

---

Fall 1987

---

Editor, Gary Corcoran, Music Department, Pittsburg State University, Pittsburg, KS 66762

## Selection Procedures

*Selection procedures for bands and ensembles wishing to perform at the Twenty-fifth National Conference at the University of Texas, Austin, February, 1989.*

To apply for performance opportunities at the National Conference, the following materials must be sent to the President's office by March 1, 1988. Materials received after that date will not be considered for the 1989 Conference. Notification of acceptance will be made by April 1, 1988.

1. A cassette of an entire concert performed by your ensemble any time after September 1, 1986, along with a copy of the concert program.
2. A copy of the proposed program for the 1989 Conference. This should include composer, title, publisher or availability source and duration of each composition.
3. A brief description of works to be commissioned, with information of special interest about the composer and the proposed composition.

Programs will not exceed 50 minutes in duration including applause, set-up changes, personnel changes, etc.

A committee appointed by the National President will review all of the tapes submitted. Every effort will be made to ensure the quality of performing ensembles while retaining a concern for the varied constituencies of CBDNA. In the event of the duplication of musical selections or other questions of program content, the conductor shall discuss options with the committee. *The acceptance of a school's ensemble does not pass on to the current conductor's successor in the event of a move in positions.*

Application to perform implies a commitment to perform at the 1989 Conference. Withdrawal of the application after the submission of materials must be made prior to the April 1, 1988, announcement date.

CBDNA does not accept any financial responsibility for transportation, housing, meals, program printing or any other costs involved in the performance of a member conductor's ensemble. All costs must be borne by the institution supporting the ensemble's appearance at the CBDNA Conference.

If you have additional questions, please call President W.J. Julian: 615-974-5031.

## 1989 NATIONAL

The 1989 National Convention of the College Band Directors National Association will be held on the campus of the University of Texas, Austin, TX, February 24-25, 1989.

## From The Podium

I hope that by now you have survived the initial frenzy of Fall Semester activity and that you will have an opportunity to begin making plans to attend your upcoming divisional meeting.

The next few years will be critical ones for our profession, as much is currently being discussed about the shortcomings in America's educational system. It will be imperative that we college and university band directors keep our lines of communication open as we come to terms with changing admissions requirements, the effects of increasing part-time employment of high school and college band students, the apparent decline in the interest of freshmen in Music Education as a profession, and many other issues which may have an impact on the future status of our bands and wind ensembles.

I would like you to think of CBDNA not only as the means through which your concerns may be addressed, but also as an additional source for your personal professional growth. Our divisional meetings afford us an excellent opportunity to learn from one another and from those in related fields, and to develop an appreciation for the efforts which we make toward enriching the musical lives of our students.

I hope to see you at the **CBDNA FORUM** at the Midwest Clinic in Chicago on Friday, December 18.

— W.J. Julian, President

# CBDNA Research News

Stephen Miller,  
Case-Western Reserve University

As the new National Chairman for Research Projects, I would first of all like to thank President W.J. Julian for the opportunity to serve CBDNA in this capacity. I would also like to acknowledge the fine work of my predecessor, Myron Welch of the University of Iowa, and thank him for sharing with me his valuable ideas for future research projects of interest to the membership.

I have been charged with responsibility for generating and coordinating group and individual research projects within the membership, the results of which will be shared through presentation at our national conventions. The committee presentation at the Boulder convention regarding the status of undergraduate conducting pedagogy could serve as an example. In addition, I have obtained permission to encourage submission of pertinent papers from music educators, musicologists and other researchers outside our immediate membership. (The Mozart scholarship of Daniel Leeson could serve as one example.) Copies of convention presentations will be made available in written form and especially significant documents may also be submitted to the *Journal* for publication consideration.

Research topics currently under consideration for further investigation and potential for presentation at the 1989 National Convention in Austin, Texas include the following:

1. *Continuation of the investigation of the teaching of undergraduate conducting; collection of significant teacher-designed supplementary materials; the use of movement experiences as an integral part of class experience; error-detection training.*

2. *Graduate wind conducting curricula: present status including structure, requirements, literature studied, future direction.*

3. *Methods being employed to teach band literature to undergraduates.*

4. *Innovative approaches to rehearsal technique for specific objectives; teaching students to be independent in their intonation discrimination; teaching basic musicality.*

5. *Community bands: how they affect and relate to our programs.*

6. *Music literature: new discoveries, historically accurate editions, etc.*

7. *Developing ways of assisting, guiding and providing a role model for secondary school band programs, their instrumentation and aesthetic growth.*

Would you like to see your efforts acknowledged in this column? If so, please consider the following:

1. *Contact me regarding your specific area of interest. I will attempt to put you in touch with further resources and kindred spirits for potential development of committee projects.*

2. *Give some serious thought to topics for potential consideration from the wealth of pedagogical problems you regularly encounter. Do this whether or not you wish to investigate them yourself. You may generate interest in the topic among your colleagues.*

3. *Inform me of resources of value to the membership, especially publications and recently completed dissertations, including works or projects in progress.*

An additional feature of this column will be to bring to your attention material which may make a positive contribution to your research and teaching efforts. Initially offered for your consideration are the following three articles from journals in related fields:

Grashel, John. "Doctoral Research In Beginning Conducting Pedagogy." *Update 5* (Summer 1987): 7-10

Poch, Gail. "Conducting: Movement Analogues Through Effort Shape." *Choral Journal 23* (November 1982): 21-22

Werpy, Steve F. "Choosing Music That Motivates." *Music Educators Journal 74* (September 1987): 50-52

## Mid-West Notes

The annual **CBDNA FORUM** will be held during the Mid-West International Band and Orchestra Clinic in Chicago on Friday, December 18, at 2:30 p.m. Check the conference schedule for the location of the meeting room. All members are urged to attend.

A meeting of the Executive Board of CBDNA will be held at 8:00 a.m. on Friday, December 18. Check the Mid-West conference for meeting location.

## EASTERN DIVISION

Stanley D. Hettinger, President

The Eastern Division Conference will be held at the University of New Hampshire, April 8, 9, and 10, 1988, in conjunction with the New England College Band Directors Association. Featured ensembles that are *tentatively* scheduled to perform include: The United States Male Chorus and Brass Choir, American Chamber Winds, Duquesne University Wind Ensemble, American Band of Providence, RI, and The New England Intercollegiate Band with guest conductor Jerry Junkin and guest soloist Margaret Donaghue.

Also, there will be a session on score study presented by Frank Battisti; a panel on adult bands; an informal lunch with Mary Rasmussen; "19th Century Literature for Male Chorus, and Wind Instruments" presented by Captain David H. Deitrick, U.S. Army Band; "Literature for Mixed Chorus and Wind/Percussion Instruments," An Historical Overview by Dr. Robert Garofalo; and "Modern Editions of Incidental Music from Lequartorze Juillet" by Dr. Robert Cameron.

## SOUTHERN DIVISION

Frank B. Wickes, President

The Joint CBDNA/NBA Southern Division Conference is scheduled for January 21-23, 1988 at the Sheraton Towers Hotel in New Orleans, Louisiana.

Performing bands representing CBDNA will include:

University of South Florida — Jerry Junkin, Conductor  
James Madison University — Pat Rooney, Conductor  
University of North Carolina at Greensboro — Dr. John Locke, Conductor

University of Southern Mississippi — Dr. Thomas Fraschillo, Conductor

McNeese State University Jazz Ensemble — Rick Condit, Conductor

Performing bands representing the NBA will include:

Ouachita High School, Monroe, Louisiana — Donald Gee, Conductor

Lafayette High School, Lafayette, Louisiana — Pat Finkbeiner, Conductor

Dobyns-Bennett High School, Kingsport, Tennessee — Tyler Fleming, Conductor

New Orleans Community Band — Peter Dombourian, Conductor

Keynote speaker for the conference will be National CBDNA President, Dr. W.J. Julian from the University of Tennessee.

Also featured on the convention program will be the LSU Wind Ensemble in a conductors clinic with James Paul, conductor of the Baton Rouge Symphony Orchestra, who will work with four CBDNA conductors on four different wind band selections.

Additional Clinic Sessions will include a presentation by Dennis Johnson of Murray State on the music of Joseph Schwantner, and a panel discussion on international directions for college directors. A special research session on current topics of interest to directors and marching band film session featuring current highlights from this past football season will also be held.

Conference registration fee will be \$25.00 per person.

Room rates at the Sheraton will be \$60.00 plus 11% tax per night for singles and doubles.

## NORTH CENTRAL DIVISION

Myron Welch, President

Final plans are now being made for the 1988 conference, February 25-27 at Bowling Green State University, Bowling Green, Ohio. We are pleased to have composer Warren Benson coming to talk about his works and other topics. Robert Grechesky, the North Central Secretary-Treasurer from Butler University, Indianapolis, Indiana, will present a lecture-demonstration on newly discovered works of Ralph Vaughan Williams. He will be assisted by various ensembles from Bowling Green State University. There will also be sessions on guest conducting, analysis from the conductor's standpoint, and a dialogue with public school teachers on problems facing the future of music education. This last session should be particularly beneficial since this is our first joint convention with members the National Band Association.

Ensembles selected to perform are the Bowling Green State University Symphonic Band, Mark Kelly, conductor; Cleveland State University Chamber Winds, Howard Meeker, conductor; Iowa State University Wind Ensemble, Joseph Christiansen, conductor; and the St. Cloud State University Concert/Chamber Band, Richard Hansen, conductor. In addition, the NBA will be selecting one outstanding high school band to perform. Miles Johnson deserves a round of applause for his help in selecting the ensembles from the number of outstanding tapes submitted.

Thanks also to four colleagues who have served as State Chairmen for the past several years: Steve Eggeston, Illinois Wesleyan University (Illinois); Patrick Reynolds, University of Mary (North Dakota); Steve Miller, Case Western Reserve (Ohio); and Jennings Glenn, Black Hills State College (South Dakota).

Replacing these men will be Gary Shaw, Millikin University (Illinois); Lynn Moeller, North Dakota State University (North Dakota); Michael Votta, Miami University (Ohio); and Larry Mitchell, University of South Dakota (South Dakota).

Continuing State Chairmen are Joseph Christiansen, Iowa State University (Iowa); Robert Grechesky, Butler University (Indiana); Richard Suddendorf, Western Michigan University (Michigan); Miles Johnson, St. Olaf College (Minnesota); James Saker, University of Nebraska-Omaha (Nebraska); and Thomas Dvorak, University of Wisconsin-Milwaukee (Wisconsin).

If you have friends and/or colleagues that should be active members of CBDNA, please contact your State Chairman for assistance.

## SOUTHWESTERN DIVISION

Robert Foster, President

### COMBINED CBDNA/NBA SOUTHWESTERN DIVISION CONFERENCE

Texas Christian University &  
Green Oaks Inn & Conference Center  
Fort Worth, Texas  
February 4-6, 1988

#### CONCERTS:

Performances will be presented by bands and wind ensembles from the following institutions:

Oklahoma State University — Joseph Missal, Conductor

University of Texas - Arlington — Ray Lichtenwaller, Conductor

Southwest Missouri State University — Bob Scott, Conductor

University of Central Arkansas — Russell Langston, Conductor

#### Also:

Dallas Wind Symphony — Howard Dunn, Conductor  
North Texas State University 1:00 Jazz Lab Band — Neil Slater, Conductor

#### Also:

Several high school bands selected by representatives of the National Band Association

#### CLINICS:

Anticipated clinics on topics related to wind literature (including sessions on the music of Joseph Schwantrner and Karel Husa), chamber music and pedagogy.

#### EXPECTED EXPENSES:

Convention Fee, \$30.00. Room rates are \$50.00 for single occupancy and \$60.00 for double occupancy. Green Oaks Inn and Conference Center, 6901 West Freeway, Fort Worth, Texas 76116. Toll-free telephone numbers for reservations are (in Texas) 1-800-722-2341, and (out-of-state) 1-800-433-2174. Additional information and registration cards will be included in a direct mailing to division members.

#### CONVENTION HOST:

Robert M. (Bob) Blanton  
Director of Bands  
TCU Band Department  
TCU Box 32887  
Fort Worth, TX 76129

## WESTERN DIVISION

William V. Johnson, President

Plans are now being finalized for the Western Division Conference to be held Friday, Saturday and Sunday, February 19-21, 1988 at the La Casa de Maria Conference Center located near Santa Barbara, California.

The conference will open with an Ear-Opener Concert at 1:30 p.m. on Friday, performed by the Los Angeles Fine Arts Brass Quintet. Quintet members are Anthony Plog and Burnette Dillon, trumpets; James Atkinson, horn; James Sawyer, trombone; and J. Alan Johnson, bass trombone. A brass workshop will take place after the short concert. The workshop will include a discussion of chamber music rehearsal techniques and a session on brass intonation presented by Anthony Plog. A forum on marketing strategies for the college band will conclude the afternoon's activities.

The conference banquet will begin at 6:00 p.m. in the conference dining facilities. The banquet will honor (roast!) all past and present National and Division officers who are in the Western Division. CBDNA National President, W.J. Julian of the University of Tennessee, will be the guest speaker. At 8:00 p.m. the Los Angeles Fine Arts Brass Quintet will perform an evening concert open to the public at Westmont College just 5 minutes from La Casa de Maria. John Rapson of Westmont College is host.

On Saturday morning at 9:00 a.m., President Elect Richard Strange will moderate a conducting workshop on the campus of Santa Barbara City College with the Arizona State Band serving as the clinic band. Six conductors will present major works with each conference participant bringing scores to the session.

After lunch Larry Sutherland of Fresno State University will moderate a forum on the Art of Musical Preparation. This will begin at 1:30 p.m.

The afternoon concert will begin at 3:00 p.m. in the College Auditorium, and will include performances by the Utah State University Band, George Sparks, Conductor; and the University of Arizona Symphonic Band, John Boyd, Conductor.

The evening concert will open with a performance by the Santa Barbara City College Band, Harry Bulow, Conductor, followed by the Arizona State University Band, conducted by the Conducting Workshop conductors and, of course, Richard Strange.

The Sunday morning session will begin with a concert performed by saxophonist Leo Potts (California State University, Long Beach), and pianist Jack Reidling, in the Chapel at La Casa de Maria. This will be followed by a saxophone workshop.

The conference will conclude with a forum on the state of instrumental music in the public schools of America and a discussion of the future of CBDNA in the Western Division.

Each conference participant is being formally asked to prepare a paper on a topic of their choosing and to bring 80 copies to Santa Barbara on February 19.

The deadline for the second \$10.00 accommodation deposit is November 15, 1987. A Western Division

Newsletter is on its way soon! The total cost for all meals and housing at La Casa de Maria beginning with the banquet on Friday and concluding with lunch on Sunday, is \$111.50 per person, single occupancy; \$92.00 per person, double occupancy; and \$82.00 per person, triple occupancy. The registration fee is yet to be determined.

## NORTHWESTERN DIVISION

Keating Johnson, President

We would like to welcome Tim Salzman to Washington; his new position at the University of Washington brings him to us from Montana. Eastern Washington University has hired Patrick Winters from Redlands, California as their new Director of Bands, and he will be joining the ranks of CBDNA and members in the Northwest Division.

Keating Johnson, Director of Bands at Washington State University, received a grant to study the band compositions and history of Prussian band director Wilhelm Wieprecht in Berlin this past summer. Several works for band unknown to Wieprecht's biographer as well as a trombone concerto and new historical items concerning his role in the development of the modern concert band were found in Berlin. Several of the most promising works will be performed through the coming year at WSU.

Our new state chairman for Washington will be Robert Ponto, Director of Bands at Pacific Lutheran University in Tacoma.

CBDNA members will be involved in clinics at the Western International Band Director's Clinic in Seattle, November 21, 22, 23. The Northwest Division will sponsor a conducting class and co-sponsor a band directors banquet at the Washington Music Educators conference in Tacoma, February 12-15, 1988.

## UNIVERSITY OF MICHIGAN SYMPHONY BAND BRASS INVITED TO BERLIN

When the City of West Berlin began its 750th anniversary celebration the end of April, the University of Michigan Symphony Band Brass under the direction of H. Robert Reynolds was one of only three bands to receive an invitation to perform. The Garde Republican Band of Paris and the Grimesthorpe Brass Band of England were also invited because of the special role of these countries, along with the United States, in the defense of West Berlin since World War II. Guest speakers at the April 30th opening ceremony included West German Chancellor Helmut Kohl and Mayor Tom Bradley of Los Angeles.

Michigan's Symphony Band Brass joined forces with the French and English groups, a West Berlin Youth Orchestra, the Berlin Philharmonic brass section, a 750-voice chorus, soloists, and narrator in performing a work by Jolyon Brettingham-Smith. The composition entitled "Berlin, Jetzt Freue Dich" (Berlin, You May Now Rejoice) was written specifically for the occasion. In addition, Michigan's group performed a piece by John Stout, who is the present arranger for the Michigan Marching Band. Stout incorporated American folk songs and other American musical forms into the work. The U-M students also performed at the reception following the ceremony.

The tour, arranged and paid for by the City of Berlin, gave the brass section of the Symphony Band a unique opportunity to experience this historic and important city, as well as to participate in a memorable event.

## WASBE IN BOSTON

The Third International Band Conference organized by the World Association of Symphonic Bands and Ensembles (WASBE) was held at Boston University in July. One thousand musicians in fourteen ensembles performed. These ensembles from six countries performed one hundred and fifty compositions during the week-long conference; twelve of these compositions were premieres.

Participating in the Conference were four hundred WASBE members, augmented by many local participants. The registrants represented twenty-seven countries. Events included twenty-one concerts, eight lectures and clinics, five forums, two panel discussions, and exhibits.

Highlights of the program, organized by Conference Chairman, Lee Chrisman (Boston University), and Program Chairman, Frank Battisti (New England Conservatory), included a keynote address by Pulitzer Prize-winning composer, Michael Colgrass; a public concert by the New Sousa Band, conducted by Keith Brion, and attended by an audience of eight thousand; and the premiere appearance of the WASBE International Honor Band, composed of fifty young musicians from around the world.

The Fourth International Band Conference will take place July 17-22, 1989, in Kerkrade, Holland, in conjunction with the World Music Contest. For more information write WASBE President, Jan Molenaar, Industrieweg 23, NL Wormerveer, 1520, AA, Holland.

## J.J. RICHARDS CONCERT IN PITTSBURG

The Pittsburg State University Concert Band "and Friends" will honor one of America's most important march composers at a special concert to be given on the PSU campus on Thursday, December 3.

J.J. Richards (1878-1956) was an important musical figure in Pittsburg, Kansas, where he once taught music in the public schools, conducted the Pittsburg Municipal Band, the Mirza Temple Shrine Band and the American Legion Band. He wrote more than 300 pieces for school bands and circus bands.

Mayor John Lair has proclaimed December 3, as "J.J. Richards Day." Several PSU alumni as well as other admirers of Richards' music will join in the celebration along with the University Concert Band. Dr. Gary Corcoran, PSU Director of Bands, has invited Prof. Gene DeGruson, a local historian, to provide a historical narrative about Richards' life throughout the program.

Included among J.J. Richards' most popular marches are *Emblem of Unity*, *Golden Bear*, *Hail Miami* and *Hutchinson Field*.

"The Sound Spectrum of J.J. Richards", a recording by the University of Kansas Symphonic Band, Robert Foster, Conductor, is available from Golden Crest Records, 220 Broadway, Huntington Station, New York 11746.

### REPORT DEADLINES

Items for upcoming issues of the *CBDNA REPORT* should be submitted by the following deadlines:

*Spring issue* — March 1

*Summer issue* — June 1

*Fall issue* — October 1

Please send all materials to

Dr. Gary Corcoran  
CBDNA Report  
Music Department  
Pittsburg State Univ.  
Pittsburg, KS 66762

# General Benjamin H. Grierson: from Musician to Cavalryman

by Lavern J. Wagner

Benjamin H. Grierson made an important contribution to the Civil War success of Union forces in the western theater during the spring of 1863. For 17 days in April-May of that year, Grierson, as a colonel in the cavalry, led 1700 men and horses through the heart of the western Confederacy. The 6th & 7th Illinois and the 2nd Iowa Cavalry went from LaGrange, Tennessee, to Baton Rouge, Louisiana, traveling the length of the state of Mississippi, destroying Confederate railroads, telegraph lines and supplies. Skillful maneuvering enabled them to avoid almost all contact with the Confederates, as their forces tried successfully to intercept the invaders. This military operation by Union cavalry had an important purpose: to keep the Confederate forces occupied in the heart of Mississippi while General Grant moved his armies toward Vicksburg.<sup>1</sup>

This daring exploit of the Union cavalry — which to that point in the Civil War had little of which to boast — is known to historians as Grierson's Raid. Colonel Grierson emerged from this daring military operation as a Union hero, receiving the plaudits of the entire North, the commendation of General Grant, and a promotion to brigadier general.

Even short biographies of Benjamin Grierson usually mention that before the Civil War he was a musician and band director in Jacksonville, Illinois. There seems to be an apparent incongruity between the occupation of musician and that of successful military commander. Yet if Grierson — who did not attend West Point and had no military experience prior to the Civil War — could execute a military operation of such daring brilliance as the raid through Mississippi, which was said to have proved that the Confederacy was a "hollow shell,"<sup>2</sup> it would seem that his musical career would also be worth examining.

Benjamin H. Grierson was active as a musician over a period of about fifteen years. He explains in his autobiography "The Lights and Shadows of Life,"<sup>3</sup> that from his earliest remembrance in Youngstown, Ohio, he had a great love and talent for music.<sup>4</sup> With a small amount of instruction and seemingly little effort, he first learned to play the flute, and then all the other instruments in the Youngstown Band. He became especially proficient on the High E-flat "clarionet." At about age thirteen he became leader of the Youngstown Band, apparently during the summer of 1839. At this time the citizens of the town furnished money to purchase a fine "cocoa clarionet" for him.<sup>5</sup>

In his autobiography Grierson recalls the Youngstown Band performing during the "Tippecanoe and Tyler, too" political campaign of 1840.

*On one occasion at a very large gathering at Warren, Ohio (just northwest of Youngstown), as the band was marching along the crowd was very large and the streets filled with people, but the tones from my clarionet were audible above all the din and confusion. I was so small that few could see where the music came from, but I was*

*finally observed by two enthusiastic individuals, large tall men, who rushed into the column, lifted me upon their shoulders and in that position I continued to play as long as the procession moved, being an object of interest both on account of my music and comical appearance, as I had on my brother's coat which hung down to my heels, it being much too long and large in the skirts and sleeves.<sup>6</sup>*

At that time Grierson was fourteen years old. (In the set of band books which remain from his days of leading the Youngstown Band, number 43 is entitled "Tippecanoe Quickstep.")

Soon he began taking piano lessons and rapidly became proficient on that instrument. He also learned to play the guitar and the violin. With two other musicians from Youngstown, he formed a trio of violin, flute, and "Bass Clarion," a bass clarinet. They were a popular group of music-makers in Youngstown.<sup>7</sup>

Grierson and the Youngstown Band serenaded one young lady of the town, Alice Kirk, who later became General Grierson's wife. He relates: "Frequently at night when all was still I would open the window of my bedroom and point my clarionet in the direction of the Kirk mansion and play the tunes I knew she most admired; of course my warm feelings toward her enabled me to execute with precision and give that kind of expression so essential to the proper rendering of music."<sup>8</sup>

In 1851 the Grierson family moved to Jacksonville, Illinois. Robert Grierson, the father, went into business there and built the large family home which still stands at 852 East State. Benjamin spent the next four years teaching music, becoming well-known as a musician to the professors and teachers at Illinois College and the various young ladies' seminaries and other institutions of education both in Jacksonville and Springfield, Illinois. He was the leader of an excellent band and orchestra in Jacksonville, and was in charge of music for college commencements and other occasions, probably at Illinois College.

In its issue of June 25, 1852, the Springfield (Ill.) State Register describes a concert which Grierson's band from Jacksonville gave in Springfield "the night before last." The story states that "Jacksonville is exceedingly fortunate in having such a band." The most impressive thing about the band was that "they played by the card instead of their own conceptions of what each particular piece of music 'ought to have been'." In other words, the members of the band each read music from their own parts, and did not merely try to make up by ear a part which would fit into the ensemble. The story goes on to say that in this "they differed from most of the bands which travel through this region."<sup>9</sup>

Benjamin Grierson and Alice Kirk were married in Youngstown, Ohio in September, 1854. Returning to Jacksonville, Grierson continued for a short while as a music teacher. In a letter to Alice dated January 11, 1855 Benjamin speaks of tuning pianos when he goes to

Springfield, and mentions that he must get the bow to his violin fixed. On January 14, 1855, Benjamin says he is taking the "fixin" for tuning pianos (apparently the tuning equipment) when he goes to Springfield, and hopes he will earn enough money tuning pianos there to pay the expenses of his trip.<sup>10</sup>

An interesting musical activity at the Grierson house during this period were the family entertainments. These took place especially at Christmas time, with various family members and friends furnishing material according to their talents. Benjamin always contributed musical compositions and comic songs. For these occasions he says that he wrote several comic operas, but these apparently have not survived.<sup>11</sup> The third floor of the Grierson home was used for these entertainments. It is a large, finished attic room with small stages at each end. It still exists today as a reminder of the activities enjoyed by a mid-nineteenth century family with as deep an interest in culture as the Griersons'.

In the fall of 1855, Benjamin Grierson gave up music as a profession. He moved to Meredosia, Illinois, a town located on the Illinois River about 20 miles from Jacksonville, where together with a partner he went into the mercantile and produce business. While there, he developed an interest in politics, especially in the new Republican party. When the business failed in 1860, he and his family again returned to Jacksonville where for a short time he resumed the music profession.<sup>12</sup> In 1861, however, he was among the first volunteers for the Union Army after the Civil War began. Benjamin Grierson's career as a professional musician had now ended.

After having served in the Union Army throughout the Civil War, Grierson continued his military career as a cavalry officer. He was at Fort Riley, Kansas; at the Indian treaty of Medicine Lodge; was the founder and laid out the site of Fort Sill, Oklahoma; was at Fort Concho, Texas; was commander at Fort Davis, Texas; and closed out his career in Prescott, Arizona. He retired in 1891. He owned a ranch across the road from Fort Davis, and today many of his personal effects remain there. He spent his last years in Jacksonville, Illinois, with a summer home in Omena, Michigan, where he died in 1911.<sup>13</sup>

In his autobiography Grierson states that he composed and arranged a considerable amount of music.<sup>14</sup> This is verified by the manuscript music, written in his own hand, which remains today at Fort Davis National Historic Site, Texas, and in the Illinois State Historical Library in Springfield. Of special interest are two sets of books for band and a volume of full scores for band. The volume of full scores and some of the band books are at Fort Davis,<sup>15</sup> while the remainder of the band books are at the Illinois State Historical Library.<sup>16</sup> It is necessary to collate the material from both sites in order to have complete compositions of the band works. The older set of band books can definitely be traced to the Youngstown period of Grierson's musical career. These band books contain the names of persons who are also mentioned in Grierson's autobiography. Most of the works in this set of books are also to be found in the book of full scores; their order, however, is different.

Some aspects of Grierson's music for band are worth noting. Apparently the large folio-size volume of scores, extending to 189 unnumbered pages, was compiled for

his own reference, perhaps as a means of preserving his musical works.<sup>17</sup> No names are indicated for any of the compositions. Complete band scores for music of this period, the 1840s, are quite rare. Usually band music exists only in parts with a separate book for each instrument in the band, a typical set being about ten to thirteen books with each book containing up to 60 tunes.

The typical band of the 1840s used only three brass instruments, all of the saxhorn type, with bells pointing over the shoulder. The high E-flat cornet carried the melody. However, Grierson's arrangements have the high E-flat clarinet as the lead because this is the instrument on which Grierson was most expert.<sup>18</sup> Certainly this type of arrangement would have given Grierson's band a distinctive sound, distinguishing it from other musical groups of the time.

While no compositions in the score book itself have titles, only a very few in the band books have titles. Besides the usual national airs, such as *The Star Spangled Banner*, and *Hail, Columbia*, there is the ubiquitous *Home, Sweet Home*. Some other identified tunes include *Captain Smith Quick Step*, *Love Not Quick Step*, and *Quickstep No. 12* from *Eaton's Twelve Pieces of Harmony*, published in 1846. There are also arrangements of airs from the operas *Leonora*, *Norma*, *The Barber of Seville*, and *Lucia di Lammermoor*. These are all typical works played by bands of this period. The identification of other works is proceeding. Once all identifiable tunes have been named, the remainder of the music may be analyzed as possible original compositions by Grierson, and may be shown to exhibit a typically personal musical style.

In his autobiography written after retiring from military service, Grierson said he had long ago given up music entirely.<sup>19</sup> However, there is evidence of his continuing interest in music. Toward the end of his famous raid in May, 1863, he stopped at a plantation house in Mississippi. While his troops were resting there he played the piano for its occupants.<sup>20</sup> When at Fort Riley, Kansas, after the Civil War, he established a regimental band for his cavalry with funds contributed by both officers and enlisted men.<sup>21</sup> At Fort Sill, Oklahoma, he also established a band.<sup>22</sup> Today at Fort Davis, Texas, a solitary 2nd E-flat alto book is all that remains of the band he established there. In it is the name "William York, Tenth U.S. Cavalry," a black cavalry unit of which Grierson was commander.

Research has thus far established some of the facts associated with the musical career of Benjamin H. Grierson. While this career may be said to have ended prematurely with the onset of the Civil War, it is nevertheless certain that Grierson was a musician of importance in Illinois, the finest band leader in his area, and a composer of band music whose significance is only now being assessed. Benjamin H. Grierson was a man of remarkable musical achievement before becoming the military hero of the Civil War we remember today.

*Lavern Wagner teaches at Quincy College in Quincy, Illinois.*



## FOOTNOTES

1. An excellent account of this military operation: D. Alexander Brown, *Grierson's Raid* (Urbana: University of Illinois Press, 1954).
2. Henry Steele Commager (ed.), *The Blue and the Gray* (New York: Fairfax Press, 1982; reprint of 1950 ed.), Vol. II, 656-662. Grierson's official report of expedition.
3. Benjamin H. Grierson's unpublished autobiography, "The Lights and Shadows of Life," exists only in typescript at the Illinois State Historical Library, Springfield, Illinois. It apparently was in the process of revision at Grierson's death in 1911. Extending to over 800 pages, the autobiography covers the genealogy of his family, and his life from boyhood to the end of the Civil War. Grierson's military career after the Civil War is not included. Hereafter referred to as "autobiography." A recently published biography is: William H. Leckie and Shirley A. Leckie, *Unlikely Warriors: General Benjamin Grierson and His Family* (Norman: University of Oklahoma Press, 1984).
4. Grierson, autobiography, 46.
5. Grierson, autobiography, 48. Coca wood is cocuswood, formerly used for woodwind instruments, especially clarinets, which are now made of African blackwood.
6. Grierson, autobiography, 48-49.
7. Grierson, autobiography, 49.
8. Grierson, autobiography, 56.
9. Springfield (Ill.) State Register, June 25, 1852, page 2, column 1.
10. Grierson collection, Illinois State Historical Library, Springfield, Illinois. Letters of January 11, 1855 and January 15, 1855 are in box 1, folder 1.
11. Grierson, autobiography, 64-65.
12. Regarding his time in Meredosia, a pioneer vilage of this period, Grierson, autobiography, p. 70 says: "I have often wondered since, why I spent five years of my life in Meredosia; it is probable however, that the experience thus gained in sustaining what I deemed a just and righteous cause was absolutely necessary to enable me to put forth greater efforts in the memorable struggle which was so soon to follow."
13. Obituary in Jacksonville (Ill.) Daily Journal, pages 1 and 4. Omena, Michigan, where General Grierson died, is located in the western side of Michigan, on the peninsula north of Travers City.
14. Grierson, autobiogrphy, 63-64.
15. Grierson material is in cases at the visitors center, Fort Davis National Historic Site, Fort Davis, Texas.
16. Grierson collection, Illinois State Historical Library, Springfield, Illinois, boxes 19 and 20.
17. This volume of scores is bound with the name "Grierson" imprinted on the spine. It is located at Fort Davis National Historic Site, Fort Davis, Texas, in the music room of Grierson's restored home as post commander, center house in officer's row.
18. In his autobiography, p. 49, Grierson says he had given his instruments to his son, B.H. Grierson, Jr., "who bids fair to excel me in their use."
19. Grierson, autobiography, 49. Also p. 65.
20. Brown, *Grierson's Raid*, 215.
21. William H. Leckie, *The Buffalo Soldiers* (Norman: University of Oklahoma Press, 1967), 17.
22. Leckie, *The Buffalo Soldiers*, 50.

**NOTE:** Membership notices for the current year have already been sent out. If you have not received yours, please use the form below. If you have already paid your dues, please give this form to a colleague who is not yet a member of CBDNA.

**College Band Directors National Association  
MEMBERSHIP DUES STATEMENT**

Name (Please print) \_\_\_\_\_

Title or Position \_\_\_\_\_

School \_\_\_\_\_

School Address \_\_\_\_\_

Schol Phone (AC) \_\_\_\_\_ (Number) \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ ZIP \_\_\_\_\_

Home Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ ZIP \_\_\_\_\_

Home Phone (AC) \_\_\_\_\_ (Number) \_\_\_\_\_

**IMPORTANT—PLEASE CHECK ONE**

- This is a new membership
- This is a renewal and the information above is unchanged from previous listing
- This is a renewal but some or all of the information above is new

**MEMBERSHIP OPTIONS—PLEASE CHECK ONE**

- Active Membership** ..... \$40.00  
College/university band directors including associate and assistant directors or former college/university band directors now engaged in college/university music education, administration or related areas.
- Retired Active Membership** ..... \$ 10.00  
College/university band directors officially retired from any area listed under Active Membership.
- Professional Associate Membership** ..... \$35.00  
Director of a military service band, community band, secondary school band, etc.
- Music Industry Memebership** ..... \$50.00  
One member of the firm shall be designated as representative to the Association.
- Student Membership** ..... \$20.00  
Graduate or undergraduate who is seriously involved in band activities and development.
- Institutional Membership** ..... \$50.00  
Any school or institution actively supporting band activities and development. One individual shall represent the institution to the Association.
- Life Membership** ..... \$150.00  
Available to any active member at age 55.

Return To: Richard L. Floyd  
The University of Texas  
P.O. Box 8028  
Austin, TX 78713

**FOR OFFICE USE**  
1 2 3 4 5 6 7 8 9 10 11 12  
CK# \_\_\_\_\_  
SELECT CODE \_\_\_\_\_

MEMBERSHIP DUES STATEMENT

MEMBERSHIP DUES STATEMENT

Name, Title, Address, City, State, Zip, Home Phone (AC), (Number)

IMPORTANT - PLEASE CHECK ONE

- This is a new membership
This is a renewal and the information above is unchanged from previous listing
This is a renewal but some or all of the information above is new

MEMBERSHIP CATEGORY - PLEASE CHECK ONE

- Active Membership
Professional Associate Membership
Student Membership
Life Membership



Report

NON-PROFIT ORG. U.S. POSTAGE PAID Permit No. 506 Pittsburg, KS. 66762

Return To: Richard L. Floyd, The University of Texas, P.O. Box 4926, Austin, TX 78712