing a film about a GREAT Michigan story called *A FACE IN THE ROCK*. (He also wrote the screenplay). He heartily invites all UM Band-ers to check out the website: afaceintherock.com to learn more and get involved!

Tina Bauder '95

BA in Film and Video Studies

MMB *Flag Campus Band Clarinet*

Tina was married in September to the love of her life, Matthew Brunn, who proposed to her at the 2006 Michigan State game during the third quarter! They are renovating a house in Howell and will be living there once everything is completed. Her maid of honor was

Jessica Haeusler (MMB *Flag* 1994-98). Tina is currently an associate producer and editor for Video Images in Ann Arbor.

Stephanie Early '98

BA '01 Psychology

MMB *Campus, University, Men's & Women's Basketball Bands*

Stephanie has been working in advertising for the past 5 years, and recently returned to school to get her specialist degree as a school psychologist. She is currently an intern in the Utica School District, and continues to play oboe here and there.

In Memoriam

Lewis Hugh Cooper '38
Professor Emeritus, School of Music

Tom Weyand '51
Past President, UMBAA

Band Alumni Information Form

News items of current activities are welcomed for the next issue of the M Fanfare.

DEADLINES: Materials must be received by July 1st for the Fall issue, and February 1st for the Spring Issue.

Name: _____

Years in the Michigan Bands: _____ Bands: _____

Degree(s): _____ Year: _____ Major Field of Study: _____

Activities: Tell us what you have been up to for publication in the M Fanfare

(recent promotions, awards, positions, family, publications) This material is for publication; be specific, but please be brief.

MAIL to: M Fanfare Alumni Update, Band Alumni Association
Revelli Hall, 350 East Hoover Street, Ann Arbor, MI 48104-3707

Or E-Mail to gail@stoutsystems.com or mfanfare-editor@umich.edu



ALUMNI STORY TIME

MEMBERS ARE LISTED ACCORDING TO FIRST YEAR IN THE MICHIGAN BANDS

Jerry Wright 1954

Regarding JERRY BILIK: Jerry Bilik, former professor of trombone, and consummate comedian, was my classmate in the band and, I hear, now and again writes music. His best routine involved King William (Revelli) and Prince George (Cavender). I still remember our parade in Flint Michigan commemorating GM's 50 millionth car (I think). Incidentally, Roger Moore's movie *Roger and Me* starts with that parade but with the Michigan State Band. At any rate, during our parade performance we stopped in front of the reviewing stand and gave a "Hats Off" salute to Red Cole, head of Buick and later President of General Motors, who sponsored the band on one away trip a year. After the parade we had lunch at the Flint Country Club with the Notre Dame Band. Jerry gave one of his routines and right in the middle of it the Notre Dame band had to leave--their last words were "do we have to; we want to hear the rest of the act!"

Regarding RUNNING OVER THE FORMER GOVERNOR OF MICHIGAN: at a game against Army Wilbur Brucker, the former Governor of Michigan and then Secretary of the Army, sat on the Army side the first half and was scheduled to be escorted across the field with his generals at the 50 yard line immediately after the half ended. Mr. Brucker delayed his field-crossing and the MMB started up from the end zone. Since I was on the left end of the rank I can only report what I saw in the film. The Army group started strolling across the field and no doubt saw the band approaching--the generals no doubt believed a command to *Halt* would be given. Little did they know that the worst faux pas a band member could commit would be to stop or turn in the wrong location--and of course there was no such command as halt in our halftime routine (the music, of course, determined this). On the first pass through the strolling group the tuba rank roughed up only a few generals; then in accordance with the plan they did a reverse march and again went through the generals. The former Governor thought it somewhat amusing; the generals not. The Michigan Daily the next day heavily criticized the band (we were routinely hated by the Daily). And Dr. Revelli, who routinely hated the Daily in return, told us not to worry about the incident.

Randy Safford, 1968

REGARDING FRESHMAN YEAR, FIRST REHEARSAL. I'd been kicked out of high school band in 10th grade, and hadn't played at all for two years. I called the school of music at the beginning of the summer, and borrowed a sousaphone (had to audition for Dr. Revelli; can't remember what I played). I managed to find a copy of the tuba part for *The Victors* and practiced it a lot. Dr. Revelli showed up to teach the freshmen how to play the Victors. Of course the basses

were behind, and so he went "down the line." There were 12 of us; I was sitting in about 9th position. It was 4 bars, tops, and then on to the next person. Then he got to me. I started, played the intro, first strain, repeat, second strain, repeat, break up strain, etc. etc. until I finished it. He said, "now that's the way it's supposed to be played!! Who are you (I answered) Are you in music school? (No, I said, LSA). "You're first chair!!" I was pretty embarrassed, as you can imagine. Fortunately, the upperclassmen were great and helped me figure out how to be a rank leader. This is before challenges, so I remained in that spot for two years.

I'm not sure whether this was 1967 or 1968, but I have two stories. The first was at the Navy game. We had a boat race between the Navy boat and the Michigan boat. Can't remember the music, but of course the Michigan boat was supposed to win the race. However, I think it was the trombones (isn't it always the trombones?) lined up 20 yards too far over, and the Navy boat won. The old man was fit to be tied. Screaming and waving up on the scaffolding, "Get back, get back!!"

Joseph Dobos writes: *It was the '68 Navy game. That was the first year of the paved Wines field. Someone had convinced George to paint all the "5" yard lines in yellow and the "0" lines in white. At the game, the head of the Navy boat, a percussionist, looked in vain for the familiar yellow line where the Navy boat was supposed to stop, thus allowing the "M" boat to go ahead and win. Well, the yellow line never appeared, and the Navy boat won. The following week, ALL the yardlines on the marching band practiced field were painted white.*

Jimmy Ludwig 1985

Regarding BLACK SHOES: When MMB performed at a Detroit Lions game in 1985, a certain best friend forgot his black marching shoes. As a last resort black dress socks were stretched over his sneakers, and his spats were fastened on top. No one looked twice.

ALUMNI STORY TIME: now is the time to get your stories into the history books. As part of the effort to build the Michigan Band Archives, your Band Stories are needed.

E-Mail band stories to umbaa-historian@umich.edu

Or mail to:

UM Band Alumni Association
Revelli Hall
350 East Hoover Street
Ann Arbor, MI 48104-3702



TREASURER'S REPORT

UMBAA Fiscal Year End Treasurer's Report

The UMBAA has closed the books on yet another fiscal year and my 4th year as the UMBAA Treasurer. I am happy to report that our financial position continues to be stable. We are experiencing a 17% average annual growth in our University managed scholarship endowment. I wish that I could take the responsibility for this success. The credit goes to the University for managing the endowment and most importantly to our members for their annual scholarship contributions.

This past year, the UMBAA awarded \$10,500 in scholarships to members of the Concert, Marching, Michigan Youth and Symphony Bands. This is up from \$10,000 last year. We are projecting awarding \$11,000 this upcoming year.

Our dues paying memberships stood at 586 this past year. This is down from the previous year's 623 dues paying members. Please encourage fellow alumni and alumnae to join the UMBAA so we can continue to maintain and expand our involvement with the students.

In the past year the UMBAA has contributed to the following projects / events:

- UM Band high school recruitment poster
- Lunch during the MMB Band Week
- BBQ and evening rehearsal prior to Blast From The Past
- Blast From The Past
- Reception after Blast From The Past
- Reception and preferred seating for UMBAA members at Band-O-Rama
- Gifts for MMB seniors
- Discounted tickets for the Crisler Concert
- Reception in Ann Arbor for the College Band Director's National Association
- Reception for the Concert and Symphony Bands
- Golf Outing for UMBAA members

UMBAA band jacket and clothing sales

If you would like to see the UMBAA support other projects and events, please consider joining the UMBAA Board or e-mail your comments.

Below you will find the UMBAA final Operating Income Statement for fiscal year 2007. The net income has been approved to be carried-over to the 2008 budget. The approved fiscal year 2008 budget can be viewed at www.umbaa.org.

Please contact me via e-mail (mikard@umich.edu) or send a letter to Revelli Hall if you have any questions regarding the UMBAA finances.

Mike Kardasz (1993) – UMBAA Treasurer



GENERAL MEMBERSHIP MEETING

MINUTES
October 28, 2006

Meeting called to order by President Michael Lee at 7:37 AM

The University of Michigan Band Alumni Association
Proudly recognizes

Members attending their first homecoming were introduced.

Eric A. Becher

- ♪ Members were introduced by decades.
- ♪ Attendance is expected to be ABOUT 300 members.
- ♪ Deaths of 5 members occurred in the last year. They were: R. Paul Barber, Daniel Felske, Brian Donley, Richard Perkins, former UMBAA Secretary, and Lory Ventura.
- ♪ The schedule for the day was quickly reviewed by President Michael Lee.
- ♪ Michael Lee thanked all the people who helped out with homecoming.
- ♪ The scholarship contributions for this year total about \$12,000. He thanked the members for their generosity and support of the university students.
- ♪ Motion made by Mac Danforth to accept minutes from the October 9, 2005 meeting,
- ♪ Seconded by Kay Parker. Motion carried.
- ♪ A motion was made by John Lukacs to elect Kristen Acton, Peter Cubba, Sheri Curnes, Matthew Miller, and Matthew Pickus to the board. Seconded by Gail Stout. Motion carried.
- ♪ Special citations were presented to Eric Becher (at inside rehearsal) and Jamie Nix (at outside rehearsal).

As the youngest director of the Michigan Marching Band, you were challenged with maintaining the legacy and tradition of many generations. From 1980 through 1988 your leadership maintained them with your teaching and mentoring of the students in the Michigan Bands.

As a true son of Michigan, your dedication as student, graduate assistant, and director of the Michigan Marching Band remain a strong example of leadership to this day. You masterfully designed innovative shows, and the now famous center field "Blues Brothers" formation will be another part of the Michigan Band tradition. For your years of meritorious service, on this day, October 28, 2006,

The University of Michigan Band Alumni Association
proudly presents you with this special citation.

The Lifetime Achievement Award was presented to Fred Ormand during the Symphony Band concert at the CBDNA conference. The certificate read:

The University of Michigan Band Alumni Association
Proudly recognizes

E. Fred Ormand

As a graduate of the University of Michigan, you have spent a life time serving students. Over the past fifty years, your guidance has allowed countless aspiring artists to reach their full potential through the discipline and artistry of your teaching. Former students hold major positions as performers, teachers, and administrators with arts organizations around the world. Your influence is profoundly felt and treasured by all! As a true son of Michigan, the University of Michigan Band Alumni Association is proud to award you its

LIFETIME ACHIEVEMENT AWARD

in recognition of your many contributions to the wider field of music, to bands everywhere, and especially your significant contributions to the University of Michigan Bands as both a student and faculty member.

Presented this day March 30, 2007

The certificates read:

The University of Michigan Band Alumni Association
Proudly recognizes

Jamie L. Nix

Your meritorious service as Director of the Michigan Marching and Athletic Bands, your dedicated musicianship, and your warm personality have touched many lives in the Michigan family. Your tremendous talent continues to reap a rich harvest of musical excellence and bestow a positive influence on the young men and women who work with you to advance the cause of music and the University of Michigan Bands.

As an alumnus of the University of Michigan, it is an honor to have you as a true son of Michigan. It is with great pleasure that on this day, October 28, 2006, The University of Michigan Band Alumni Association presents you with this special citation.

The meeting was adjourned at 8:10 AM.
Respectfully submitted,
Gary Straffon, Secretary



UMBAA MEMBERSHIP 2006

MEMBERS ARE LISTED ACCORDING TO FIRST YEAR IN THE MICHIGAN BANDS

1928 Gordon W. Balyeat	1950 Richard Gilmartin Richard S. Hawley Edwin H. Hicks Nathan C. Judson Conrad Krankel Edward B. Leland Jack W. Seidler Norman W. Sparks	1958 Bruce W. Galbraith Fred E. Heath Roger H. Jennings Arthur W. Schermerhorn Richard W. Shubart John E. Wakefield Lawrence Yurdin	1966 Robert E. Farrell Howard J. Gourwitz Michael L. McLaren John W. Sanguinetti Matthew C. Steel Vito P. Tenerelli J. Howard Uhl	1972 Nia R. Kraud Bagley Steven R. Bell Richard P. Bennett Gregory T. Candy David A. Finn Stephen J. Foster Dennis J. Gmerek Catherine Chun Holt Steven R. Hutchings Carolyn J. Good Kibbe Scott R. Kiesel Paul H. Kubitskey Warren C. Lambeck Allen S. Mehler John J. Milne Michael J. Paivinen Karen Larson Peterson William R. Peterson Scott Roelofs David J. Salisbury Brooke J. Strang Harold S. Zald	1975 Ty S. Dannemiller Daniel D. Felske William C. Forgacs Joseph E. Jurson Naomi M. Kane Laurel A. Kendall Philip J. Macy James B. Mammel Suzanne G. Cherniak Moore Ryan Nixon John W. Stout Lynne Buben Wainfan Lindy Margeson Weintraub
1933 Charles "Ken" Maudsley George B. Wheeler, Jr.	1951 Jere H. Brophy George W. Granger David N. Hurst Robert F. Koester Earl A. "Buzz" Mead Thomas A. Weyand	1959 David G. Elliott Richard A. Kruse Marilyn J. Bell Wallas	1967 Michael W. Alsgaard Robert E. Bowser Brent L. Carey Joseph M. Dobos Howard Gluckman Michael G. Heroy Ralph H. Hinterman Douglas J. Martin Timothy E. Moore John P. Northrup Richard A. Polk Thomas E. Poshak Ralph R. "Randy" Safford C. Miller Sigmon, Jr.	1973 John M. Brennehan David P. Bryk Thomas S. Harsay Gregory J. Jonas Regina N. Kane Mark F. Kusch Jean Moorehead Libs Jonell E. Lindholm Madeleine Seibold Macy Gregory M. Marshall Jane L. Namenye J. Douglas Otlewski Janet L. Parker Linda S. Stone Ridley Gary L. Straffon E. Earl Weintraub	1976 Christine W. Webb Alvey Roberta E. Cole Blanchard Jeffrey T. Campbell David C. Martin Susan E. Mikolajewski McLain Bruce E. Moore David A. Spencer Karen E. Todt Walker John G. Zissis Gregory C. Zurakowski
1936 Markham S. Cheever Victor E. Cherven Frank M. Davis	1952 Roger A. Andersen Royce R. Armstrong Thomas F. Higby John A. Jenkins Theodore C. Koenig, Jr. Lon S. McCollum	1960 Michael A. Lerner Scott M. Ludwig James L. Meretta L. Scott Randall James R. Whiteman	1968 William R. Bogan James H. Cooper Thomas R. Cooper Bruce G. Flynn Patrick H. Haggerty Arthur B. Himmelberger S. Alan McCord Michael D. Nascimben Thaddeus A. Osial Ronald R. Papke	1974 John A. Bielawski John M. Bisaro David B. Calzone Linda Mapes Calzone James W. Denson Alan M. Franson Douglas C. Glesmann Debra E. Epstein Gmerek Kay A. Parker Highland Diane Craven Joslin Linda Roome Kent Glen C. Kruse David R. Martin Stanley H. McCloskey John S. Munn David C. Olson Randy S. Otto David R. Parker Ronald C. Raymer Janice A. Roller David L. Smith Gregory T. Touma Mark J. VanEpps Jeffrey L. Wilkins	1977 Dwight D. Avery Scott B. Beam David M. Chodes Dawn L. Armison Cibor Audrey M. Melenyk Cook Richard W. Cook Jerry M. DeShaw Marion P. "Mimi" Herrington Stuart F. Holmes Patrice A. Wilski Moore Brian C. Spitzer Chris D. Stanard Donald R. Stevenson David E. Thompson
1937 Harold E. Britton Logan W. Hovis Gerald E. Wentworth	1953 Andrew Balent John P. Drake Charles D. Hall James O. Heier Christina E. Schnierle Judson J. Daniel Kutt Richard O. Longfield Richard C. Scamehorn Robert F. Stoner	1961 Jerry Anderson Gary D. Gillespie Richard H. Perkins James J. Pixley Mark F. Stuart	1969 Richard J. Alder Thomas H. Blaske Alan Clark Joseph J. Durbin David L. Eisler Jan L. Holland James N. Kent Fredrick W. Metzger David P. Renaud Leon S. Sarkisian Robert D. Wiles	1975 Kirk A. Beadle Catherine J. Moore Boegehold Peter C. Cooper Marshall L. Craig William R. Gage, Jr. Kimberly J. Dawe Grove David B. Harwood Laure A. Hillebrand-Peabody Thomas D. Hitchman Roze S. Alex Kadri Jan A. Zielinski Kames Karen M. Bublitz Kunz Jane A. Marushak Maker Lynn M. McGough-McCabe Kathryn L. Weyand Murphy Julie Dean Smith Gail Ferguson Stout Marianne Swenson Scott L. Taube David P. Wahr James P. Zimmerman	
1939 Henry Brown Robert C. Flink Constance Gilbertson Porter	1954 Karl H. Andrews Elaine Wright Brophy E. Ronald Coffman R. Glen Garrett Jerry Mills Frederic E. Nott Edwin J. Rennell Jerry G. Wright	1962 John D. "Jack" Forster James D. Huffer John I. Jay Martin E. Obed Edward J. Zentera	1970 David T. Case John H. "Jack" Davidsen David L. Foster Robert D. Heuer Gerald A. Hilton Ferris Mahadeen Scott E. McCullough Jon S. Pack Stephen Ron Edward G. Sarkisian Ross A. Woodhams	1978 Kirk A. Beadle Catherine J. Moore Boegehold Peter C. Cooper Marshall L. Craig William R. Gage, Jr. Kimberly J. Dawe Grove David B. Harwood Laure A. Hillebrand-Peabody Thomas D. Hitchman Roze S. Alex Kadri Jan A. Zielinski Kames Karen M. Bublitz Kunz Jane A. Marushak Maker Lynn M. McGough-McCabe Kathryn L. Weyand Murphy Julie Dean Smith Gail Ferguson Stout Marianne Swenson Scott L. Taube David P. Wahr James P. Zimmerman	
1940 Lewis T. Briggs Donald T. Wallace Alexander Zuckerbraun	1955 Stacy L. Daniels John W. Hall Thomas J. Readyoff Paul M. Schultz Robert J. Trost Werner G. Weitzel	1963 Clifford J. Cox Brian T. Donley Larry D. Harper James O. Henriksen Mark A. Petty James W. Roach Sherman H. Robinson Doyle M. Rodenbeck Robert J. Tallman Kathleen R. Thomson	1971 David M. Cheger Larry R. Daugherty Gerald S. Dennison, Jr. Frank J. Longo Michael J. Phillips Robert H. Smith Kris R. Stiles Wayne R. Stone		
1941 Ralph L. McCormick	1956 Richard H. Benson Robert A. Chartrand Malcolm A. "Mac" Danforth Donald L. McCorkle David C. McCoy John B. Morgan Jo Louise Bradley Seidler Gene Thrailkill Gary Waldo	1964 Roy H. Burgess Donald L. Jobe Leslie L. Spengler James J. Spurrier Ann M. Jarvi Tomlinson Earl E. "Bud" Uday			
1942 Roger E. Jacobi	1957 Glenn E. Holtz Gregory W. Munson John I. "Jack" Riddle	1965 Eldred D. Baird Charlene B. Eldridge Colegrove Richard J. Follett Walter L. Geyer James C. Hargett Greg Heuer Hewitt R. Judson Salo J. Korn Myles A. Mazur William J. Richards William E. Slaby, Jr. John A. Weller Dennis J. Zeisler			
1943 Harold W. Beam John W. Shier William R. Upton					
1944 Dale R. Drew Lois Bremer Hall Robert W. Hess Duane D. McKeachie L. Norman Rydland Raymond F. Williams					
1945 David J. Millard Charles J. Mitchell					
1946 Leland Bartholomew John S. Bishop Charles F. Brown E. James Gamble Arthur W. Gottschalk, Jr. Eugene R.F. Heffelfinger D. Donald Hoexter George R. Thompson Doris McNabb Youngquist					
1947 Glynn D. Barnett Richard N. Burns William E. Daehler Charles L. Kelly Harry C. McCreary, Jr.					
1948 John H. DeVoe John E. Dudd Raffee D. Johns					
1949 Ralph A. Bielawski Laurence A. Price Robert J. Radford Richard L. "Dick" Smith					

(Continued on page 15)



MEMBERS ARE LISTED ACCORDING TO FIRST YEAR IN THE MICHIGAN BANDS

1979 Jennifer L. Hart Anklesaria Raymond B. Biggs Paul M. Bisaro Garland S. Campbell Henry "Hank" Donald Mark S. Edelman Dale Garber Anne M. Hozak Halls Charles S. Heftman Stephen J. Lesch Rob R. Lovell Margaret A. Moller Nancy L. Schuur Norris Robert E. Pfaff Kenneth W. Pietryga Stephen E. Roberts Linda M. Harner Scarpetta John H. Schult III 1980 Barbara J. Wolff Antonucci Patrick T. Connors David A. Crittenden James E. Davis Lori J. Thomas Eilerman Carol J. Mau Flint Todd W. Grove Grace A. Yee King Julie A. Goodney Kleinau Rolf E. Kleinau Amy R. Ronayne Krause John M. Lukacs Gregory J. Marshall Jaisy A. Mead Martin Linda C. Parks Schnobel 1981 Suzanne Strader Beadle Peter C. Dalton Roseanne Dolega Janet C. Driver Anita Gmerek Fereshetian Susan L. Silver Hagstrom Van R. Hunsberger Richard J. McKenna Richard B. Monahan, Jr. Jeffrey C. Nellis Marcia J. Rosecrans Pickard Laurie R. Ramsay Kevin W. Ross Joan M. Lauderbach Schult Ted A. Sleder Paul H. Sommer Philip A. Wahr 1982 Brian L. Bailey Jennifer D. Brown Beam Ronald D. Evers Eric A. Fereshetian Kenneth F. Gudan Jeannie M. Skrbina Herrell Kathy M. Hopps Gregory J. Poterala Harriet F. Lemberger Schor Amy R. Megginson Sponseller Patrice A. Comeau Stewart Mary K. Finley Straffon Peter C. Wilson	1983 Kenneth J. Christensen Ann C. Schultz Cobau Deidra L. Mills Donald Kimberly F. Crane Frost Theodore T. Geftos Michael R. Lapinski Rita A. Bisaro McKenzie Stephanie S. Shirk Olds Julie D. Sasaki-Hom Alex Szabo Lisa M. Tubbs Lynda L. Cooley Warner 1984 Barbara Eckert Buchanan Mark R. Buchanan Peter C. Cubba Jane E. Davies Culp Michael L. Ehnis John N. Furkioti Jeffrey L. Kurburski Diana K. Min Lucy M. Savona O'Meara Laura K. Ambrook Redmond Michael E. Richter Ross E. Roesch Catherine M. Rossi Reginald A. Slaughter Lawrence J. Stock Lynn M. Szabo Jeanne A. Albarello Watts 1985 Diane A. Sullivan Bailey David T. Bloomfield Diana K. Burnett Mark A. Burnham John P. Connolly Dawn E. Stubbe Copeland Patricia L. Geiman Dolan Anne E. Fischer Joseph Gregoria Kristin L. Gudan Hoy John T. Janevic Peter M. "Sven" Larson James C. MacArthur Virginia L. Ross Mocer Samantha K. Brennan Monahan Karalyn J. Toles Roesch Jane A. Orlyk Watters 1986 Sarah E. Kuzdrall Christensen Douglas W. Franklin Amy Florsheim Freund Frederick R. Green Gary P. Schiff Kathy Chapekis Sietsema Susan R. Sutherland Nancy M. VanLoo Wooley	1987 Dorothy R. Blackwell Michael H. Burger Karen L. Domke Burke Carla E. Caçeres Howard H. Collens Jennie E. Fields Dalton Joseph K. Grekin Ellen A. Janetzke Hinman Kevin R. Karr Kimberly K. Kotwicki Lesinski Matthew Malden Cynthia A. Whittlesey Miller Claudia S. Obermueller Michael J. Ozinga Michael K. Thoms 1988 Kevin A. Buck Kris J. Sarder Darrow Carole E. Strait Franklin Ajit J. "A.J." Katharopoulos Dougald T. MacNaughton Laura J. McTaggart Mitchell G. "Mickey" Moore Matthew I. Pickus Robert P. Schikora Ann E. Pochodylo Teasley Michele E. Tucker Thoms Rodney L. Weir John D. Wilkins 1989 Christine Gale Booher Michael S. Borus Daniel L. Edwards Penny D. DeGraw Hendry Erik Kuszynski Bernardo Mangilin Jennifer A. McKee J. Gregory Minano Rochelle R. PattersonVisser 1990 Eric A. Budnik Bradley F. Carlson Jennifer A. Hartline Edwards James A. "Jamie" Hall Wendyann E. Wright Jaeck Andrew M. Keeler Jennifer K. Nuvevan Lehrer Jason D. Lowe Melissa E. Mease Mollie P. Micek Preston Jill M. Kolver Wilson	1991 Jennifer J. Jonas Carlson William E. Cohen Kevin M. Corr Sheri L. Peterson Cumes Elizabeth Marsh Faler Jason I. Fox John M. Landosky Jeffrey R. Lee Shari Abramovich Lowe Jill A. Macklem Kathy A. Malone Andria J. Krause Rose John P. Schmidt Trevor W. Sprik Georgette L. Leonard Stubin Kevin D. Weiss Melissa M. Wrobel Jill M. Yamashita 1992 Seth G. Altman Julie L. Perkins Hill Brandon K. Ivie Gregory T. Quist Jayson P. Richert Suzanne R. Rydel Eric V. Varner 1993 Laura A. Thurner Cohen Adam R. Cole Amy E. Corr Cole Kerri A. Oikarinen Fischer Jason S. Grauch Kristina L. Bosker Henn Kimberly A. Cleaver Kardasz Michael A. Kardasz Michael E. Lee Katie M. Byrnes Pecoraro Carl J. Poposki Roger A. Ruedisueli Matthew E. Uday 1994 Donald S. Adamek Karen L. Hemeyer Dastick Tyson J. Gatermann Jessica M. Haeusler Richard R. Hamann Karen A. Wiesenauer Heindl 1995 Christopher J. Aichler Tina K. Bauder Erin A. Booth Heidi L. Goedge Janette C. Herstein Gryniewicz Benjamin J. Horste Helene S. Ivie Jason W. Kieltyka Gina E. Vantuno Monahan Victor M. Ordonez Lisa M. Quist	1996 Elizabeth D. Langham Christensen James C. Christensen Kristopher B. "Barry" Deatrick Michael K. Fein Ami N. Kapadia Freudigman Chad E. Petersen Daniel S. Pezzat Jeffrey H. Rash Joel P. Sefcovic Andrew D. Sykora Jennifer C. Lessens Thompson 1997 Onas J. Bolton Kristopher J. Enlow Sara I. Kennedy Kelly H. Kumpula Andrew J. Masi Laura Ann Mortiere Sara L. Patrick Katharine H. "Katie" Polasek Heidi R. Rosenzweig Laura A.L. Carpenter VanBelle William E. Wahl Dustin J. Williams James Y. Yeh Casey A. Zaski 1998 Matthew C. Cavanaugh Michael J. Delaney Kimberly G. Ellsworth Thomas C. Guernsey Bailey A. Moreno Christina L. Munoz Bryan J. Pack Nathan A. Troike Michael B. VanBelle Faye R. Sheridan Zaski 1999 Bethany C. Kamalei Ace Elena M. Spencer Drummond Kristen L. Mouchet Enlow Erin C. Hill Matthew F. Miller Abby J. Rahn Matthew S. Schaar Daniel O. Schimpf Meghan T. Walsh Daniel M. Winterhalter 2000 Nicole G. Anderson Beth A. Johnston Matthew J. Kinney Marco A. Krcatovich II David M. Lessens Lindsey A. Mischeel-Mays Kari A. Pack Stephen F. Paternel Nora L. Robinson Amanda K. Siegel	2001 Christine E. Blanchard Beth A. Corbin Madlyn T. Moskowitz Sanjay Newton Mary K. Berry O'Kelly 2002 James A. Suits
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Mfanfare

THE UNIVERSITY OF MICHIGAN
BAND ALUMNI ASSOCIATION

Revelli Hall
350 East Hoover Street
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TO:

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*M Fanfare is the newsletter of the University
of Michigan Band Alumni Association*
We're on the WEB:

<http://www.umbaa.org>

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2007 08 University Bands

PERFORMANCES

September

28 Friday - Symphony Band Concert - Hill Auditorium - 8:00 pm

October

5 Friday - Concert Band - Hill Auditorium - 8:00pm

6 Saturday - MMB (M vs. Eastern Michigan) - TBA

8 Monday - Concert Band - Hill Auditorium - 8:00pm

9 Tuesday - University Philharmonia Orchestra - Hill Auditorium - 8:00pm

13 Saturday - MMB (M vs. Purdue) - *Blast from the Past* NOON

20 Saturday - Band - O - Rama - "Bernstein, Broadway, and Blue!" - Hill Auditorium - 7:00 pm

26 Friday - Symphony Band - Hill Auditorium - 8:00pm

27 Saturday - MMB (M vs. Minnesota) - TBA

30 Tuesday - Symphony Band - Britton Recital Hall - 8:00pm

November

11 Sunday - Campus Bands - Hill Auditorium - 3:00pm

17 Saturday - MMB (M vs. Ohio State) - TBA

December

5 Wednesday - Concert Band - Hill Auditorium - 8:00pm

January

19 Saturday - Collage Concert - Hill Auditorium - 8:00pm

February

1 Friday - Symphony Band - Hill Auditorium - 8:00pm

6 Wednesday - Concert Band - Hill Auditorium - 8:00pm

15 Friday - Concert Band / Symphony Chamber Winds - Britton - 8:00pm

March

7 Friday - Concert Band / Symphony Band - Hill Auditorium - 8:00pm

30 Sunday - Campus Bands - Hill Auditorium - 8:00pm

April

4 Friday - Symphony Band - Hill Auditorium - 8:00pm

**Members of the Symphony Band will perform with the Detroit Symphony Orchestra on April 3, 5, and 6 under the direction of Leonard Slatkin. The work presented will be John Corigliano's Symphony No.3 (Circus Maximus)*

7 Monday - Concert Band - Hill Auditorium - 8:00pm