

UNIVERSITY OF MICHIGAN BAND ALUMNI ASSOCIATION:
YESTERDAY, TODAY, AND TOMORROW

Winter Issue 2013
Volume 65, Issue 2

M fanfare

Welcome to Dr. Andrea Brown!

From Professor Michael Haithcock:

I am pleased to announce that Dr. Andrea Brown has been named the new Assistant Director of the Michigan Marching and Athletic Bands. She joins us after four years on the faculty at Georgia Tech. Dr. Brown's diverse experience, her clear track record of success in teaching at several colleges, her ability to inspire students, her conducting skills, and the promise of her research agenda, are all strong components of a professional profile we think will be an excellent fit with our students and our mission.

We were fortunate to have many wonderful candidates for this position and the strength of the applicant pool is a testament to the legacy of our program.

Please join me in welcoming Dr. Brown to U-M and note the letter from Dr. Pasquale that follows.

Best wishes for the end of the term, and as always Go Blue!

Michael Haithcock

Director of Bands
Arthur F. Thurnau Professor of Music

From Professor John Pasquale:

It's a great day to be a Michigan Wolverine!!! The faculty and staff of the Michigan Marching Band couldn't be more excited and thrilled to welcome Dr. Brown to the MMB family! We as a program have gained a wonderful educator, colleague, mentor, artist and scholar. I've known Professor Brown for many years and have no doubt that she is the perfect person to embrace and uphold the storied tradition and strong legacy of the Michigan Bands.

The future of the MMB is bright and we all look forward to continuing the excellence and tradition of being the "Leaders and Best."

Please join me in welcoming Dr. Andrea Brown to the University of Michigan.

Go Blue!

John Pasquale

Assistant Director of Bands and Director of Marching and Athletic Bands
Lecturer of Conducting
The University of Michigan

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**DR. ANDREA BROWN
NAMED ASSISTANT
DIRECTOR OF THE
MICHIGAN MARCHING AND
ATHLETIC BANDS**



REFLECTIONS

FROM Dr. Scott Boerma



IN JANUARY, SCOTT BOERMA ANNOUNCED HIS RESIGNATION AS DIRECTOR OF THE MICHIGAN MARCHING BAND. DR. BOERMA IS LEAVING MICHIGAN TO TAKE HIS "DREAM JOB" AS DIRECTOR OF BANDS AT HIS ALMA MATER, WESTERN MICHIGAN UNIVERSITY. WMU IS VERY FORTUNATE TO HAVE A PERSON OF HIS MUSICAL TALENT, LEADERSHIP SKILLS, AND PERSONAL WARMTH TO GUIDE THEIR BAND PROGRAM INTO A NEW ERA. DR. BOERMA HERE GIVES US HIS REFLECTIONS ON HIS SIX YEARS AT THE UNIVERSITY OF MICHIGAN.

It's cliché to say...but it feels like just yesterday. Six years as the Director of the Michigan Marching and Athletic Bands have flown by dramatically, and it's hard to believe that they're soon coming to a close. Although I had been arranging music for the MMB since 1995, and all of the directors from that time on were close friends of mine, I didn't fully comprehend the magnitude of the experiences that were ahead when I signed on in 2007. That summer was filled with many dedicated staff members teaching me how to do everything! Manuals were written for nearly every position and task required, and many wheels were either reinvented or at least oiled. The leadership retreat and Band Week are frankly a blur at this point, since I seemed to be sucked into the vortex of this amazing machine. What I do remember clearly, however, is my first football game in the Big House... versus

Appalachian State! It was that moment in which I first realized how seriously my students and our fans take Michigan football! Until then, I had never experienced shock like I saw in the previously enthusiastic MMB members' faces. Great way to start, huh?!? People were in a bad mood for a while, to say the least. It was a test of my ability to motivate and persevere. I don't know if I passed or not, but we did end up having a great MMB season anyway...and we closed the season with a victory at the Capital One Bowl over Heisman winner Tim Tebow! Of course, then Rich Rod arrived....

The next two seasons saw the first

CLOCKWISE FROM TOP: Boerma on Cavender Tower 2008; with the 2012 Wonka Cast; lighting up Basketball Band in 2012; at the Great Wall with the Symphony Band in 2012; and on the ladder at the Big House, 2012



Thank You, Dr. Boerma!



ON ELBEL FIELD
2011

(Continued from page 2)

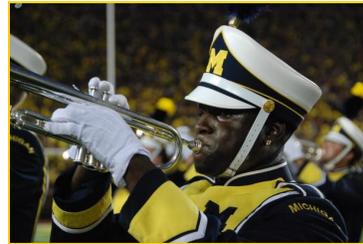
New Year's vacations at home for our band members since the George Cavender era. Some memorable half-time shows in those two seasons included our first real venture into interactive videoboards with *Cody Martin's*

Day Off and our infamous *Opera* show on the day we played Delaware State! (I should have learned from my predecessor, who would have instead titled that show *Saturday Morning Cartoons*, or something that didn't use the word "opera!") Oh well...live and learn. Also during those two years, the Basketball Bands witnessed increasingly successful basketball seasons under our new coach, John Beilein. Our seating in Crisler Arena improved, and our membership numbers and sound presence rose dramatically. Although I was not a basketball fan when I arrived at Michigan, I am now dangerously avid as we head into the NCAA Tournament! The first of these two years also saw the hiring of John Pasquale as our Associate Director, and we all know how *that* has played out!

By my fourth year, it finally felt like I was hitting my stride. Everyone involved was on the same page, football fans were in a better mood more often, and *Lady GaGa* was all the rage! The *Wizard of Oz* show was a hit that is still talked about today, and we went on a bowl trip for the first time in three years! Although the bowl game was less than successful (cowbells are still ringing in my ears), we had a great time and enjoyed the *Ramada Exit Now* (inside joke).

My fifth year saw the arrival of Brady Hoke and the famous "Under the Lights" night game vs. Notre Dame. Our *Techno/Rave Dance Party* show was a huge hit (despite the ill-programmed light suits!), and our gutsy experiment with *Viral Videos* pushed the envelope of videoboard interaction. Not only did we get to go to a BCS bowl that season, we won the Sugar Bowl! Our students also survived staying at a hotel a block

away from Bourbon Street in New Orleans! My fifth was a season of amazing successes and accomplishments, but it also brought sadness. The passing of trumpeter Patrick Fleming was an experience we'll never forget. We came together for each other, and bands from across the



PATRICK FLEMING

country generously reached out to express their condolences. It truly reminded us of the real priorities in life.

My sixth and final fall with the MMB saw a season-opening trip to

Texas to play Alabama (after an unfortunate five days of public debate over the mode of our transportation). This was the first of three lost games against what would ultimately be the top three teams in the nation that season. Highlight half-time shows included *The Thrill of the Fight*, our *Patriotic Show* (featuring our Flags, Dance Team, and Percussion recreating a USO dance number), and the *Willy Wonka* skit show. The *Outback Bowl*, featuring our beautiful hotel on the beach, rounded out a terrific season.

For me, this past fall was also filled with major life decisions. Even when I was hired at UM in 2007, I knew that I might one day be interested in becoming the Director of Bands at my undergraduate alma mater, Western Michigan University, if the opportunity ever presented itself. Well, it happened. During the final couple of home games in Michigan Stadium, I had been named a finalist in the WMU search. Although I had no idea if I would be offered the position (or if I would accept), I made a point to "say my potential goodbyes" with each passing experience. I cherished every moment and looked around a little more thoroughly, asking myself if I could truly leave such an amazing place and program. I watched my students cheering in the stands more closely, when I

(Continued on page 4)

REFLECTIONS

FROM Dr. Scott Boerma

(Continued from page 3)

should have been paying more attention to the games. Although my heart was (and still is) heavy, the time and place just turned out to be right.

I am so very honored to have held the reins of the Michigan Marching Band for these past six years. Never did a day go by in which I took for granted the legacy with which I had been entrusted. The photos of William D. Revelli that hang at every turn in Revelli Hall seemed to be saying to me, "don't screw this up!" But the alumni, students, and colleagues that surrounded me consistently made me feel that I belonged, and I will be forever grateful for the kindness and support that I was given. I have met many people who will truly be lifelong friends, and I'm hopeful that my terrific students will check in with me from time to time. Thank you especially to John, Maggie, Joan, Chuck, Kimberly, Matt, Trish, Scott, Mike, and Rodney for being such supportive colleagues and friends. I look forward to continuing to contribute to the MMB with my musical arrangements in the years ahead, and I hope to get to a game here and there. (Of course, conducting *Temptation* or *War Chant* at Homecoming someday would be fantastic!) Although I excitedly look forward to making new friends and enjoying my new colleagues and students at Western, my blood will always run blue. There's no place like Michigan!

CLOCKWISE FROM TOP: MMB members play for Dr. Boerma in his driveway on the last day of classes, April, 2013; Class of '13 graduates visit Revelli Hall, May 2013; BandORama 2010; in rehearsal, 2012; 'playing' on ESPN GAMEDAY and Dr. Boerma's final performance at the NCAA Basketball Championship, April, 2013; rescuing the Wolverine (well, of course!) during a fire drill, 2013



2013 UMBAA GOLF OUTING

BY MIKE KARDASZ '93



Eighth Annual UMBAA Golf Outing August 4, 2013 University of Michigan Golf Course

The Eighth Annual UMBAA Golf Outing will be held **Sunday, August 4** with a 9 AM shotgun start at the UM Golf Course.

All proceeds benefit the UMBAA Scholarship Endowment. This year's goal is \$10,000! The outing is open to UMBAA members, family and friends. This year we are limited to 120 golfers, so please register early.

The Golf Outing will be immediately followed by a barbeque dinner in the Clubhouse with a guest speaker from the Michigan Marching Band to preview the 2013 season. There is a silent auction and raffle with many great prizes. Even if you do not win a raffle prize, every golfer receives a prize bag.

The outing is a 4 person scramble format. There are additional opportunities to win prizes for longest drive, closest to the pin and shortest drive. Finally we have an optional skins competition for a cash prize. Winner and prizes will be announced following dinner.

Discounted rate for early registration by June 29, otherwise regular rate registration by July 26.

Register at www.umbaa.org/golf

Golf Outing Questions: mikard@umich.edu

UMBAA GOLF OUTING SPONSORSHIP OPPORTUNITIES

Do you have a business to promote?

Consider a sponsorship opportunity with the UMBAA Golf Outing. This is the perfect opportunity to support the UMBAA and your business. Get the word out to other UMBAA members, their families and friends about the services and products you have to offer.

Sponsorship Inquires: loudtuba@umich.edu

Register Online: WWW.UMBAA.ORG/golf



Remembering

LISTED BY FIRST YEAR IN M BANDS

IN MEMORIUM

Jimmie Howard Reynolds, '48, Symphony Band, graduate assistant with the 1971 European Tour Symphony Band (Revelli's last), — January, 2013

H. Ralph McIntyre, '62, French horn, Marching Band and Symphony Band (1965 Rose Bowl band) — February, 2013

Michael McLaren '66, Clarinet, Marching Band, Athletic Bands, Concert Band, Varsity Band — February, 2013

Randy Blouse, Trumpet, '72, Marching Band and Symphony Band (Super Bowl VII band) — February, 2013



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MICHIGAN MARCHING BAND

Congratulations Jeff Okala
Drum Major for the 2013-14 Season



FIRE UP!

It's Membership Renewal Time!

July 1st is the time to renew your membership!

If you paid annual dues and login to the umbaa.org after June 30, you'll notice that the website will say that your membership has expired.

You may renew your membership any time after July 1. Stay a "Member in Good Standing" by logging into umbaa.org and going to the membership application under Quick Links on the right, or by choosing the **Membership Application** from the Forms menu. You won't have to fill in your name, address, unless it has changed.

If you haven't yet created a login, are having trouble creating a login and/or can't remember your login id, send an email to

umbaa-webmaster@umich.edu



Hill Auditorium at 100

BY JOSEPH DOBOS '69

"I am looking at the most magnificent building in Ann Arbor." These words were written in 1881 by a University of Michigan freshman in a letter to his parents.

On the very spot where that student stood and saw that "magnificent building". This was the site of Ann Arbor's most well-known and cherished building—the home of Professor Alexander Winchell. It was no ordinary house. Winchell came to Ann Arbor in 1853 to head the departments of Physics and Civil Engineering. Soon after his arrival, he purchased this property. He did so, most likely, because it was across the street from the 40 acre campus of the University of Michigan.

Winchell set out to design a house unlike any other in Michigan at the time. The result was a grand, three-story, octagon house with a spectacular circular staircase running up the middle. Architecturally and socially, the address of number 11 North University Avenue was the pride of the city of Ann Arbor.

Winchell was more than a scientist. He was also a philosopher. He was one of the first advocates of the theories of Charles Darwin. Winchell was a prolific author and wrote about a wide variety of subjects. His book about reconciling science with religion was widely read. Because of his reputation, academics from around the nation came to Ann Arbor to meet Professor Winchell. His home was the place to be and to be seen. Winchell had an engaging personality, and for this reason, he was extremely popular with the students of the University. They were always welcome at his home. Winchell's wife, Julia, by the

way, was a music teacher. Alexander Winchell died, unexpectedly, in 1891.

During the latter part of the 19th century, the University of Michigan, though located in the quiet town of Ann Arbor, was making a name for itself as the "Athens of the West". Under the dynamic leadership of President James Angell, the University had become the largest university in the nation. Because of this growth, both the campus community and the townspeople of Ann Arbor were eager to enhance and promote culture. In 1879, the Ann Arbor Choral Union was formed. A few years later, by public subscription, a private, independent School of Music was formed. While not a part of the University, its location on the edge of the campus ensured a presence in the life of the university community.



Old University Hall, site of the first May Festivals
Where the first documented University of Michigan
Band performance took place--February 22, 1897

To head up this new School of Music, President Angell invited a musician from his native Rhode Island, Albert Stanley, to become the director. Professor Stanley was man of vision, and soon, under the auspices of the School of Music and the University Musical Society, there was a calendar full of concert performances—some of which featured orchestras from Chicago, Boston, New York, and Detroit.

The venue where these concerts took place was University Hall—the domed edifice that was the center of the campus and was located behind the present Angell Hall. The auditorium in University Hall was nothing more than a large "dry-goods box" of a room that could seat about 1000 people. In 1894, a large pipe organ—purchased from the Columbian Exposition in Chicago—was installed, which made the small stage in the auditorium even smaller. When visiting orchestras came to Ann Arbor, they often could only use half of the players due to the limitations of the size of the stage.

As successful as these concerts were, Professor Stanley had grander ideas. Why not hold an annual festival of music that would feature a series of concerts over several consecutive days? A resident orchestra of national reputation would be the centerpiece of the festival, and the world's greatest artists would be invited to perform. Such a festival would be one of the premiere musical events in America.

Stanley, with the organizational help of three of his friends, Professor Paul dePont—who was the University Treasurer and chief advisor to President Angell, Levi Wines—a popular teacher at Ann Arbor High School, and Francis Kelsey—a University professor, announced that in the spring of 1893, there would be what they called a "May Festival". All the concerts would be held in University Hall featuring the Boston Festival Orchestra. The Festival was held with great success. Attendance at all the concerts exceeded expectations. It was clear that the May Festival filled a definite need.

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On the day after the last concert of the May Festival, Stanley, dePont, and Kelsey took a walk together in order to talk matters over and review the Festival. It was clear to them that University Hall was unsuitable for an event of the magnitude of the May Festival. They were discouraged by the limitations of University Hall—the stage was too small, ticket demand far exceeded the seating capacity, and the Hall, itself, was considered to be a fire-trap. In their walk, the three men stopped on a small bridge over the Huron River: then and there it was decided that the May Festival would be continued in University Hall but that from that time forward, every effort should be made to secure an Auditorium worthy of the University of Michigan. (Of these three men, two of them had University of Michigan Band connections. It would be Professor dePont's son, Harry, who, in 1896, would organize the first University of Michigan Band. Levi Wines would eventually donate land for the intramural athletic use of students. Later, it would become the site of the practice field for the University of Michigan Marching Band—what we now know as Elbel Field.)

A few months after that discussion on the bridge, an architect was commissioned to prepare tentative drawings for a new, grander auditorium. By January, 1895, an attractive sketch and plan were delivered to the officers of the University Musical Society and to President Angell. The drawing included a 5,000 seat auditorium with a spacious stage. The building would also house a conservatory of music. While all who saw the plans admired the design and the concept, no one had a clue as to

where money could be found to make this dream a reality. President Angell was sympathetic to the project, but he was in no position to offer any financial support. As it was, he could not construct new buildings fast enough to accommodate the growing student enrollment.

For the next decade, Professor Stanley promoted his plans for the new auditorium to alumni and potential donors but to no avail. Meanwhile, every spring, the May Festival continued on as best it could in the less-than-desirable site of University Hall. The reputation of the Festival attracted the most well-known musicians in the world. Every performance was sold out.

Meanwhile, in 1900, as Professor Stanley was searching for donors to finance the new auditorium, the University of Michigan quietly purchased the Winchell House and property at Number 11 North University Avenue and leased it to tenants.

Unbeknown to Albert Stanley, there was a man who believed in the necessity for a new auditorium. His name was Arthur Hill. A member of the Board of Regents, from Saginaw, Arthur Hill was a man of great political power and financial means. A graduate of the University—Class of 1856—Regent Hill was a self-made success—he made his fortune in the lumber business. Generously, and often anonymously and always modestly, he gave money to causes and interests that would not receive much notice from other sources. During his eight years as a member of the Board of Regents, he was a member of the Finance Committee and was in a position to know the most pressing needs and the limitations of the funds furnished by

the State.

Mr. Hill's interest in the quest to build a new auditorium began in March 1904 when Professor Stanley appeared before the Board of Regents to seek permission to enlist donors from outside the University for the purpose of building a new auditorium. The Regents looked at the sketches of the proposed building and, upon the motion of Arthur Hill, they approved of Stanley's efforts to find donors for the project.

A few months afterward, it became apparent that Albert Stanley's attempt to raise funds had failed. This prompted Arthur Hill to make a provision for the auditorium in his will. He confided his gift to no one. The officers of the University were not aware that such a gift had been made.

Some months before his death, Arthur Hill met with President Angell and asked whether the University needed any building more urgently than it did a new auditorium. President Angell agreed that none was needed more than the Auditorium. Hill said nothing in reply, and no further reference was made to the subject.

Arthur Hill died in 1909. When the contents of his will were made known, it was a complete surprise to everyone. A bequest of \$200,000 was given for the construction of a new auditorium for the University of Michigan. In today's currency, this would be the equivalent of a 4 million dollar gift!

Quickly, the Board of Regents set up a committee to commence construction of the new auditorium. Almost immediately, there was much speculation and opinion as to where the new auditorium should be built. Some of the city fathers of

HILL AUDITORIUM AT 100

Ann Arbor proposed that the auditorium should be built near the center of the city, downtown, near the courthouse. The University, of course, wanted it to be near the campus. The problem was in acquiring land.

Since the founding of the University in 1837, there was an ongoing love-hate relationship between the City of Ann Arbor and the University. There was a lingering resentment over the fact that, when Michigan became a state, the capitol was given to Lansing—and not to Ann Arbor as had been expected. Ann Arbor, as a consolation prize, was awarded the state university. Reluctantly, 40 acres on the eastern border of the city were given to the University. There was line of demarcation between socially and geographically between town and gown. Hence, “Division Street” was created. Students were expected to stay on their side of the town. No booze was allowed east of Division Street. For years, the University wanted to expand the campus beyond the original 40 acres but met resistance. Certainly, there was no room on the campus to build an auditorium.

In spite of the clear wishes of Arthur Hills’s will, there were those who wanted to use the gift money for other purposes. The University was in serous need of a new power plant. Also, a new science building was needed.

To protect the auditorium bequest, the Board of Regents acted quickly and decided to build the new auditorium on the Winchell property on North University—land which it had owned since 1900. Quickly, and with little fanfare, the famous octagon house was razed. The

demolition of the most beloved house in Ann Arbor infuriated many in the community, and letters of protest appeared in the newspaper.

The well known architect, Albert Kahn, was commissioned to come up with a design and plan for the new auditorium. On March 1911, he presented his sketches to the Board of Regents for the proposed 5,000 seat auditorium. The plans were approved and work began on the building of a new auditorium.

Although he was only in his 40s, Albert Kahn was recognized as a genius and was considered to be one of the pre-eminent architects in America. Many of the newest buildings on campus were of his creation. In Detroit, his work was to be found everywhere—automobile factories, hospitals, houses, churches. With every commission, he sought to educate himself as to the needs and function of the building. For example, by the time he finished designing an automobile factory, he knew as much about the assembly line as did Henry Ford.

In the case of this auditorium—one of the largest ever to be built in America—he sought the expertise of one of the leading acoustic scientists in the world, Hugh Talant of New York. Kahn explained to Hugh Talant that he wanted a perfect acoustic—something along the lines of the well-known acoustics of the Mormon Tabernacle in Salt Lake

City. Kahn told Talant that, like the Tabernacle, one should be able to hear the drop of a pin on the stage from the back row of auditorium. Also, Kahn had an eye on Louis Sullivan’s famous “Auditorium” which was built in Chicago a generation earlier. Like Sullivan, Albert Kahn believed that “form follows function”.

The collaboration of Kahn and Talant resulted in a concert hall with a unique hyperboloid shape where the “band shell” of the stage would extend out into the farthest rows of the seating area. It would be as if the audience was on the stage. There would be no traditional proscenium arch that would trap the sound. This would be no traditional rectangular box auditorium. The giant, somewhat oval ceiling of Kahn and Talant’s plan would make the sound “live” no matter where one sat.

It was a radical plan. Some people, including Albert Stanley, were skeptical about this design. Perhaps, after a decade of promoting his cherished drawings for the new auditorium, he was too attached to his beloved drawings. When Stanley brought his concerns to Kahn, he was rebuked by the architect and more or less was told to mind his own business. Kahn was a stubborn guy! This tension between Stanley and Kahn was not
(Continued on page 10)



March 1913—The installation of the Frieze Pipe Organ from University Hall to the still-under-construction Hill Auditorium. Earl V. Moore standing with one of the pedal pipes.

HILL AUDITORIUM AT 100

(Continued from page 9)

unique. For example, later, in the 1920s when, then “professor” Alexander Ruthven was working with Kahn in the design of the University’s Natural Science Museum, he received similar treatment. Ruthven, in turn, wrote that “Albert Kahn is a jack-ass, and I am glad I will soon be through with him.”

When the Kahn-Talant plans were made public, there were objections raised by some individuals on campus. They said that this new auditorium would not be suitable for staging theatrical plays. Editorials, critical of Kahn’s plan appeared in the *Michigan Daily* newspaper. The student newspaper suggested that some means should be devised to make this auditorium more or less elastic—they wanted an auditorium with walls that could be opened or closed so that there would be several auditoriums and lecture halls for various purposes. The newspaper suggested that a commission should be appointed to study similar buildings at other universities “before any definite plans are prepared for this building.”

The Board of Regents, however, stuck by Kahn’s design and work proceeded uninterrupted.

When students returned to school in September 1912, the tremendous dimensions of the building were apparent to all. The impressive façade was taking shape, and people had some idea of the final beauty of the building. It was pointed out that the new auditorium would be able to seat nearly the entire student population. (The enrollment at the University, that year, was about

5500 students.) It would be a grand setting to showcase visiting dignitaries for lectures and speeches. The new auditorium would be a suitable place for Commencement. And, at last, the May Festival could realize its potential with a stage space that could accommodate a large choir and a full symphony orchestra.

In March 1913, the Frieze pipe organ was removed out of University Hall and installed in the giant organ chamber in the new auditorium. It was announced that the inaugural performances in the new auditorium would be during the May Festival. The Chicago Symphony Orchestra would be the resident orchestra. Students and alumni were advised to buy May Festival tickets early as all performances were sure to sell out. The music of Verdi and Wagner would figure prominently in the concert programs in celebration of the 100th anniversary of their births. Also in March, the last concert in old University Hall was given by the visiting Boston Symphony Orchestra.

As the building neared completion, Albert Kahn took his 14 year old son, Eddie to the empty building. According to Eddie, “Father stood up in the last seat of the second balcony, and I went down on the stage. On my word of honor, I dropped a pin, and he heard it!”

There was much excitement in Ann Arbor as the date of the May Festival drew closer. After the first rehearsal in the new auditorium, Frederick Stock, conductor of the Chicago Symphony Orchestra, said, “The acoustics are perfect. When Mr. Stanley was conducting,

I went over the building and listened from every possible point. There seems to be no flaw. Such a building improves with age like a violin; it must get tempered to the sound. Naturally, the plaster is still damp; and the hall will not reach its full perfection for music within a year. You should be proud of your new auditorium; there is not another building like it in the



May 1913—The First Audience at Hill Auditorium.

country.”

According to a reporter from the *Michigan Alumnus* magazine, “Maestro Stock voiced the opinion of everyone who heard the concerts.” The reporter also noted that “the beauty of the building, within and without, was as impressive as its acoustic perfection. The soft grayish tones of the interior, with the exquisite decorative blending of yellow and blue, and the subdued rows of lights set in spreading circles in the ceiling, make an effect at once beautiful and satisfying.”

The first concert took place on May 13 and featured the music of Wagner, Beethoven, and Brahms. At that concert, a special panoramic photograph of the audience was taken.

By the way, the original seats were all wood. It was not until 1949, that cushioned seats with arm rests would be installed.

Of the five concert series that week, it was the second program that was the highlight of the Festival—the performance of Verdi’s “Manzoni” Requiem. The soloists were from the Metropolitan Opera in New York and included Madame Ernestine Schumann-Heink. In the audience, that night, sitting in the back row of the second balcony was a young clarinet player from Italy who had arrived in America only a few weeks earlier. His name was Nicholas Falcone. Little could he have realized that he, one day, would be conducting on that very stage as the Director of the University of Michigan Band. The final concert of the Festival featured a performance of Wagner’s “Funeral March” from *Gotterdammerung* as a memorial tribute to the auditorium’s benefactor, Arthur Hill.

It was noted that this was the first time that a visiting symphony orchestra could use its full complement of players. The public reaction to the May Festival performances was ecstatic.

When completed, the total cost was \$347,600. With a total floor space of 71,914 square feet, the main auditorium seated an audience of 4,300 in a space that included balcony, gallery and ground floor. The stage itself could hold up to 300. A smaller recital and lecture hall in back of the second floor gallery could contain 400. This area housed the Stearns Collection of Musical Instruments for several years.

Several weeks later, in June, Hill Auditorium was formally dedicated during Commencement Week. On hand was the Governor of Michigan, Woodbridge Ferris, who said the Auditorium

would be “the means of furnishing thousands of students with the best thoughts of the best brains in the world.” He went on to say that “This Auditorium is to have as high a value as any other feature of the University.” The Governor predicted that “the work done in this Auditorium will affect the State of Michigan, the United States and the world more than any other provision that this great University has.” And rightly, he praised Kahn’s auditorium as “simple yet artistic”.

It should be noted that for this occasion, the Board of Regents decided to not use the University of Michigan Band to play for the commencement procession across the campus to the Auditorium. This was due to a disagreement between the Band and the University about who should finance the Band. A professional fife and drum corps from Detroit was hired to provide the music for Commencement. Though excluded from the formal ceremony itself, the University of Michigan Band did play at other events connected with Commencement Week.

At the dedication of Hill Auditorium, speaker after speaker spoke of the many intellectual and cultural reasons for constructing such a magnificent building. However, it did not take long for students to come up with their own ideas as to how this new auditorium could be used. In previous years, away football games were “broadcast” to students who remained in Ann Arbor. Using a special Western Union telegraph wire, the play by play of the game could be relayed to large student gatherings. To

create a visual feel for the game, a large “grid-graph” representing the football field was made. Using lights and arrows, one could “see” the progress of the game.

In the fall of 1913, the site of these “broadcasts” was moved to Hill auditorium where the giant “grid-graph” was set up on stage. In addition to depicting a football field, the “grid-graph” had the names of all players displayed on each side—the name of the player making the play being lighted up. The bottom of the board indicated what kind of play was made while the quarter and yardage was shown at the top. Thanks to the grand size of Hill Auditorium, more students could attend these “broadcasts”. On days of the away games, it was reported that 3,000-4,000 students gathered in Hill Auditorium to witness these “live” broadcasts of their Michigan Wolverines. (Recently, we saw the same thing happen as students



Stokowski on the Hill stage, May, 1936

gathered in the Crisler Center to watch the basketball game on the giant video screen.) The *Michigan Daily* reported that “cheers and yells greeted every movement of the lights which indicated the

position of the ball.” Cheers were led by the cheerleaders, the crowd responding enthusiastically. When a touchdown was made, people stood on the wooden seats and shouted. Sometimes, Earl V. Moore played the Frieze organ when a touchdown was made.

Of all this, we can be sure that Professor Stanley did not approve!

On March 31, 1914, the University of Michigan Band performed in Hill

(Continued on page 12)

HILL AUDITORIUM AT 100

(Continued from page 11)

Auditorium for the first time. Listed as the “First Annual Spring Band Concert”, it was conducted by Eugene Fischer. The program included works by Wagner, von Flotow, medleys of Michigan songs, and several light concert “novelty numbers”.

Later that year, the disagreements between the Band and the Board of Regents were resolved. Since its origin in 1896, the band had been a grass-roots, student led organization and had no official financial backing by the University. At last, a solution was agreed upon. And in 1915, the University created a paid faculty position for a person to serve as the director of the University of Michigan Band. It had taken nearly two decades for the Band to achieve this recognition and status. The first faculty director was Wilfred Wilson who would direct the University Band until 1926.

Certainly, one of the turning points in the history of the University of Michigan Band occurred under the leadership of Nicholas Falcone. Over the years, that young clarinet player from Italy had made a name for himself in the musical life of Ann Arbor. He served as Conductor of Bands for only a few years, but in that short span of time, he transformed the marching and concert bands into something they had not been before. In 1932, Falcone made his transcription of the Bach organ masterpiece, “Passacaglia and Fugue”. George Benjamin, who was the principal flute in the band, recalled that the first rehearsals were disasters. The music was too technical and complex; it was beyond the capabilities of the students who,

only a few years earlier, had played mostly marches and novelty tunes. Benjamin recalled that every member of the band pledged to master their parts. They did so out of the deep affection and esteem that they had for their beloved conductor. For several weeks, all over the campus—in the Michigan Union, the School of Music, in boarding houses—one could hear Bach’s music being drilled at all hours of the night. When the actual performance took place in Hill Auditorium, the nationally acclaimed organist of the University, Palmer Christian, was moved to tears. Charles Sink, the president of University Musical Society, wrote a letter to Nicholas Falcone saying that the band’s performance of the Bach work was one of the most “glorious sounds he had ever heard in Hill Auditorium”. Tragically, just a few months after this crowning achievement, Nicholas Falcone suffered a total loss of hearing. After searching without success for a cure, he resigned from the University in 1936.

William Revelli came to Ann Arbor in September of 1935 as the new director of University Bands. It was a last minute appointment, and he arrived just a few days before the first classes and rehearsals would commence. Revelli came to the position with no previous college band experience. To say the least, he was overwhelmed and a bit over his head when he took over. He met resistance from many members of the band; there were colleagues on the faculty of the School of Music who refused to speak with him. As he approached the date of his first concert in Hill Auditorium, he was very nervous and very much on edge. He remembered how tense he was as

he walked out to the podium to conduct the first piece on the concert. As he raised his baton to give the downbeat, he heard a child’s voice from the audience cry out, “That’s my daddy!” It was his daughter, Rosemary. There was laughter in the audience. There was laughter in the band. And, he laughed, too. The ice was finally broken. The concert was a success. That incident was a turning point in his relations with the members of the band and his colleagues. And possibly his career.

A frequent visitor to Ann Arbor during those early Revelli years was Edwin Franko Goldman, the famed conductor from New York City. One time, Revelli was to pick up Goldman, who was staying at the Michigan Union, and take him to Hill Auditorium for a rehearsal. Revelli, thought he would make an impression by arriving 30 minutes early. He waited and waited, but there was no sign of Goldman. Finally, someone at the Union desk told Revelli that Dr. Goldman had walked to the Auditorium an hour earlier. When Revelli arrived on the Hill Auditorium stage, he found Goldman calmly rehearsing the University of Michigan Band. Goldman stopped the rehearsal, and told Revelli, “You’re late!” Maybe that was the origin of the Michigan Band dictum: “To be early is to be on time. To be on time is to be late.”

For the May Festival in 1936, it was announced the Philadelphia Orchestra under the direction of Leopold Stokowski would be the featured attraction. This was the first time that the Philly Orchestra appeared at a May Festival. It would be an association that would continue on for the next several

(Continued from page 12)

decades. As it happened, this would be the final year that Stokowski would be the conductor. Both he and the orchestra were at the zenith of their power.

Very late on Friday night of that May Festival in 1936, the telephone rang at the Revelli residence. William Revelli was already in bed. The caller said that Stokowski wanted Revelli to come to Metzger's restaurant to teach him "The Victors" march. Thinking that this was a student's prank call, Revelli uttered a few choice words and slammed the phone down on the receiver. A few minutes later, the phone rang again. This time, it was Charles Sink, the president of the University Musical Society—a voice Revelli recognized. Yes, it was true. Stokowski was at the restaurant and wanted to see the band director immediately. Revelli claimed to

have literally put on his trousers over his pajamas and drove downtown as quickly as he could. Upon entering the restaurant, he found Stokowski and the 100 men of the orchestra "living it up". He met the great maestro, taught him "The Victors", and joined the celebration. Mrs. Revelli remembered her husband coming home during the wee hours of the morning. That afternoon, at the May Festival performance in Hill Auditorium, after a stunning rendition of Stravinsky's "Firebird Suite", the Philadelphia Orchestra played "The Victors" as

an encore to a cheering audience—a tradition that visiting orchestras have maintained to this very day as we heard, just a few weeks ago, by the brass section of the visiting New York Philharmonic.

Hill Auditorium has played its part in motivating leading composers to write serious music for the wind band. Through the years, more than one composer came to Ann Arbor—perhaps reluctantly—to hear a band. Hearing the University of Michigan Symphony Band in Hill Auditorium changed attitudes. This certainly was true of the composer, Morton Gould. Sitting in the audience of Hill Auditorium in the late 1930s,

hearing the Michigan Band, convinced him what a wind band was capable of doing. After that, he became a frequent visitor to Ann Arbor and became one of the most prolific composers of significant music for the wind band.

Certainly, one of the most unusual, yet significant, chapters in the history of Hill Auditorium and the University of Michigan Band took place in March 1984 when the world premiere of "Lucifer's Dance" was performed by the University of Michigan Symphony Band conducted by H. Robert Reynolds.

This work, commissioned by the Symphony Band, was composed by Karlheinz Stockhausen. It is a scene from a larger opera cycle entitled "Saturday from Light". Besides the avant garde nature of the music, the Symphony Band performed the piece from a giant scaffolding structure in the form a giant mask. Both visually and aurally, the performance made an unforgettable impact. Later that spring, the Symphony Band performed the opera at La Scala in Milano, Italy.

In 2002, the Board of Regents approved a much-needed, complete renovation of Hill Auditorium. Closed for 18 months, no detail of the Auditorium—inside or out—was overlooked—the house ceiling adornments, wall painting, and the organ piping were restored to their original look and function, barrier free access was improved, new seats, restoration of the brick, stone, and terracotta exterior, all new plumbing, electrical, and air conditioning were installed. And, a lower level lobby, where we are this evening, was created.

At the gala rededication concert in January 2004, a special panoramic photograph was made of the audience—just as was done at that first May Festival in 1913.

On April 12, there was a special observance of Hill Auditorium as Professor Michael Haithcock and the University of Michigan Symphony Band presented a concert entitled "Legacies and Traditions".

The next time that you pass by Hill Auditorium, take a moment to gaze up and say: "I am looking at the most magnificent building in Ann Arbor."

LEGACIES & TRADITIONS
SYMPHONY BAND
MICHAEL HAITHCOCK
CONDUCTOR
H. ROBERT REYNOLDS
FIRST CONDUCTOR
JOE DOBOS
BAND HISTORIAN

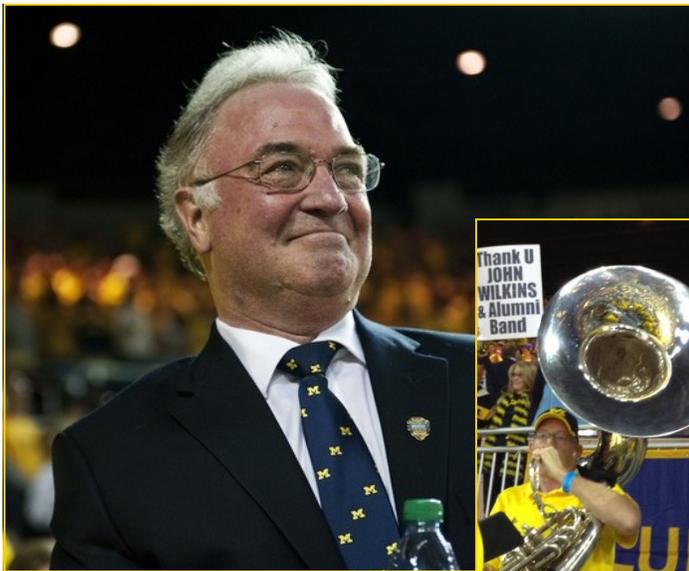
FRIDAY, APRIL 12, 2013
HILL AUDITORIUM, 8PM
7:15 PRE-CONCERT LECTURE (lower lobby)
free - no tickets required

TANESE/N. FALCONE Grand Symphonic March
GOULD Ballad for Band
KRAFT Dialogues and Entertainments
HOLST Suite no. 1 in E-flat
DIETZ Chrysanthemum (premiere)
VERDI Excerpts from the "Manzoni" Requiem
SOUSA Pride of the Wolverine

University of Michigan School of Music, Theatre & Dance

THE SEARCH IS ON!

Alumni Pep Band Seeks Director



John Wilkins at his final appearance
with the Alumni Pep Band, March 2013



The Search is ON – for the new UMBAA Alumni Pep Band Director!

The Alumni Pep Band of the University of Michigan Band Alumni Association (UMBAA) is currently seeking candidates for the Alumni Pep Band (APB) Director position. Our (ONLY!) Alumni Pep Band Director, Mr. John Wilkins, retired at the end of this season. The search committee will spend the summer evaluating candidates interested in the position.

The UMBAA APB Director Search Committee

The UMBAA APB Search Committee is a diverse 11-member group that is helping in this very important endeavor. The committee members are either current members of the Alumni Pep Band or school band conductors, from Michigan classes spanning the 1960s—2000s.

The APB search process is like any other search for any position. Simply put, it is four steps: create the job description, advertise for candidates, collect submissions,

and selection. The committee has created the job description and will be advertising through May 31st. Once submissions are collected, the review and selection process begins. Top candidates will be identified and interviewed to narrow down to our number one choice. If needed, we may broaden the job description and advertise further. The committee will partner closely with John Pasquale and Michael Haithcock throughout the process, and is very grateful for their guidance and support during the search. The final candidate will be approved by the search committee, UMBAA Board and Director of Bands. We will provide updates throughout the 4 phases of the search in our electronic newsletter, *M-Notes*.

The APB's primary role is to substitute for the student hockey, men's & women's basketball and volleyball athletic bands, focused specifically on U-M student breaks at Thanksgiving, Winter break, and Spring Break. Performance venues include Crisler Center, Yost Arena, and Joe Louis Arena.

Responsibilities of the APB Director include conducting approximately 4-5 rehearsals and 12-14 performances of the Ann Arbor-based APB during the U-M academic year. Additional responsibilities will include planning the performance repertoire and reporting to the Board of Directors at its quarterly meetings.

Candidates must be available from September through May. Currently the APB rehearses on Tuesday evenings. Performance dates are dictated by the Athletic Department's event schedule, and are usually on weekends.

Candidates should have experience as a conductor of athletic bands at the high school level or above. Candidates should have a wide range of knowledge and experience with musical literature that is both satisfying to the musicians and enjoyable to the audience.

Candidates should submit their resumes including relevant personal history, qualifications, and references to UMAPBDirector@umich.edu

Additional information about the band may be obtained by visiting the University of Michigan Band Alumni Association's website at <http://www.umbaa.org>.

If you know someone who may be interested in this position, please forward to him or her.

More to come! Go Blue!!!

Sheri Chisholm
President, Board of Directors,
University of Michigan Band Alumni Association

M ATHLETIC BANDS AT WORK!



MICHIGAN BASKETBALL BAND AND CHEERLEADERS WITH DENARD ROBINSON AT THE FINAL FOUR IN ATLANTA, APRIL, 2013.



M BASKETBALL BAND STAFF ON THE SET OF ESPN COLLEGE GAMEDAY AT FINAL FOUR ATLANTA, 2013



MAY 5, 2013—THE 2013 B1G CHAMPION MICHIGAN SOFTBALL TEAM SERENADE THE UMBAA ALUMNI PEP BAND (!) WITH A CHORUS OF *THE VICTORS* AND THE CHAMPIONSHIP TROPHY, AND COACH HUTCH PROVIDED M&MS FOR EVERY MEMBER OF APB!



M BAND @ELITE 8 IN DALLAS, MARCH 2013

THIS IS THE CELEBRITY WHACKER YOU'RE LOOKING FOR...AT ALUMNI FIELD WITH APB MAY 5, 2013



THE MICHIGAN HOCKEY BAND TRUMPETS 2013



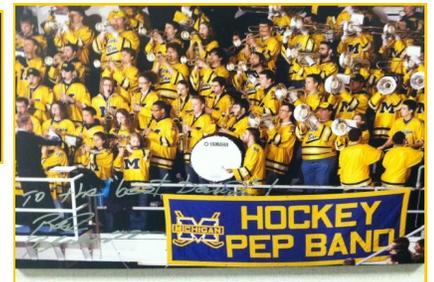
UMBAA ALUMNI PEP BAND AT MICHIGAN SOFTBALL FINAL HOME GAME OF THE SEASON, MAY 5, 2013, WITH SPECIAL GUEST CELEBRITY WHACKER WOLVERINES TROOPER



MMB DUCKS IN A ROW...



BASKETBALL AND HOCKEY BANDS



THE MICHIGAN HOCKEY BAND



APB'S JOHN WILKINS AT CRISLER ARENA

Mfanfare

THE UNIVERSITY OF MICHIGAN
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DR. BOERMA ON THE LADDER AT
THE OUTBACK BOWL 2012

SUBMISSIONS for ALUMNI UPDATE:

News items of current activities are
welcomed for the *MFanfare*.

DEADLINES: Materials must be
received by July 15 for FALL Issue,
November 15 for WINTER ISSUE,
February 15 for SPRING Issue, April 15
for SUMMER Issue.

Submit online, via email or mail.

Tell us what you've been up to so the
rest of us know ...promotions, awards,
positions, births, family, publications).

Please be specific but brief.

ONLINE WWW.UMBAA.ORG

MAIL to: M Fanfare Alumni Update
UMBAA, Revelli Hall, 350 East Hoover
Street, Ann Arbor, MI 48104

E-Mail your submissions to

mfanfare-editor@umich.edu



Michigan Band's Newest CD Release

NEWEST MMB CD!

Released November 2012. Recorded
during the 2010 - 2011 seasons under the
direction of Dr. Scott Boerma, the album
features traditional Michigan Marching
Band favorites along with highlights from
the MMB's halftime shows.

COST:
CD - \$25.00
Shipping (if needed) - \$3.00

TO ORDER:
Contact Trish Dawson at:
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