

Report

Fall, 1985

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From The Podium

Well, the first issue of *Report* is now in the hands of members of CBDNA and thus far the reception appears to be very favorable! Gary did an excellent job of developing a layout and easy reading style; he uses the services of the Department of Printing at Pittsburg State for technical assistance. One major typo jumped off the front page; we all are sorry to have moved Hal Warman to the Presidency of the Eastern Division (even though San Diego is east of L.A. and San Francisco!). Those who have not yet received a copy perhaps don't not have a current mailing address registered with Dick Floyd. We have included another registration and dues form for all to sign up for another year with CBDNA as set in the recent Constitution and By-Laws revision. The fiscal year now runs from October 1 to September 30; all members must be paid up to date in the Fall of the year instead of the system heretofore employed.

Included in this *Report* are several important issues for the membership to read and consider. First, there is the important address by Dean Kearns of the University of Colorado, presented at the National Meeting in Boulder, and that of Colonel John Bourgeois, Leader of the United States Marine Band, presented at the July, 1985, meeting of WASBE in Kortrijk, Belgium. Both of these gentlemen address themselves to many of the issues before us each day and deserve thoughtful reading. In addition to Col. Bourgeois' speech there is a detailed summary by Jim Arrowood of the WASBE meeting and its concerts and presentations. WASBE is in its infancy, yet it has already provided a forum for invigorating interchange among musicians, particularly wind band composers and conductors from all over the world. Please mark July, 1987, on your calendar for the next meeting which will be held at Boston University.

Another subject which I feel is most important concerns the fact that each and every member of CBDNA must get behind the *CBDNA Journal*, which presents our particular area of performance and creativity on a high level of quality, thus providing an artistic impact on those outside our own musical spheres. Enclosed in this issue is a subscription form to be used by librarians, fellow band supporters, theory, musicology, music education, humanites teachers, etc. to subscribe to the *Journal*.

All members, regular or associate, receive the *Journal* as part of their membership dues. The only way we, CBDNA, will see this publication succeed is to establish a base of subscriptions which guarantees some financial security. We will probably never include advertising in the *Journal* merely to exist, thus we have a need for every school library and our professional associates to subscribe.

An area of personal development within each of us that must be continually examined and expanded lies in what my good friend Jim Croft at Florida State terms "the boundaries of one's professional dimension." Not only are there always new scores to learn, there are also constantly unknown conducting techniques to be assimilated, new marching styles to be experienced, and vast changes in technology which are altering our administrative lives. If I had to select one major problem constantly facing each of us daily, it would be the *limited scope of musical activity* that working only in the wind band/ensemble field may afford. There is little reason that musicians outside the band world don't take many of our activities seriously—it sometimes seems that much of our repertoire and many of our practices don't really match up to their standards. That is why we must each try to grow a little every day in the overall musical world, not just in our narrow little spheres. One way to do this is through advanced degree level education in our schools and universities; other ways include attending workshops and reading the publications of other societies. I hope to institute a program of regional workshops that may be of benefit to the membership. Any thoughts or suggestions are most welcome.

There are several professional societies, journals and workshops which may also offer CBDNA members opportunity for growth in diverse directions:

1. *The Sonneck Society*. The Sonneck Society promotes research, educational projects and the

CBDNA Forum

The annual CBDNA Forum at the Midwest National Band and Orchestra Clinic will be held on Friday, December 20, at 3:00 p.m. in Conference Room 4C of the Chicago Hilton. **Please plan to attend.**

dissemination of information in all fields of music in American life. It publishes the quarterly journal *American Music*, a newsletter, and an annotated membership directory. The Sonneck Society encompasses all areas of American music—jazz, theater, band music, orchestral music—you name it! The journal *American Music* is worth the cost of membership alone! Membership is \$30 per year. Address: The Sonneck Society, 410 Fox Chapel Lane, Radnor, PA 19087.

2. *The American Symphony Orchestra League/The Conductors Guild*. The ASOL is well known for its development of the orchestra, and especially the regional orchestra, through the many workshops and publications it offers. The Conductors Guild is a more recent development and offers a *Journal* which addresses issues of concern to America's conductors in a scholarly and professional manner. For information contact Donald Thulean Director of Artistic Affairs, ASOL, 633 E Street, Washington, DC 20004.
3. *The Boombah Herald*. A Band History Newsletter. Published by Loren D. Geiger, the *Herald* is one of America's truly informative sources for information on late 19th and 20th century band directors, composers, arrangers and soloists of American and European bands. Loren Geiger possesses and extraordinary amount of information which he passes along to his readers. In addition, you will probably receive an up-to-date edition of an early out of print band tune (with parts!) included in the current issue. Write: *Boombah Herald*, 15 Park Blvd., Lancaster, NY 14086. \$6.00 for current subscription.
4. *The Newsletter of American Band History Research*. Written and published by Dianna Eiland, this newsletter is the youngest of the journals listed above. Dianna is one of the prime movers in the Sonneck Society to press for more band research and panel discussion activity at their conferences. To subscribe contact Dianna at Dublin High School, Dublin, TX.

These are but a few of the many resources we have at our disposal. The American Musicological Society, the Music Librarians Association, the various theory, humanities and music education societies are other avenues we can explore. The hardest part lies first in setting the goal; once that is done, finding avenues to travel is not so difficult a task.

One last thought regarding the next issue of *Report*. I feel that we might provide a beneficial service by publishing a list of available graduate assistantships. Although the CMS and the "Journal of Higher Education" list actual job openings, no one seems to provide the same service for student fellowships and assistantships, so please refer to the column of notices and send yours to Gary or Myles.

I hope that the next issue of the *Report* will have information about each of you. Work through your State Chairman and send something in for the Spring issue.

See you in rehearsal.

Don Hunsberger.

The Second World Conference of the World Association for Symphonic Bands and Ensembles

The Second World Conference of the World Association for Symphonic Bands and Ensembles which met in Kortrijk, Belgium this past summer was in actuality the third international meeting of band directors, composers, and publishers to be held in the last four years. Such a conference began as an idea, a dream if you will, of Frank Battisti then the president of the College Band Directors National Association. With moral support and seed money provided by the CBDNA and with the able assistance of William V. Johnson the "International Conference" became a reality. That first conference convened in Manchester, England in 1981 and before the week was over the World Association for Symphonic Bands and Ensembles (WASBE) had been born.

CBDNA has sponsored a number of worthwhile and lasting projects since its official beginnings in 1941, but none perhaps has spawned as rapidly and in as far-reaching a manner as did that first conference in Manchester. WASBE now has a roster of well over 400 members and the association is truly an international organization. Not only was WASBE formed as a result of that 1981 International Conference, but a sibling organization came to be founded as well—the British Association of Symphonic Bands and Wind Ensembles (BASBWE).

The first official conference of the new WASBE was held in Skien, Norway in 1983. The second was in Kortrijk, Belgium from July 14-21, 1985.

Here are a few statistics regarding the 1985 World Conference: 24 wind bands and ensembles of various sizes performed during the eight day conference representing 10 nations; 19 lectures or clinics were presented by conductors, scholars, and composers from 9 countries; 21 companies (mostly music publishers and sales) took part in a trade exhibition representing 8 countries.

Countries participating in these sessions were: Argentina, Belgium, Canada, England, Federal Republic of Germany, France, Hungary, Israel, Japan, The Netherlands, Norway, South Africa, Spain, Sweden, Switzerland, and United States.

There were 130 registered members of WASBE attending the conference from around the world. Even with such program diversity advertised, most people arrived at the conference not knowing what delights lay in waiting. Such a musical smorgasbord offers up a feast of unfamiliar, and at times even exotic, sounds.

The wide range of musical styles attributed to ethnic influences, the distinct ensemble timbres resulting from diverse instrumentation, and the scope of repertoire dominated by national traditions are almost more than one can grasp in the span of eight days. but what fun it is to try (!)—almost like following the pumpkin pie with a slice of mincemeat after Thanksgiving dinner.

There were many exciting performances during the week from bands of all degrees of experience

and representing all age groups. There were ensembles comprised mostly of students (The Great Symphonic Band of Bussels Conservatory, National Swiss Youth Wind Orchestra, All Japan Select High School Band, The National Norwegian Youth Brass Band, National Youth Fanfare Band of Holland). There were bands composed mainly or entirely of professional musicians. Of this latter category The Great Symphonic Band of the Belgian Guides and The Omnibus Wind Players of Sweden were outstanding.

Two civic bands who caused a sensation during the conference were the famous *Ateneo Musical y de Ensenanza Banda Primitiva, Llinia* (Spain) and a stirring performance by the *Harmonie-orkest Sint Michael uit Thorn* (Holland). The English speaking countries were well represented by the Kent School's Symphonic Wind Band and the Royal Northern College of Music Wind Ensemble of the United Kingdom. The United States had four ensembles appearing on the program (The California State University-Fresno Wind Ensemble, The Sacramento Valley Concert Band, The American Musical Ambassadors, and the United States Collegiate Wind Band).

Of the lectures which were given during the week it seemed that American speakers drew the largest and most expectant audiences. All of these presentations were of an especially high quality as a list of the authors would lead one to expect. They were Frank Battisti, Frederick Fennell, Donald Hunsberger, H. Robert Reynolds, and David Whitwell.

Part of the special nature of such an event is to take in the qualities of the locale. Francis Pieters (WASBE President and conference host) saw to it that convention guests were well received and were offered the most warm hospitality. The official opening ceremonies were held in the beautifully restored Town Hall (1519) and open air concerts were held in the Market Square within sight of the Belfry (1307). The opening festivities featured music provided by the "Dinant Saxophone Quartet." Saxophones were in prominence throughout the week, for the Belgians are obviously proud of their native son Adolphe Sax (1814-1894). Along these lines there was a wonderful display of antique and replica wind instruments and uniforms at the Cultural Center of Kortrijk. An expensively printed walking guide with photographs was provided to all the registrants. The Belgians are justifiably proud of their heritage as wind instrument makers.

In the middle of the week most of the conferees boarded a train for a pre-planned outing to Bruges. Bruges is a remarkable medieval city which has for centuries miraculously escaped damages of countless wars. We were made welcome in the Gothic Hall of this ancient city by town officers and serenaded by the Flemish Trombone Quartet who performed on authentic replica sackbuts. If this alone were not enough, our gracious hosts provided wonderful regional champagne with which we toasted our good fortune. The entire day was an enriching addition to the week's activities.

For those Americans who missed the 1985 conference you will be glad to know that the next WASBE World Conference will be held in the United

States in 1987 (July 20-25). The host city will be Boston. There will be bands from 15 different countries and the United States Air Force Band will be in residence for the conference. There will be reading sessions of new works by the Air Force Band and a day trip to Tanglewood Music Center to observe two rehearsals of the Boston Symphony Orchestra. Boston is a wonderful city for Americans to entertain our guests from other countries and to display with pride our own heritage.

The 1987 WASBE World Conference chairman is Lee Chrisman (Boston University). The program chairman is none other than Frank Battisti, the very man who envisioned the first International Conference and who worked tirelessly to make that dream come true. We as CBDNA members are all beneficiaries of that dream.

The Band—A Vernacular or Art Esthetic?

Address for the College Band Directors National Association at their annual meeting at the University of Colorado, Boulder, March 1, 1985, by William Kearns, Professor of Music, University of Colorado.

I should begin by explaining my title. Let me start with the last word—esthetic. Over the past 250 years, this word has come to have a very explicit meaning. The word was coined by a German philosopher, Alexander Baumgartner, in 1735, when he tried to differentiate between two kinds of knowledge—that which is proper to logic and rationality, and that which is proper to perception. The latter he called esthetics, after the Greek term which has to do with perception. Since that time, other philosophers have added to this original meaning certain ideas that have caused us to identify esthetics nearly exclusively with art music.

When Allan Merriam wrote a landmark book, *The Anthropology of Music* (Merriam, 1964), he was able to identify six features of esthetic theory most frequently discussed by philosophers. These 6 features are (1) a lofty concept of beauty or the sublime that each art work must have, (2) the importance of form manipulation as a prime concern of the composer, (3) the rather paradoxical idea that feeling or emotion is somehow embedded in the art work rather than the observer, and (4) consequently, the perceiver should not become involved with the work in a personal or sentimental way but rather must keep a certain distance from it (physical distance), (5) the artist sets out to create something that fosters these foregoing qualities exclusively—that is, he/she sets out to create something "esthetic" and for no other reason than just that (An esthetic object should have no other reason for being, no utilitarian function.), and (6), finally, the presence of a philosophy of esthetics. Merriam noted that these ideas have been practiced in our culture to the extent that they have become sacrosanct. We are self-conscious about them. We have created a philosophy of esthetics to explain them.

Merriam was an anthropologist who studied the music of American Indians and Jazz culture. He found none of these characteristics in either Indian or Jazz culture; therefore, he concluded that what we call esthetics had no place in those cultures, notwithstanding the fact that an American Indian's most prized possession can be those songs given to him by the Great Spirit, songs which are his alone and no one else may sing. Nor would Merriam's categories apply to jazz, although this most vital form of music has pervaded the popular music of our time and therefore nearly all the cultures of the world.

Merriam restricted esthetics to a very small percentage of music and to a set of peculiar attitudes practiced by an equally small percentage of the population. To a visitor from another planet, these ideas might seem cultish and something of a byway in our culture. Actually, however, they have wielded a tremendous influence on our entire musical society. Even though only 5% of our population can approach these esthetic ideals, the other 95% acknowledges their so called rightness and believes that any

other form of musical activity or perception is therefore inferior. Thus, a 5-minute composition which is made only for contemplation (or esthetic contemplation, as it is sometimes called) is considered more important than a march, which is made to move people from one point to another. Any type of functional music is, *per se*, inferior to music which is to be observed for its own intrinsic qualities. A symphony which is observed placidly in the concert hall is, somehow or other, more important than the reel of a bagpipe which drives soldiers into battle or the sounding to "Taps," which marks the end of a life.

Our philosophy of the esthetic has had some distinctive effects on our musical history. It has led us to put the composer, the form manipulator, at the center of our musical universe and view music history as a succession of great composers against whom all other musicians must be measured. A typical student of music history may be expected to know three phases in the stylistic development of Beethoven but not the history of such universal songs such as *The Star Spangled Banner*, *Barbara Allen*, *Home, Sweet Home*, or *Napoleon's Retreat*.

Our esthetic has also had peculiar effect on music education, for it has set as an ideal, the appreciation of classical music, one that very few people are willing to attain. Sometimes I sense that our music schools in their zeal to make our students the priests of a high musical culture deliberately alienate them from our broader musical society.

I'm not here to disparage classical music or the esthetic tradition which I have described and which supports it. Indeed, I am, just as you are, a part of the 5% that considers classical music such an important aspect of life. And, just as you, I am a part of the priesthood which searches diligently for converts to classical music. I question only the attitude that we may develop as priests which leads us to look down and consider as inferior all musical activity that goes on in the peripheral chapels or even outside the temple. Christopher Small, in his book, *Music, Society, Education*, warns us that "We should not allow the brilliance of the western musical tradition to blind us to its limitations and even areas of downright impoverishment" (p.10). My message is an ecumenical one. Unlike Merriam, who believed that esthetic attitudes and principles belong only to art music, I believe that the term and its implications are much broader. There is also a vernacular esthetic, and that esthetic is not lower than the art esthetic but, rather, different from it.

As a student of the history of American music, I share with you a common problem, for neither American music nor band music has a lineage of great composers with which to beguile the public. But both have colorful, vital histories full of interaction with the broad currents of society that an art music which, in its final form, as the distillation of individual genius, can never share. I for one think that the values of a society are at least equal to an individual genius, that we have spent too long working out intricate esthetic canons to celebrate that genius to the neglect of worthwhile ideas about much music with far greater social consequences.

I'm not sounding off on some idiosyncratic idea here. There is already considerable thinking at hand to support the existence of a vernacular esthetic. Another anthropologist, Alan Lomax, writing a short time later than Merriam, gave a different set of values for the word *esthetic* in an article in the *Journal of American Folklore* called "The Good and the Beautiful in Folksong" (Lomax 1967). Lomax is obviously flaunting the art esthetic tradition with such a title, for such words as "good," and "beautiful," along with "truth" have long been the triple peaks of Western philosophy.

Folksongs share with some (not all) band music a classification that we can call vernacular, and, before we look at Lomax's more inclusive concept of esthetic, let's examine the word *vernacular* for a minute. An explicit dictionary definition of the word is—Vernacular is everyday speech (even vulgar) as opposed to an elevated speech, a speech of the higher classes. Or, to put the matter in a broader context and apply it to music, as Wiley Hitchcock has done: "The terms [*classical and popular music*] bespeak a common realization of the existence of two major traditions in American music. . . the cultivated and the vernacular traditions. I mean by the term "cultivated tradition" a body of music that America had to cultivate consciously, music faintly exotic, to be approached with some effort, and to be appreciated for its edification, its moral, spiritual, or aesthetic values. By the "vernacular tradition" I mean a body of music more plebeian, native, not approached self-consciously but simply grown into as one grows into one's vernacular tongue; music understood and appreciated simply for its utilitarian or entertainment value" (Hitchcock 1966, p. 51). Even this relatively balanced statement seems

weighted toward art music. It is clear to us that much band music has been thought of as vernacular music in that sense—a utilitarian music offering *only or merely* entertainment value.

It is that attitude of *only or merely* when applied to any musical activity outside the high temple of musical art that I want to challenge. Lomax talks about many qualities in folksong that I think also apply to band music. For example, associating a music with some important event in one's life has a value, just as, in the art tradition, dissociating music from life's events has a value, but a different one. The empathic feeling that one gets on hearing a vigorous or stately march, a simply rendered air, or a lively dance—all staples of vernacular band literature, have a value that is different from, and can't be measured against, the emotive qualities embedded in the work of the cultivated tradition.

We tend to disregard our vernacular, to look down upon it. In setting the cultivated tradition as an ideal we sometimes disparage our vernacular tradition. Yet the lessons of music history have shown us that a cultivated tradition bereft of its vernacular is a sterile one. The ethnomusicologist Bruno Nettl has put it this way: "The German term '*gesunkenes Kulturgut*' (debased culture), assumes that the folk [vernacular] communities are inherently incapable of creating music—or literature, or art—and that they instead assimilate what trickles down to them from the sophisticated society of the cities. . . Rather, let us accept the theory of mutual give-and take to describe the relationship between folk and art music." (Nettl 1965, p. 13). Bach's art rested on the chorale tune; the Viennese classical tradition of Haydn, Mozart, Beethoven, and Schubert was close to its folk tradition. Our own great American composer, Charles Ives, challenged nearly every esthetic law in his attempt to reveal the vernacular in art music—thus the banal hymns, camp meeting songs, popular tunes, marches, and patriotic songs of the day were sublimated in his symphonies and sonatas.

Richard Crawford has asked: "What about our own musical vernacular—the musical baggage we carry around with us but never give much attention to: scraps of operas and quartets, alma maters, hymns, nursery rhymes, commercials, pop-tunes from our past? . . . These are not merely random leavings." (Crawford 1975, p. 8). Rather they form a metaphoric experience about some very basic impulses in our lives. The inclusive, the associative, the feeling-saturated vernacular experience may not only be different from but could be more important than the exclusive, nonassociative, feeling-distanced cultivated experience in a total view of life.

The band can encompass both the vernacular and the art esthetic. Its past, unlike the orchestra, has deep vernacular roots. Its more recent history shows branches extending outward into cultivated traditions—outward, however, not upward, as some band historians suggest, for the vernacular experience has a quality of its own that may outshine that of the cultivated in the lives of many, and should be enjoyed on an equal footing with the cultivated experience for those who are capable of enjoying both.

In closing, I would like to bring forth one more quality of the vernacular which is particularly dear to a student of American history—that of its relation to nationalism, not of a jingoistic self-righteousness, but rather a sense of our identity as a people. Irving Lowens, one of our most important music historians, has said: "We live in an internationalist world, but we yearn for national roots" (Lowen 1978, p. 17). Art music tends toward the international, but vernacular reflects the national. John Kouwenhoven in his fine book, *Made in America*, puts it this way: "The products of the vernacular in America do bear the stamp of the national character, just as the artistic achievements of other peoples display certain national characteristics. But these are superficial features. The important thing about the vernacular is that it possesses inherent qualities of vitality and adaptability, of organic as opposed to static form, of energy rather than repose, that are particularly appropriate to the civilization which, during the brief span of the U.S., has transformed the world" (Kouwenhoven 1962, p. 224).

The band has played a very important part in that history. It has had many traditions, some of which have been neglected, some forgotten. Fortunately, in recent years we have seen a revival of many of these traditions, and some of you in this room are responsible for these revivals which are more than mere curiosities. Rather, they enable us to see ourselves in a much larger perspective. There is no doubt that a major thrust in the band movement today, both in commissions made and in music performed, is in our sophisticated repertory. This gain is significant, and you should continue to grow in this area. At the same time, I encourage you to present programs that also celebrate your rich vernacular heritage, and to present these programs

without apology. For, as Walt Whitman once said in celebrating the homespun music of the Hutchison Family: "The subtlest spirit of a nation is expressed through its [vernacular] music, and that music acts reciprocally on the nation's very soul" (Austin 1975, p. 61).

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"The Challenge of the Sousa Tradition"

The following remarks were delivered by Colonel John R. Bourgeois, Director of "The President's Own" United States Marine Band at the final banquet of the 2nd World Conference of the World Association of Symphonic Bands and Ensembles in Kortrijk, Belgium.

This has been an exciting week for all of us and I would like to add my thanks and congratulations to Francis Pieters for the many hours of work to bring this conference into being.

I believe we are united in our goals to elevate the repertoire, the quality, and the stature of the wind band to its highest level. After this week of sharing concepts and ideas, of listening and evaluating, talking and planning, each of us must take all we have learned and we must ask ourselves what we can do individually to bring these goals into reality.

I am reminded of a poem written nearly forty years ago by the English poet Stephen Spender in which he lamented, "What can I do that matters?" Each one of us might well ask that same question regarding the future of WASBE. Our task is enormous as we hope to shape the future of bands around the world. In the face of this enormous task, it would be easy to feel powerless and very small. But in spite of what may seem to be overwhelming odds, *I do believe* that each one of us has a role to play and that each of us can make a difference. This is very important because unless we truly believe that each of us can do something that matters, this conference has been nothing more than a pleasant holiday in memory of a once-great tradition.

Unless we believe that we have the ability and the responsibility to chart the future course of bands everywhere, we will find ourselves the heirs of a self-fulfilling prophecy of mediocrity. We will fall victims to a school of thought that keeps us from trying, and this would be tragic.

Marshall McLuhan once said, "When all is said

and done... more will be said than done." The future of WASBE and of bands will not be secured by conferences like this and by after-dinner speakers, but will be secured by what we do from this time on. And the ability to make a difference is not the exclusive property of a very few, as we might think. Thomas Edison commented once that "Genius is 10 percent inspiration and 90 percent perspiration." Success depends not only on talent, but on our capacity for hard work and cooperation. We must put our words into action if we want to turn our dreams into reality.

With your permission, I would like to share a few thoughts of my own as I seek to answer the question "What can I do that matters?" I can speak best of the bands in America, but I believe many of the same concepts are comparable to all bands worldwide.

The band scene in America is vastly different from what it was 50 years ago. While there may be more school bands today, there are probably fewer adult bands in America than at any time in recent history and even fewer professional bands. No longer do we have the great professional bands of Sousa, Pryor and Goldman. In fact, the only full-time professional bands in America are the 5 major bands of the armed services. As America's professional bands; I believe it is *vital* that we have an open line of communication between ourselves and you, the professional band conductors and educators throughout the world. All too often, I think we have been considered unapproachable, or perhaps you have received the impression that we weren't interested in what you were doing.

One reason that I am so pleased to be here with you, aside from the fellowship of this event, is to share in the rapport we have developed through WASBE and to share in the exchanging of ideas and information. Heretofore we may not have been fully accessible to you, but if we want the larger band movement to flourish, we must change this circumstance; we, the professional bands of the U.S., must share our knowledge and experience with you!

As Director of the Marine Band, I feel a very special responsibility which goes above and beyond what I have already said.

The Marine Band is the oldest musical organization of any type in the United States and for many years was referred to as "The National Band." We are also heirs of the great tradition of John Philip Sousa. Sousa grew up around the Marine Band and during the twelve years he was leader of the Marine Band, he set into motion a new era for the Band movement. Many of us are here today largely because of what he accomplished. I feel that the Marine Band is especially charged with the responsibility to uphold the Sousa tradition, and I believe that Sousa tradition is the key to achieving our goals and aspirations.

I think we need to define the *real* Sousa tradition, because many people see this tradition only as beginning and ending with "The Stars and Stripes Forever." Certainly his great marches are part of it, and had he done nothing else, he would have earned lasting fame. But it reminds me of the two men who were standing on the deck of an ocean liner. One turned to the other and said, "Just look at all that water out there!" And his friend remarked, "Yes, and you're seeing just the top of it!"

