

A Comparative Study of Four American Professional Wind Bands

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Abstract

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This study compares the repertoire, business models, and philosophies of four American professional wind bands; Dallas Winds, Lone Star Wind Orchestra, San Diego Winds, and the Royal Hawaiian Band. For the purposes of this study, “professional” is defined as generating sufficient income to pay the performers.

The Royal Hawaiian Band is an outlier of professional wind bands because of its history and function. The other three bands perform two to nine concerts per season like the first American orchestras. For these young professional bands to achieve comparable success as current professional orchestras, they should make similar revolutionary leaps (not evolutionary steps) that early American orchestras made to guarantee their performers a full season of concerts, enough to provide a livable income.

To

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Acknowledgements

First, I would like to thank the chair of my committee, Professor Timothy Salzman, who graciously accepted me into the program and has taught me so much, both about the world of music and the world outside of music. I will be forever indebted. Thank you to Dr. David Rahbee for taking me on as a student of orchestral conducting, giving me the wonderful opportunity to conduct the UW Campus Philharmonia, and your help in preparing me for my recital. I always felt supported by you. Thank you to Dr. Steven Morrison for the all the fantastic classes I was able to be a part of, always expanding my brain and challenging my assumptions. Thank you as well for the penetrating questions that helped with my general exams. Thank you to Dr. Giselle Wyers who stepped in to complete the committee after Dr. Morrison's departure and for the wonderful insight you have given me.

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Finally, I would like to thank my parents and friends for their never-ending support. This dissertation caps off eight years of graduate schools, and five and a half degrees. While everyone else was getting married, having kids, buying homes and

getting promoted, I was back in school for grade twenty-eight. At one point in time, I noticed that almost every item of clothing I was wearing was a gift from my family and friends: shoes, socks, pants, shirt, jacket, coat, scarf, gloves, and watch. So, thank you to my parents Ben and Eva, my brother Roy, my sister Nat, for all the support through the years, flying me out to San Francisco or back home to Toronto for a mental reprieve. Thank you to my old friends Matt, Brent, Rachel, and Jen Lee, as well as newer friends picked up along the way: Jen Lang, Magdalena, Arielle, and Abbie. Finally, thanks to Max, Misty and Miki who always gave me a reason to laugh and to come home.

Preface

During my Ph.D. work in music education, it occurred to me that there exists a strange discrepancy in North America between the music learned in schools (mostly bands and choirs), and what is available for consumption in the “real world”: orchestras. Where and how did these professional string players receive their training? What happens to students studying euphonium and classical saxophone after college? Why are the proportions of bands to orchestras in schools not maintained from elementary school, through university, to the professional world?

While reflecting about the need for professional wind bands, I was simultaneously researching the history of the wind band and the century-long quest to gain greater recognition from the larger musical community (university colleagues, professional reviewers, etc.) through improvement in the quality of the repertoire. While the band world largely succeeded in winning the esteem of its academic peers

through a century of repertoire development, it remains largely unheard of in the larger music marketplace.

When Professor Frank Battisti came to Seattle to adjudicate for the Pacific Northwest Band Festival in 2018, I took him out for lunch as a gesture of thanks for connecting me with Professor Salzman and the University of Washington (UW) band program. Our conversation eventually led to discussing his efforts to invite professional music critics to university band concerts, and to first educate them by providing recordings before they attended concerts. While the mission succeeded in changing the perception about the quality of collegiate wind bands amongst those reviewers, it did little to spark a continued interest. People are not accustomed to engagement with collegiate level arts productions.

The creation and development of professional civic wind bands seems to be slowly solving this century long problem (Reynolds, 2019). However, the growth of these bands is sluggish or stagnant and there appears to be an insurmountable gap between their seasons of a few concerts a year compared to an average of over a hundred concerts a year by top American orchestras (see Figure 0-1: Average Performance Activity and Participation per Orchestra (2010-14) (Voss, Voss, Yair, & Lega, 2016) below).

Comparison of Performances

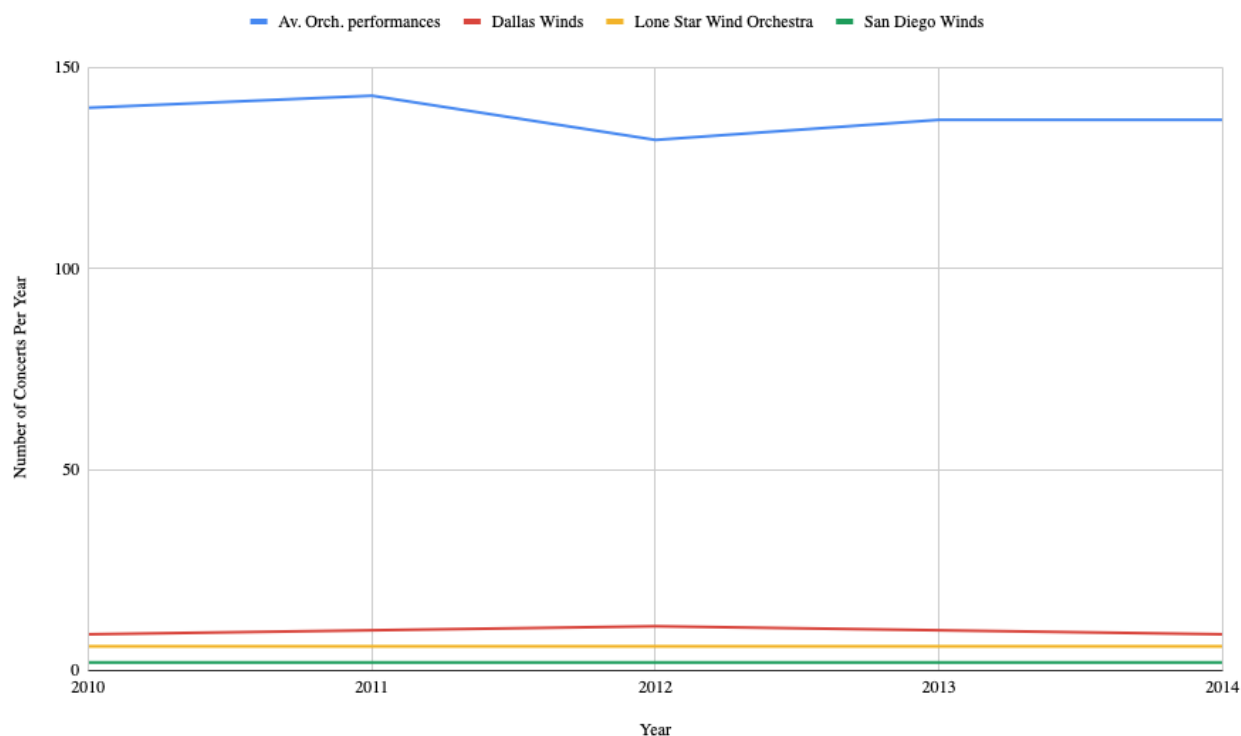


Figure 0-1: Average Performance Activity and Participation per Orchestra (2010-14) (Voss, Voss, Yair, & Lega, 2016)

This dissertation is not intended to deeply explore the rationale for professional civic wind bands in America. There are already others who argue this case. This research is intended to guide those already in the development of professional wind bands forward to reach the next level of commercial success.

Included is a brief survey of the evolution and current state of three American professional civic bands in contrast with the origins of the three oldest American professional orchestras. Both histories show a slow and evolutionary development in the early years but the professional orchestras suddenly exploded in their number of performances before the turn of the twentieth century.

A comparison of these early years of professional bands and orchestras will provide critical insight for the growing number of people endeavoring to start or develop their own professional wind bands, by showing them possible solutions to match the status of America's top professional orchestras.

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Chapter 1: Introduction - The Case for Professional Wind Bands

In the 1800s, wind bands grew out of the military band tradition and flourished in American civil life, with civic bands for every conceivable demographic: bands for women, bands for African Americans, and even bands for children. There were company bands for workers to play in after a day at the job, police bands and firefighter bands, and of course, proprietary bands such as the Gilmore Band, the Goldman Band, and the Sousa Band (Series, 1988).

By the 2000s, most of these civic bands financially collapsed with the Goldman Band being the last notable American civic band to disband in 2005 (Sisario, 2005). However, a new generation of professional wind bands has appeared (Lovebird Design, n.d.). The arrival of these bands was predicted, and desired, four years earlier by Gunther Schuller.

In a 1981 speech to the College Band Directors National Association, Gunther Schuller observed how band music had become too cloistered in the safe cocoon of

academia, preaching only to the converted. Beyond public school, bands mainly exist in universities, where professors and students put on concerts for each other without criticism or competition from outside of the band world. "The next step must be the establishment of professional wind ensembles and bands," he said. By competing in the marketplace, professional bands would find greater recognition and appreciation (Schuller, 1981).

Reflecting upon the differences between collegiate bands and professional orchestras, composer William Bolcom voiced appreciation for the willingness of bands to not only have new works performed, but to also have repeated performances of those works. It is the repetition of pieces that create the notion of a canon of works worthy to be re-examined and replayed. Without repetition each piece is considered equally random and equally disposable, which is why it is in the interests of composers like Bolcom to have their works performed more than once.

When considered with the fact that bands have an older tradition in America than orchestras, Bolcom mused about the creation of permanent bands across the country that could be populated with graduates of college band programs. With these permanent bands, composers would feel less competition with performances of standard repertoire (as they do in orchestras), where composers are often fighting for space against "long-dead rivals hundreds of years old." He considered this "an exciting prospect to contemplate" (Bolcom, 2009).

Composer and percussionist Michael Colgrass echoed Bolcom's sentiment about repeated performances, noting that band directors are just as interested in doing a second or third performance as a premiere. The quality (of many student wind ensembles) is of the highest caliber. Colgrass receives recordings of his compositions from collegiate ensembles and notes that they are often "better than those from professional symphony orchestras." By commissioning top composers and offering them novel opportunities to express themselves, wind bands simultaneously benefit by developing new audiences as they perform and record new music (Reynolds, 2019). Upon contemplation of the new generation of wind ensemble directors and their "resourceful and imaginative minds," Colgrass mused that "something just has to come of all this - and it will" (Colgrass, 2003).

Colgrass' observation about the higher level of achievement of college bands may likely be attributed to the greater number of rehearsals. Where professional orchestras may rehearse up to four times before a concert, college bands rehearse once or twice a week for months before concerts. John Corigliano also notes how the greater rehearsal time allows for the critical learning of new music, particularly when new systems of notation are needed to produce new sounds. The differences run deeper than the comparison of rehearsal minutes; he notes how all college band directors work with the composer to teach the music as intended in its creation, whereas many symphonic conductors do not. Corigliano describes how the culture of bands "delight in new repertory, new notations, and new techniques... the audience looks forward to a new

piece, and [band] lives on a healthy balance of old and new – just like orchestral music used to, albeit back in the day of the horse and carriage” (Corigliano, 2005).

In addition to being of benefit for composers, professional bands can also be a joy for professional instrumentalists who play for symphonic or pit orchestras, but whose first passion was band. This was how Dallas Winds was formed – to reclaim the original joy of playing from childhood.

San Diego Winds was formed for the benefit of young band students, providing an exemplar to inspire the new generation, but to also set a high standard of achievement. Across the country, there are countless students who could benefit from ensembles like San Diego Winds. The ubiquity of bands in North American schools since World War II logically implies the presence of generations of band students, young and old, amongst the populace.

Having enough qualified performers, involved audience members, and interested composers for the medium, the time seems ripe for the emergence of this second generation of professional wind bands. Whether these factors are sufficient for continued existence may be revealed in the trajectory of success or failure of the four wind bands studied in this dissertation.

Chapter 2: The Problem

In 2020, there are professional orchestras in most major cities but only a handful of professional wind bands in America. This is an inverse relationship of the prevalence of bands to orchestras in public music education programs. Through each stage of public education, there are more bands compared to orchestras but the difference between the two performing forces increases as students move through the system. Elementary school music education programs offered band 43% of the time compared to orchestra 25% of the time. In middle schools, the ratio of band to orchestra programs was 91%:41% and in high schools, the ratio was further exacerbated to 93%:36% (see Figures 2-A to 2-C below) (Give a Note Foundation, 2017). How can this inverted state of prevalence between the two performing forces be explained?



Figure 2-1 Music courses offered at elementary schools (Give a Note Foundation, 2017, p. 14)

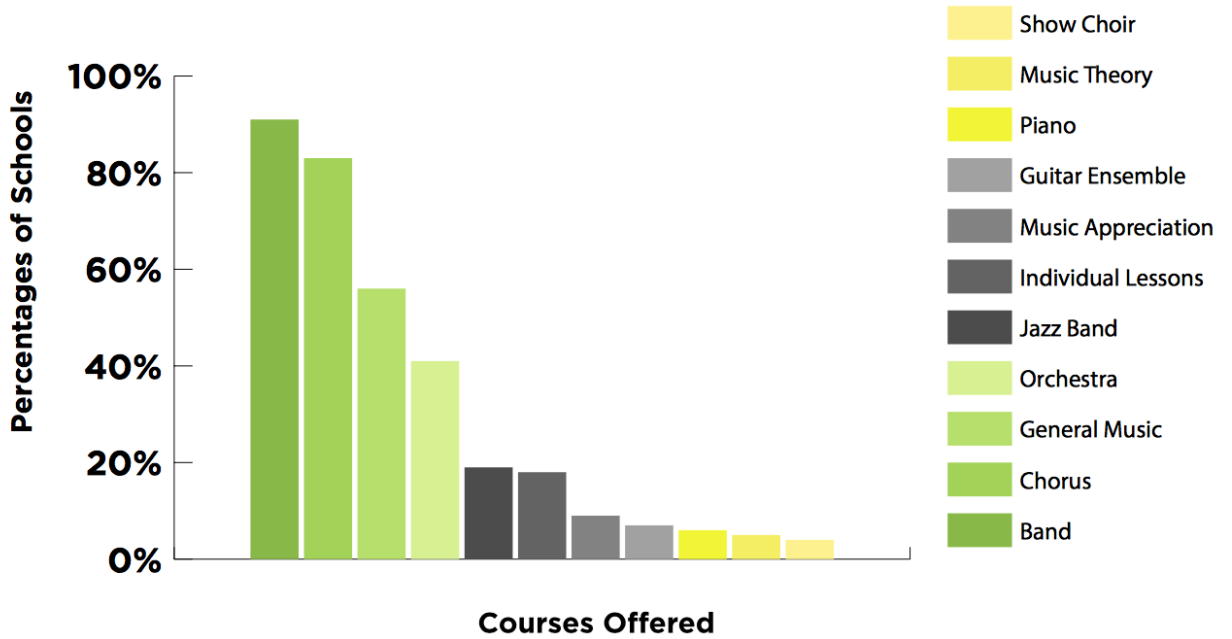


Figure 2-2 Music courses offered at middle schools (Give a Note Foundation, 2017, p. 15)

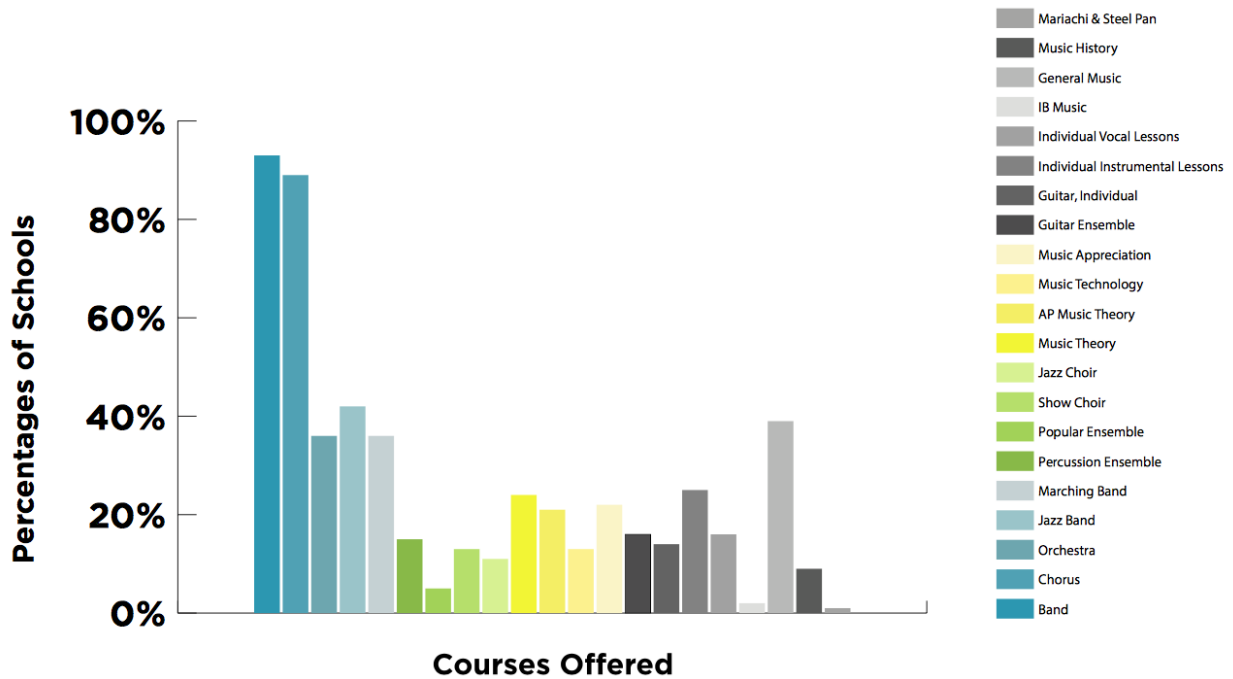


Figure 2-3 Music courses offered at high schools (Give a Note Foundation, 2017, p. 18)

How do bands gain in popularity through public school, greatly overshadowing their orchestral counterparts, only to have their relative popularity reversed past collegiate institutions? Is the source of the problem the repertoire performed by collegiate level wind bands?

Repertoire

- Does the repertoire of collegiate bands alienate the audience? Although there are few professional wind bands, there are a multitude of bands at the collegiate level. The repertoire that collegiate bands play often “high art”, complex, modern, and premieres. As educators, the focus is on the educational experience of the student players. It is important to note that these pieces are very different from the repertoire often chosen at the high school level, where popular music and audience accessibility are often considered to maintain participation in band (Wiggins, 2013).
- Are conductors programming for professional bands differently than for collegiate bands?
- Collegiate orchestras are trained to rehearse works that they are likely to be performing as professional musicians – works that are considered classics such as Beethoven and Brahms (College Orchestra Directors Association, 2019). Do collegiate wind bands consider the likelihood of the rehearsed works being performed as professional musicians?
- There is evidence that professional orchestras are turning to concerts of movie music and video game music to help fill auditoriums. This shift in attendance

implies that the audience is demanding music that they are already familiar with, rather than being exposed to unfamiliar music, whether they be premieres or traditional canonic works they have yet to become acquainted with (Burlingame, 2013). Is band repertoire inaccessible to potential audience members because it is unfamiliar to the public?

Sponsors

- What is the fundraising model of professional bands? Are there secrets to fundraising that are eluding professional bands? Are there business majors in charge of operations or are they being run by the conductors, who are primarily music majors with limited (if any) business experience?
- Is it the lack of funds that is slowing down the growth of the bands – funds to hire top musicians, rent performance spaces and marketing? What is the greatest expense for professional bands?

Quality of conductors and players

- Are the conductors experienced enough to attract top players? Are the players incentivized enough to join the professional band? Is this quality (or lack of quality, or the perception of a lack of quality) affecting sponsorship and excitement for the band?

To help understand the problem, this dissertation compares four of the more successful professional, civic wind bands in America currently in operation in hopes of

gleaning best practices that are common amongst them and seeing how they have contributed to the success of these organizations. The current state of these four bands are then compared to the early development of the most successful professional orchestras in America to determine where there are commonalities and where there are differences.

Chapter 3: Scope of Study

First, the word “professional” must be addressed to determine the scope of study. Without a clear definition, it would be tempting for some to argue that there are no such organizations as professional wind bands by defining “professional” to mean generating a living wage through that activity alone. The word is problematic when describing an activity that is commonly done by amateurs, such as playing video games or playing poker. There are of course, professional video game players and professional poker players. Also, by this definition an actor is not a professional actor until they no longer have need of supplementing their income with jobs outside of acting. This definition sets a standard that is much higher than the common use of the word “professional”.

With regards to self-described professional wind bands in America, these ensembles vary in their uses of the word. Some define themselves as professional because they are performing repertoire that is as difficult to perform as other professional classical ensembles. Some define themselves as professional because their players are paid in other musical contexts, making them “professional players.” Most self-proclaimed professional wind bands however, are comprised of volunteer members, and occasionally, members are even asked to contribute a membership fee for the right to participate.

The Merriam-Webster dictionary defines “professional” as:

1. a: of, relating to, or characteristic of a profession
b: engaged in one of the learned professions
c (1): characterized by or conforming to the technical or ethical standards of a profession
c (2) a: exhibiting a courteous, conscientious, and generally businesslike manner in the workplace
2. a: participating for gain or livelihood in an activity or field of endeavor often engaged in by amateurs (a professional golfer)
b: having a particular profession as a permanent career (a professional soldier)
c: engaged in by persons receiving financial return (professional football)
3. following a line of conduct as though it were a profession (a professional patriot)

(Merriam-Webster, Incorporated, 2018)

For the purposes of this study, the second definition would be most appropriate as this study is not describing the characteristics of the players (as per the first definition), nor a field of study, or a pattern of behavior (as per the third definition). When one is paid for their services, one is a professional.

Limiting the use of “professional” to mean only those ensembles that pay their players, the total field of ensembles considered were narrowed down to the following seven (details on the process to be elaborated on in Chapter 7): Liberty Wind Symphony, Dallas Winds, Florida Wind Band, Northern Appalachian Wind Symphony, San Diego Winds, Lone Star Wind Orchestra, and the Royal Hawaiian Band. When investigating the tax returns of these groups through ProPublica, three of them did not generate enough income to be reported. The remaining bands that generated sufficient income to warrant a tax report are Dallas Winds, Lone Star Wind Orchestra, San Diego Winds and Royal Hawaiian Band.

This study is restricted to these four bands because the other three do not yet have sufficient evidence of longevity as predicted by market success. As this study's definition of "professional" is based on participation for gain or livelihood, the degree of market success is particularly important.

Note: this study is restricted to professional civic bands and does not include the very rich tradition of American military bands. Potential studies could be on the history of American military bands or a comparison of American military bands against the military bands of another country. Perhaps a study on the federal government funding of military bands versus municipal funding of local orchestras or a comparison of military bands within America (Air Force vs. Army vs. Marine vs. Navy vs. Coast Guard). Through the author's extensive prior research on the history of wind bands, further detailed research on American military bands does not appear to be able to significantly aide the understanding of the new rise of civic wind bands in America. While certainly a subject worthy of further study, it falls outside the scope of this particular dissertation. As dissertations are extremely specific in nature, comparisons of contemporary wind bands against the oldest American professional orchestras is already a stretch of relevance.

Chapter 4: Sources of Information

The internet was a prominent source of information in the initial stage of research as professional wind bands are relatively new. There are limitations to the effectiveness of this source as it is possible for a professional band to exist but have minimal or no online presence at all. The author was aware of two paid wind ensembles in particular that existed at one point in time but found no evidence of continued existence online: Toronto Wind Orchestra which has a CD released by recording label NAXOS but no website, and Gotham Wind Symphony which has a Facebook group, the most recent post being from 2017.

Tax returns that each organization submitted were viewed via ProPublica. This information shows the general financial profile of each ensemble. From these, four professional American wind bands were chosen: Dallas Winds, Lone Star Wind Orchestra, Royal Hawaiian Band, and San Diego Winds.

I interviewed conductors of each band, as well as one board member or founder of each organization as recommended by the respective conductors. In the case of Royal Hawaiian Band, I contacted Steven Agasa, one of the players, because contact with the organization was difficult to coordinate. In the end, Royal Hawaiian Band decided that they would not voluntarily participate in the study.

Below are the ensembles and their respective conductors and members contacted for this dissertation.

Dallas Winds

Jerry Junkin, Artistic Director

Kim Campbell, Founder and Executive Director

Lone Star Wind Orchestra

Eugene Migliaro Corporon, Music Director

Chris Tucker, Founder

Royal Hawaiian Band

Clark Bright, Bandmaster

Steven Agasa, Clarinet

San Diego Winds

Gregg I. Hanson, Artistic Director and Conductor

James Sepulvado, President

Chapter 5: Methodology

The initial survey of professional bands was conducted by searching Google for variations of “professional” and “concert band” or “wind band”. Committee Chair Timothy Salzman provided a few possible avenues of exploration, as did Timothy Reynish, a leading authority on wind bands around the world. Research was restricted to American bands due to the difficulty encountered in trying to locate and translate foreign web pages as well as subsequent interviews that could also require translation. Studies on foreign professional bands can be reserved for future research.

Many bands defined themselves as “professional” differently. These were then sorted into categories, primarily examining whether the bands paid their players or not. Organizations were reached through their contact forms on their web pages or e-mailed directly when e-mail addresses were provided. Seven organizations who paid their players were found.

After researching these seven organizations on ProPublica, it was found that three of the seven organizations did not generate sufficient revenue to require filing tax documents with the government. This was interpreted to mean that the organizations were still in their relative infancy with regards to commercial success (not chronological existence) and would require more time to determine if their business model was successful or not, though it could be argued that the longer an ensemble has been in existence without commercial success, the more evidence there is of an unsuccessful

business model. With consideration for commercial success, the study was therefore focused on four groups: Dallas Winds, Lone Star Wind Orchestra, Royal Hawaiian Band, and San Diego Winds.

Conductors of each of these four groups were interviewed, as well as a board member of each organization, as recommended by the conductors, with questions about their business models and philosophies. Royal Hawaiian Band was an exception in that there was not a board member listed, although the tax forms indicated two possible people of interest: the president and treasurer. Contact with the conductor Clark Bright was extremely difficult. In lieu of trying to contact the board members, Steven Agasa, a clarinet player in the band, was reached.

Chapter 6: A Brief History on the Development of Professional American Orchestras

As mentioned in Chapter 3, it has been argued that there are no professional American wind bands if one uses the definition of “professional” as the ability for players to earn enough money to financially provide for their family without assistance from other sources of income. To support that argument, the six-digit salaries of the top orchestral musicians (below) are used as contrasting evidence of what a professional musician should earn.

Average Salary of the 20 Top Orchestras, 2011-2012 Season

Chicago Symphony Orchestra	\$144,040
Los Angeles Philharmonic	\$143,260
San Francisco Symphony	\$141,700
New York Philharmonic	\$134,940
Boston Symphony Orchestra	\$132,028
National Symphony	\$126,984
Cleveland Orchestra	\$120,120
Minnesota Orchestra	\$111,566
Philadelphia Orchestra	\$108,750
Pittsburg Symphony	\$100,110
Cincinnati Symphony	\$96,730
Dallas Symphony	\$90,814
Houston Symphony	\$82,160
Atlanta	\$81,640
St. Louis Symphony	\$80,680 (43-week season)
Detroit Symphony	\$79,000 (40-week season)
Indianapolis Symphony	\$78,000
Baltimore Symphony	\$65,000
Utah Symphony	\$59,000
San Diego Symphony	\$57,708 (42-week season)

***base pay for musicians (principals and veteran musicians earn more). All salaries are based on a 52-week season (Star Tribune, 2018)**

Table 6-1: Average salary of the 20 top orchestras, 2011 - 2012 season

It is unfair to compare the tremendous success of America's top orchestras, earned after a century and a half of struggle, against the early stages of this revival of professional wind bands. While it is tempting to argue that the Dallas Winds have been in existence for about thirty-five years and therefore have had plenty of time to demonstrate success, it is helpful to remember that the New York Philharmonic also languished as a semi-professional ensemble for about thirty years before a dramatic turn of events occurred. In the development of American professional orchestras, living wages came not in graduate evolution but in a dramatic revolution.

[The First Orchestras](#)

In the first half of the nineteenth century, only a few American cities (New York, Philadelphia, and Boston) had enough resident musicians to put together orchestras of any significant size. Professional players could be found playing in the pit for spoken theater, opera orchestra, dances, and religious concerts at church. Many of the first orchestras were closely associated with opera companies, choirs, and oratorio societies (like the Handel and Haydn Society in Boston) as audiences were still unappreciative of instrumental music.

When a touring opera or vaudeville company arrived in America, musicians would be hired to fill out the ensemble. Alternately, they would organize themselves into ensembles as profit-sharing cooperatives to present symphony concerts when they wanted to play symphonic repertory.

Sometimes amateur ensembles would be reinforced with professionals, such as the Georgetown Amateur Orchestra, or conductors would organize a series as an entrepreneurial venture, paying the players from subscriptions and ticket sales. Typically, these ensembles or concert series would be formed and succeed for a few years before collapsing from economic stress or internal disagreements. They would reform a few years later, but permanent orchestras as a construct were always elusive. Demand had always been present but not enough to justify economic security (Spitzer, *The ubiquity and diversity of nineteenth-century American orchestras*, 2012; Grant & Hettinger, 1940).

The increase in European immigration and the symphonic expertise imported helped create the first orchestras. The early orchestras in America performed approximately five to eight concerts per season, and the players either played voluntarily or even paid membership to be a part of the group, like some of the rising generation of wind ensembles in 2020.

Major Permanent Orchestras and Dates of Origin

New York Philharmonic ¹	1842
Symphony Society of New York ¹	1878
St. Louis Symphony Orchestra	1880
Boston Symphony Orchestra	1881
Chicago Symphony Orchestra	1891
Cincinnati Symphony Orchestra	1895
Philadelphia Orchestra	1900
Minneapolis Symphony Orchestra	1903
San Francisco Symphony Orchestra	1909
Cleveland Orchestra	1918
Detroit Symphony Orchestra	1919
Philharmonic Orchestra of Los Angeles ²	1919

Pittsburg Symphony Orchestra ³	1926
Rochester Civic-Philharmonic Orchestra	1929
Indianapolis Symphony Orchestra	1930
National Symphony Orchestra, Washington, D.C.	1931
Kansas City Philharmonic Orchestra	1933

Table 6-2: Major orchestras and dates of origin (Grant & Hettinger, 1940)

¹ In 1928, the New York Philharmonic Society and the Symphony Society of New York were merged.

² Replacing the Los Angeles Symphony Orchestra, founded 1897

³ Was preceded by an orchestra founded in 1895 and disbanded in 1910, considered to be one of the important orchestras of its time.

[The New York Philharmonic](#)

The New York Philharmonic was the first professional orchestra in America, originally founded in 1842 as the Philharmonic Society of New York, which functioned as a cooperative orchestra run by the players themselves. For the first sixteen seasons it would perform an average of four concerts, followed by nine seasons of five concerts. In 1869, twenty-seven years after its founding, the orchestra increased its season from five to six concerts (New York Philharmonic, 2020).

This slow, gradual development is mirrored by the revival of professional wind bands in America. As such, it would be helpful to compare the history of the NYP with the current slate of professional wind bands before returning to explore the unpredictable explosion of American professional orchestras in Chapter 12.

Chapter 7: The Current State of Professional Wind Bands

There has been a rebirth of interest in establishing professional bands in America, but compared to the history of American symphony orchestras, the movement is still in its relative infancy. In the context of professional bands worldwide, although there have been more bands established in America, some international bands have longer histories, with Tokyo Kosei Wind Orchestra having been established in 1960, Osaka Shion Wind Orchestra in 1923, and Swedish Wind Ensemble in 1906. The oldest American band considered in this study is the outlier, Royal Hawaiian Band, established in 1836 (Royal Hawaiian Band, n.d.; Tokyo Kosei Wind Orchestra, 2017; Osaka Shion Wind, 2018; Musikaliska, n.d.).

Given the developmental stage American professional wind bands are in, they vary in their definition of “professional”, with some able to pay their players, many not, and one requiring members to pay a membership fee, as mentioned in Chapter 3. Below is a list of *many* professional bands in America and the rest of the world. Please note that the list is *not* intended to be completely exhaustive as new ensembles have been formed in the midst of this research, and others slowly develop their Search Engine Optimization, allowing them to be discovered without an exact search query.

The following bands are currently paying their players for service:

Dallas Winds (Lovebird Design, n.d.)

Florida Wind Band (Mind's Eye Presentations, Inc., n.d.)

Liberty Wind Symphony (Liberty Wind Symphony, n.d.)

Lone Star Wind Orchestra (Lone Star Wind Orchestra, 2018)

New Sousa Band (Myers, 2009)

North Appalachian Wind Orchestra (Northern Appalachian Wind Symphony, 2016)

Royal Hawaiian Band (Royal Hawaiian Band, n.d.)

San Diego Winds (San Diego Winds, 2017)

The following band is comprised of “professional musicians”, meaning that they are paid for their musical services in *other* organizations:

Miami Wind Symphony (Miami Wind Symphony, 2017)

The following bands consider themselves professional because they play music of professional level difficulty, or at the professional standard, but the players play voluntarily.

Philadelphia Wind Symphony (The Philadelphia Wind Symphony, 2015)

San Francisco Wind Ensemble (San Francisco Wind Ensemble, 2014)

The following band considers itself professional because they play music of professional level difficulty, or at the professional standard, but require their members to pay a membership fee.

Encore Wind Ensemble (Encore Wind Ensemble, n.d.)

Tara Winds (Tara Winds, 2018)

The following bands consider themselves professional but have not responded to inquiries about their payment of players.

Concordia Santa Fe (Concordia Santa Fe, Inc., 2018)

Julien Winds (The Julien Winds, 2017)

Tempe Winds (Tempe Winds, 2018)

Vento Winds (Vento Winds, n.d.)

Wisconsin Wind Orchestra (Wisconsin Wind Orchestra, n.d.)

The following are just *some* international professional wind bands:

Amsterdam Wind Orchestra, Netherlands (Amsterdam Wind Orchestra, n.d.)

Barcelona Municipal Band, Spain (Barcelona Municipal Band, 2018)

Banda Municipal de Música de Bilbao, Spain (Bilbao Musika, 2017)

Beijing Wind Orchestra, China (Beijing Wind Orchestra, 2018)

Göteborg Wind Orchestra, Sweden (Home, n.d.)

Hiroshima Wind Orchestra, Japan (Hiroshima Wind Orchestra, 2018)

Madrid Banda Sinfónica Municipal, Spain (Ayuntamiento de Madrid, 2018)

Naniwa Wind Ensemble, Japan (Naniwa Wind Ensemble, n.d.)

Osaka Shion Wind Orchestra, Japan (Osaka Shion Wind , 2018)

Östgöta Blåsarsymfoniker, Sweden (Östgötamusiken, n.d.)

Shanghai Municipal Orchestra (Pang, n.d.)

Swedish Wind Ensemble, Sweden (Musikaliska, n.d.)

Tokyo Kosei Wind Orchestra, Japan (Tokyo Kosei Wind Orchestra, 2017)

Of all the professional wind bands, this study compares the top four American professional wind bands in hopes of gleaning some insight about what allows them to be more successful than the others (as explained in Chapter 5:31).

Chapter 8: Dallas Winds

History of the Organization

Dallas Winds, originally formed as the Dallas Wind Symphony, is a professional wind band in Dallas, Texas. Of the bands studied it is the second oldest, but perhaps the most financially successful (with exception of the government sponsored Royal Hawaiian Band), generating over a million dollars in total revenue and a net income of over \$200,000 in 2015 (Campbell, 2018; Lovebird Design, n.d.).

It was founded in 1985 by Kim Campbell and the late Howard Dunn. Campbell was a professional trombonist for eighteen years, performing regularly with the symphony, ballet, and opera orchestras in Dallas, Fort Worth and Mexico City. Dunn taught music at Lake Highlands High School, Richardson High School, Skyline Learning Center, Southern Methodist University, and served as an arts administrator for the Dallas Independent School District. He also served as a clinician and adjudicator throughout Texas and across the country (Lovebird Design, n.d.).

Dallas Winds was originally formed as a reading band to allow local professional freelance musicians to play challenging wind ensemble music like they had in high school and college. Though there was no original intent of performing a concert or to continue beyond the summer, the Saturday morning reading sessions eventually did lead to performances. Their first concert was in a five-hundred-seat hall, and the hall was half filled (Campbell, Dissertation on professional bands, 2018).

The audiences grew slowly in the first five years, but a formal concert season was established at the Morton H. Meyerson Symphony Center in 1990 (two-thousand seats), and interest began to rapidly accelerate. Campbell attributes this to the novelty of the brand-new and superior hall. The hall was designed by famous architect I.M. Pei and had just opened the year before (Campbell, 2018; Lovebird Design, n.d.). In 1995, the City of Dallas granted Dallas Winds use of the historic Fair Park Bandshell as a venue for summer outdoor concerts and as an administrative office.

Founder Howard Dunn served as conductor until his death in 1991 and Jerry Junkin was named as the next conductor in 1993. Frederick Fennell served as principal guest conductor from the mid-1990s until his death in 2004. Other prominent guest conductors are often invited, such as Timothy Reynish, who led the 2008-2009 season finale. David Kehler served as the associate conductor of Dallas Winds from 2001 through 2009 (Spotify, n.d.).

The band has fifty members and plays a wide range of repertoire, from the classics of the American town band to modern twenty-first-century wind ensemble commissions. It also has twenty highly acclaimed CDs, mainly on the Reference Recordings label under conductors Dunn, Fennell, and Junkin, three of which received Grammy nominations. The album *Trittico* was named Best Classical Album of 1994 by the National Association of Independent Record Distributors; *Arnold for Band* was nominated for the same award a year later. Dallas Winds has sold over one hundred thousand copies of their recordings.

Dallas Winds performs nine concerts a year and can also be heard regularly on National Public Radio on the syndicated show *Performance Today*, through streaming services such as Spotify, and on tours. The band gave a command performance for Her Majesty Queen Elizabeth II in March 1991.

[Biography of the Conductor](#)

Jerry Junkin was born in Victoria, Texas on August 2, 1956 to a musical household. His father Fred played in a Navy band in 1945 and after the war directed a few bands before moving to Victoria. He was a high school band director for twenty-eight years so Jerry was always hearing music, whether it be at the breakfast table or from one of many regional musicians frequently passing through their home (Rodriguez, 2011).

After graduating from Victoria High School in 1974, Junkin pursued a degree in music at the University of Texas at Austin and was immediately named Assistant Director of Bands upon graduation in 1978. He served on the faculties of the University of Michigan and the University of South Florida before returning to his alma mater. The 2017-2018 year marked his thirtieth year on the faculty of UT Austin where he holds the Vincent R. and Jane D. DiNino Chair for the Director of Bands. That was also his twenty-fifth season as Artistic Director and Conductor of Dallas Winds. Junkin has also served as Music Director and Conductor of the Hong Kong Wind Philharmonia since 2003 and has been the Principal Guest Conductor of the Senzoku Gakuen College of

Music Wind Symphony in Tokyo since 2007. He also makes guest appearances with the Tokyo Kosei Wind Orchestra and the Taipei Symphonic Winds.

Jerry Junkin has won numerous awards, including the Grainger Medallion by the International Percy Grainger Society in 2005, Texas Bandmaster of the Year, and the Medal of Honor by the Midwest International Band and Orchestra Clinic. He has also received numerous career awards from the musical fraternities of Kappa Kappa Psi and Phi Beta Mu.

Over thirty compact disc recordings have been released under his name for the Reference, Klavier, and Naxos labels, and his performances have garnered the praises of notable composers such as John Corigliano, David Del Tredici, Gunther Schuller, Karel Husa, William Kraft, Jacob Druckman, and Michael Colgrass. The New York Times named his recording *Bells for Stokowski* one of the best classical CDs of 2004 (Oestreich, 2004).

Junkin has served as President of the Big XII Band Director's Association, is a member of the Board of Directors of the John Philip Sousa Foundation, and is Past-President of both the American Bandmasters Association, and the College Band Directors National Association.

A passionate advocate of public-school music education, Junkin has conducted All-State bands and festivals in forty-eight states and on five continents. His summers are spent in residency at the famous Interlochen Arts Camp in Michigan, as well as

participating in major music festivals throughout the world (Lovebird Design, n.d.; College of Fine Arts, The University of Texas at Austin, 2018).

Repertoire

Given the needs of the performers and audience members of collegiate versus professional wind band concerts, conductors of this study were asked if programming for the two ensemble types is different. When asked about this, Jerry Junkin emphasized that “it IS different”. He explained that while “any rational person” would think to replicate the programs to save time, the functions of the concerts are different because of the two locales (Austin versus Dallas).

At the University of Texas-Austin where he teaches, Junkin feels the freedom to program “any off the wall combination of pieces”. He once had a concert at midnight with everyone sitting on a rug. In Dallas however, he feels the need to keep in mind the concert ticket subscribers and other “money paying clientele”. The Dallas Winds’ marketing department also requests some sort of thematic program to help advertise the concerts (Junkin, 2018).

Executive Director and Founder Kim Campbell noted that repertoire can have a significant impact on ticket sales as well as seasonal performances, citing how many small ballet companies earn most their ticket sales through performances of The Nutcracker. For Dallas Winds, the equivalent are their Christmas and July Fourth concerts. Alternately, a program of entirely John Williams’ movie music will sell better

than a program of wind band classics by Grainger, Hindemith, and Nelhybel (Campbell, Dissertation on professional bands, 2018).

Between UT Austin and Dallas Winds, Junkin says there is not much overlap in programming of repertoire.

When asked about premieres and which ensembles perform them, Junkin said that it is usually the UT Austin Wind Ensemble that premieres new commissions because it has more access to money. Dallas Winds sometimes premieres pieces as part of a consortium; they will soon premiere a forty-five-minute piece that was written for free, “the best price” as Junkin jokes, an opportunity Dallas Winds could not turn down.

With regards to whether the players of Dallas Winds have a preference about repertoire performed, Junkin says “no, they just like to play.” The group is in its thirty-second year, and some players have been there from the beginning, with people flying in from Louisiana and Baltimore to perform (Junkin, 2018). The love of playing is the main motivator, as is noted in the interview with Kim Campbell, the Executive Director and Founder.

Past Repertoire

Below is a sample of past repertoire programmed for Dallas Winds. Two concerts of note are the Christmas concert and the one featuring the music of John Williams, both heavily featuring music that is probably very familiar to the audience. The remainder are highly regarded band pieces that could just as likely be found at a UT Austin Wind Ensemble concert.

<i>Four Scottish Dances</i>	Malcolm Arnold
<i>Under the Double Eagle</i>	Josef Franz Wagner
<i>Lontano: Symphony for Band</i>	Michael Martin
<i>Reflections on the Mississippi</i>	Michael Daugherty
<i>The Gallant Seventh (encore)</i>	John Phillip Sousa

Table 8-1: Tuesday, September 19, 2018, "Reflections on the Mississippi"

<i>Overture to Colas Breugnon</i>	Dmitri Kabalevsky
<i>October</i>	Eric Whitacre
<i>First Suite in Eb for Military Band</i>	Gustav Holst
<i>We Will Always Share the Stars</i>	John Wesley Gibson
<i>1812 Overture</i>	Pytor Ilyich Tchaikovsky
<i>Belle of Chicago (encore)</i>	John Phillip Sousa

Table 8-2: Tuesday, October 17, 2017, "October Overture"

<i>Savannah River Holiday</i>	Ron Nelson
<i>Concerto for Soprano Saxophone</i>	John Mackey
<i>Symphony No. 4</i>	David Maslanka

Table 8-3: Tuesday, November 14, 2017, "Maslanka's Symphony No. 4"

<i>Angelic Fanfare</i>	John Wesley Gibson
<i>Jingle Bells</i>	Morton Gould
<i>The First Noel</i>	Arr. Arthur Harris
<i>Deck the Halls</i>	Arr. Arthur Harris
<i>I'll Be Home for Christmas</i>	Irving Berlin/arr. Brian Shaw
<i>God Rest Ye Merry, Gentlemen</i>	Arr. Arthur Harris
<i>Minor Alterations: Christmas Through the Looking Glass</i>	David Lovrien
<i>We Three Kings</i>	Arr. John Wasson
<i>The Christmas Song</i>	Mel Tormé/arr. Biondi
<i>Greensleeves</i>	Alfred Reed
<i>Fantasia on the Dargason</i>	Gustav Holst
<i>Christmas Sing Along</i>	
<i>A Christmas Festival</i>	Leroy Anderson

Table 8-4: Tuesday, December 19, 2017, "Christmas at the Meyerson"

<i>Capriccio Espagnol</i>	Rimsky-Korsakov
<i>Concerto for Trumpet</i>	Alexander Arutunian
<i>Picture Studies</i>	Adam Schoenberg

Table 8-5: Tuesday, January 16, 2018, "Picture Studies"

<i>American Salute</i>	Morton Gould
<i>The Girl with the Flaxen Hair</i>	Claude Debussy
<i>Marche Joyeuse</i>	Emmanuel Chabrier
<i>Theme from Schindler's List</i>	John Williams

<i>Molly on the Shore</i>	Percy Grainger
<i>Symphony No. 2 (Finale)</i>	Frank Ticheli
<i>Fanfare and Allegro</i>	J. Clifton Williams
<i>March: The BSO Forever</i>	Leonard Bernstein
<i>Antique Violences: Concerto for Trumpet</i>	John Mackey

Table 8-6: Tuesday, February 27, 2018, "Band Blockbusters"

<i>Antique Violences: Concerto for Trumpet</i>	John Mackey
<i>March: The BSO Forever</i>	Leonard Bernstein
<i>American Salute</i>	Morton Gould
<i>Molly on the Shore</i>	Percy Grainger
<i>Symphony No. 2 (Finale)</i>	Frank Ticheli

Table 8-7: Thursday, March 8, 2018, "American Bandmasters Association"

<i>Summon the Heroes</i>	John Williams
<i>Wide Receiver (NBC football)</i>	John Williams
<i>The Patriot</i>	John Williams
<i>Flight to Neverland, from Hook</i>	John Williams
<i>Viktor's Tale, from The Terminal</i>	John Williams
<i>Harry's Wondrous World, from Harry Potter</i>	John Williams
<i>For NY (for Leonard Bernstein's 70th Birthday)</i>	John Williams
<i>Scherzo for Motorcycle and Band, from Indiana Jones and the Last Crusade</i>	John Williams
<i>Far and Away</i>	John Williams
<i>Escapades (from Catch Me If You Can)</i>	John Williams

Table 8-8: Tuesday, March 27, 2018, "The Last Jedi: The Music of John Williams"

<i>Crown Imperial</i>	William Walton
<i>Symphony for Organ and Wind Ensemble</i>	Andrew Boss
<i>Invisible Cities</i>	Dinuk Wijeratne

Table 8-9: Tuesday, April 17, 2018, "Pipes and Drums"

(Lovebird Design, n.d.)

The Business Model

Kim Campbell is the Executive Director and Founder of the Dallas Winds, and Jerry Junkin suggested that Campbell would be the best person to ask with regards to business questions. Junkin noted how many other new wind ensembles have sought

Campbell's advice, but many did not heed him and suffered for it; specifically, they grew too quickly, outpacing the monetary and human resources available (Campbell, re: dissertation on professional bands, 2018).

When I asked Kim Campbell about what advice he offered for budding professional bands, he started with the disclaimer that what worked in Dallas may not work in another situation, and that it had become "policy to strongly discourage folks who want to form a professional wind band". The reasoning was that to succeed in the venture, individuals would need to have ambition, drive, and dedication to not only create something from nothing, but to also sustain the organization through impending hardship. He does not want to create the false impression that professional wind bands are easy to start and maintain.

One piece of advice that Campbell has emphasized is to avoid paying anyone until the group has established itself and has a sense of identity, "what it wants to be and where it wants to go." According to Campbell, many new bands raise only enough funds to cover the expenses of hall rental, printing programs, and paying the players a small sum with the hope that the ticket sales are sufficient to cover shortfalls, with some money left over for the next concert. That model rarely works, because even the most established performing arts organizations in America rarely cover 50% of their overhead through ticket sales. The remainder are raised through sponsorships, donations, and grants.

Dallas Winds began paying its players in 1990, five years after their founding, and it was an amount so small that it was basically gas money. Despite being able to increase the pay very slowly over time, Campbell is convinced that most players are part of the group for the love of playing. There are currently forty-nine players making about \$4,000 - \$5,000 per year, and a scale exists for section players. Principal players are paid slightly more, and seniority is not factored. Musician fees and staff salaries make up the largest expense items, followed by hall rental fees and advertising costs.

The Artistic Director is paid approximately the same amount that a leading college band director would for a guest conducting opportunity fee (several hundreds of dollars) (West Central Missouri Music Educators Association, 2020). Transportation, hotel and meals are also covered for the Artistic Director.

The largest sources of income for Dallas Winds are individual donors, with about four-hundred and fifty households contributing an average of \$100 each ranging from \$5 to \$10,000. Ticket sales for the 2017-2018 season brought in \$531,000 and grants from foundations and the local government brought in \$262,000. This amount can vary by 30% from year to year (Campbell, Dissertation on professional bands, 2018). There are eight to ten corporate sponsors who usually offer in-kind services. The 2017-2018 season brought in \$36,000 from corporate sponsors.

When asked how he attracts donors, Campbell noted that "people give to people," that obtaining contributions from individuals is all about making friends and building relationships. "Fundraising," as Campbell puts it, began in June of 1985, just

before their first concert in August of 1985. He added that there are many reasons for giving, but usually it is the ability of the cause to resonate with the donor. A compelling story can illustrate how a cause that the group is supporting makes the world a better place. For example, how the youth education programs help the community, or how the concerts and recordings provide a release from the daily grind. Donations are solicited at every concert, and simple newsletters are mailed out. This continued effort is necessary to maintain the relationship with the donors.

Dallas Winds also host a Wind Band Festival and a Band Camp. Both efforts have their own contained budgets, but despite the large amount of work required, they are quite important to developing ongoing relationships. The deep involvement in youth education, from the band festival, band camp, to concerts for Dallas Independent School District fifth graders, support the idea that every dollar given by a donor helps all causes associated with Dallas Winds.

Future steps identified by the band include the development of a succession strategy for the Executive Director, and at some further point in the future, the Artistic Director. Some of the long-time performers of the group have also begun retiring, so recruiting incoming musicians has also become a priority. The biggest challenge has been to stabilize finances and develop new sources of revenue.

The ensemble peaked in terms of season ticket sales in the 1999-2000 season with a thousand-and-one-hundred season ticket holders, but this has been steadily declining with only about four-hundred season ticket holders in 2018. Ruling out consistent

repertoire programming as the reasoning and the quality of the ensemble (it plays better now than it ever has, according to Campbell), Campbell attributes the decline to the diminishing season tickets as relatively common across all performing arts organizations in the country. The availability of many more leisure activities has allowed audiences to become more selective about where and how to spend their time and money; people like to purchase individual concert tickets, and decide at the last moment (Campbell, Dissertation on professional bands, 2018).

To compensate, group sales to school bands have helped Dallas Winds make up the difference, but the problem is that one-hundred subscription tickets used to translate into fifty committed households, whereas one-hundred tickets to a *school* only translates to a relationship with a single band director, meaning fewer potential donors (Campbell, re: dissertation on professional bands, 2018).

Chapter 9: Lone Star Wind Orchestra

History of the Organization

Lone Star Wind Orchestra (LSWO) is a relatively new professional wind band, founded in April 2006 by accomplished psychologist Barry Knezek, composer Christopher Tucker, and his partner Robert Clark. The three had been playing in various groups in the Dallas area (such as the Victoria Symphony, Texas Wind Symphony and Wichita Falls Symphony Orchestra) and decided they wanted to start a different kind of group, one that had less commercial push and was more player centered. Particularly, they favored a rotational system rather than the traditional determined principal chair/first chair/second chair seat assignments. In their new system, should a principal be absent, the next chair in line would take over, and that second person would be replaced by a substitute. Payment of players is also equal (Corporon, 2018).

The band “partners with its musicians, patrons and audience to provide a world-class musical contribution to the cultural life of the North Texas community with opportunities for artistic growth through creative programming, excellence in performance, community collaboration and educational outreach”. The community connection is a major focus with some concerts being held to benefit advocates of

children, or even the Society for the Prevention of Cruelty to Animals (SPCA) where dogs are allowed in the lobby (Lone Star Wind Orchestra, 2018; Corporon, 2018).

Like Dallas Winds, LSWO is also financially solvent, generating over \$200,000 in total revenue, with a net income of \$38,000 in 2015 (Pro Publica Inc., n.d.). Although the group performs classical transcriptions, chamber music, and contemporary wind band literature, there is a concerted effort to help expand the repertoire of contemporary wind band literature through the commissioning of new works.

The group had its debut performance at the Morton H. Meyerson Symphony Center in Dallas on September 27, 2006. They recorded their first CD in June 2007 for NAXOS under the direction of Eugene Migliaro Corporon, the current Music Director and Conductor who assumed the position in July 2008.

As a cornerstone of Lone Star Wind Orchestra's outreach programs, the LSWO Youth Winds was established in the Spring of 2010, and later renamed Lone Star Youth Winds in 2014. This ensemble is made of eighty players and is an auditioned group that requires tuition for participation. The inaugural group featured students from twenty-two local high schools. In later years, the group has been comprised of as many as thirty-five schools, but averages around twenty-eight schools. The Lone Star Kids Program, an outreach program designed to bring professional musicians to present to artistically underserved students, is partnered with St. Philip's School and Community Center. It offers at-risk students the opportunity to have a deep, arts-immersive

experience at a Lone Star Wind Orchestra concert for free, touring the facilities, attending a pre-concert talk and interacting with the guest artists and educators.

LSWO sponsors three educational scholarships: The Jack Stewart Memorial Scholarship, the Music Changing Lives Scholarship for graduating high school students pursuing a higher education, and the Alice and Henry Reeves Memorial Scholarship. These range from \$1,000 - \$1,500. Since 2008 and ongoing, the LSWO has awarded \$28,000 in educational scholarships to twenty-six student musicians (Lone Star Wind Orchestra, 2018; Naxos Digital Services Ltd., 2018)

[Biography of the Conductor](#)

Eugene Migliaro Corporon graduated from California State University, Long Beach (BA), and Claremont Graduate University (MM) (California State University Long Beach, 2020). His career started as an instrumental teacher at Mount Miguel High School in Spring Valley, California in 1969. Two years later, he made the jump to collegiate conducting, holding positions at California State University - Fullerton College, the University of Wisconsin, the University of Northern Colorado, Michigan State University, the Cincinnati College-Conservatory of Music, and finally at the University of North Texas where he is a Regents Professor of Music, conducting the Wind Symphony and overseeing graduate students in wind conducting.

Corporon's ensembles have performed at the Midwest International Band and Orchestra Clinic, the Southwestern Music Educators National Conference, the Texas

Music Educators Association Clinic/Convention, the Texas Bandmasters Association Convention/Clinic, the International Trumpet Guild Conference, the International Clarinet Society Convention, the North American Saxophone Alliance Conference, the Percussive Arts Society International Convention, the National Wind Ensemble Conference, the College Band Directors National Association Conference, the Japan Band Clinic, and the Conference for the World Association of Symphonic Bands and Ensembles.

He has recorded over six-hundred works, including premieres and commissions, and has released more than a hundred recordings on the Toshiba/EMI, Klavier, Mark, CAFUA, Donemus, Soundmark, GIA, Albany, Naxos, and Centaur labels. These recordings have regularly been aired on radio broadcasts throughout the Americas, Europe, and Asia, and two of them have been nominated for Grammy Awards.

Corporon is co-host with Barry Green on the video, *The Inner Game of Music*, and appears with choral conductor James Jordan on Jordan's DVD, *The Anatomy of Conducting*. He co-authors the highly popular and frequently referenced, *Teaching Music Through Performance in Band*, a book series published by GIA Publications where each book is accompanied by a CD recording of that volume's repertoire performed by the North Texas Wind Symphony.

In addition to being principal conductor of LSWO, Corporon is an active guest conductor throughout the world, including engagements at Showa University of Music

in Kawasaki City, Japan. He has also served as visiting conductor at the Interlochen World Center for Arts Education, and the Aspen Music Festival and School.

Corporon is a recipient of the International Grainger Society Distinctive Contribution Medallion and the Phi Beta Mu International Band Conductor of the Year Award. He was awarded a National Citation by Phi Mu Alpha Sinfonia, The University of North Texas Student Government Association Honor Professor Award for Teaching Excellence, Student Rapport, and Scholarly Publications, The American School Band Directors Association's A.A. Harding Award, and a Distinguished Alumni Award from the California State University Long Beach College of Fine Arts and Department of Music. The American Bandmasters Association and Phi Beta Mu have recognized and honored him with invitations for membership. He is also Past President of the College Band Directors National Association and a member of the International Board of the World Association for Symphonic Bands and Ensembles (University of North Texas, 2018; Lone Star Wind Orchestra, 2018).

Corporon joined LSWO in their second year. The founders had first approached him about who he thought would be a good person to conduct the ensemble initially from the beginning. Corporon recommended John Whitwell, who was of the Dallas area and who was retiring from Michigan State University. When Whitwell turned down the offer, Corporon conducted two of LSWO's four concerts of the first season. Corporon joined on as Artistic Director and Conductor in the second season (Corporon, 2018).

Repertoire

When asked about if and how programming is different between LSWO and the University of North Texas Wind Ensemble, Corporon noted that the professional ensemble has a very large and active Board of Directors that give a lot of input about what the audience may enjoy. Where the audience of LSWO has a lot of people who know very little about classical music, at UNT Wind Ensemble concerts, almost everyone in the six-hundred-member audience is a musician or has some relationship to the field.

While he does not program pops for LSWO, Corporon acknowledges that works like Husa's masterpiece *Apotheosis of the Earth* would also not be a suitable piece. They are working on an "all-Bernstein" concert for this season, as past "all-John-Williams" concerts have been very successful. In fact, the "all-John-Williams" concerts performed by other ensembles are so successful that some, such as Dallas Winds, are preparing to do them every year. The Board of LSWO is hoping to follow suit, but Corporon is reluctant. Corporon's experience informs him that an "all-Persichetti" program would not be successful in either venue and neither would an "all-Grainger" concert. According to Corporon, "all-anybody" concerts are risky, so to counter this, concert programs are given wide themes that can encompass a large variety of pieces. LSWO has been successful however with concerts of all-Spanish music, as well as all African American composers and all-female composers. The LSWO recently played a concert

with “Back to the Future” as the theme, and each piece was based on older music. These themes help provide audience members with an access point in order to relate to the pieces of music. Occasionally when deciding upon music for the UNT Wind Ensemble, a piece will be suggested but it becomes clear that it is better suited for LSWO than the university. There are instances however where a piece can work for both contexts, such as a Cindy McTee piece called *Notezart* which was premiered in 2018 by both groups as well as the Showa Wind Symphony of Showa University, Japan that Corporon frequently guest conducts. The difficulty is not beyond the skills of the university players and the music is accessible enough for the audience of the LSWO (Corporon, 2018).

Past Repertoire

Below is a sample of past repertoire programmed for the LSWO. Like Dallas Winds, LSWO also performs a concert of John Williams’ music. The remaining concert repertoire are bound by open-ended themes allowing for flexibility in programming.

<i>Barnum and Bailey’s Favorite</i>	Karl King
<i>“Chaconne” from First Suite in E-flat</i>	Gustav Holst
<i>Suite Dreams</i>	Steven Bryant
<i>Rosa Parks Boulevard</i>	Michael Daugherty
<i>I Dreamed of Dancing the Waltz with You</i>	Nozomu Noro
<i>Dreamcatcher</i>	Walter Mays
<i>Danza de los Duendes</i>	Nancy Galbraith
<i>Table 9-1: October 15, 2017, “Dreamcatchers”</i>	
<i>Sound the Bells!</i>	John Williams
<i>Scherzo for Motorcycle and Band</i>	John Williams/trans. Paul Lavender
<i>Harry’s Wondrous World</i>	John Williams/trans. Paul Lavender
<i>Adventures on Earth from “E.T.”</i>	John Williams/trans. Paul Lavender
<i>Superman March</i>	John Williams/trans. Paul Lavender

<i>Theme from "Schindler's List"</i>	John Williams/trans. John Moss
<i>Flight to Neverland</i>	John Williams/arr. Jay Bocook
<i>The Rebellion is Reborn</i>	John Williams/arr. Jay Bocook
<i>Star Wars Trilogy</i>	John Williams/arr. Donald Hunsberger

Table 9-2: January 28, 2018, "Star Wars and Beyond: The Music of John Williams"

<i>Sound the Bells!</i>	John Williams
<i>Hymn for the Innocent</i>	Julie Giroux
<i>Rosa Parks Boulevard</i>	Michael Daugherty
<i>Vesuvius</i>	Frank Ticheli

Table 9-3: February 8, 2018, "Tribute to the Children's Advocacy Center for Denton County"

<i>Shakespeare Pictures</i>	Nigel Hess
<i>Radetsky March</i>	Johann Strauss, Sr.
<i>Caribbean Symphonette</i>	Franco Cesarini
<i>Irish Tune from County Derry</i>	Percy Grainger/ed. Mark Rogers
<i>Polka and Fugue from "Schwanda the Bagpiper"</i>	Jaromir Weinberger

Table 9-4: March 4, 2018, "Global Soundscapes"

<i>Circus Bee</i>	Henry Filmore/ed. Loras Schissel
<i>Terpischore</i>	Bob Margolis
<i>Spacious Skies</i>	Bruce Broughton
<i>Steampunk Suite</i>	Erika Svanoe
<i>Notezart</i>	Cindy McTee
<i>Acadiana</i>	Frank Ticheli

Table 9-5: April 29, 2018, "Back to the Future"

(Townsend, 2018)

LSWO has previously featured guest soloists on their concerts, but the ticket sales did not show any significant increase compared to concerts that featured soloists from within LSWO. Indeed, the members and audience tend to prefer to feature players from within the group. Guest composers like Donald Grantham and Julie Giroux are also featured in LSWO concerts. Composer/conductor Frank Ticheli, a Dallas native, draws a very large audience. It is unclear whether it is the living composers themselves, the music they wrote, or a combination of the two that is the source of the attraction.

The Business Model

LSWO plays four to five concerts a year, the largest audiences being about seven to eight hundred people, of which two hundred to three hundred are students from the Lone Star Kids outreach program. From 2017-2018, LSWO received over \$50,000 in grant money that helped provide for buses and ticket costs so that these students could attend LSWO concerts. This was a \$20,000 increase from the previous year.

In addition to these grants, LSWO relies on their donors, and great care is taken to nurture those relationships. At one point, LSWO had one-hundred-and-fifty to two-hundred donors giving an average of \$200-\$250 with gifts ranging from \$100 - \$10,000. As Artistic Director, Corporon is required to attend donor events and sometimes hosts these events at his house. Once a year, a special dinner is hosted for all scholarship program donors. It is at these events where LSWO re-emphasizes the mission of the programs. They find the donors are drawn to support salient community issues and linking LSWO with these causes is critical because donors support more than the simple production of good music. Another key donor event coincides with the North Texas Giving Day (Communities Foundation of Texas, n.d.).

One challenge specific to LSWO has been the need to play in three different halls during their season. This is because the ensemble receives grant funding from different cities. LSWO performs at the Meyerson Symphony Center and the Moody Performance Hall, both in downtown Dallas, as well as the Charles W. Eisemann Center for

Performing Arts in Richardson, Texas. In contrast, Dallas Winds have all their concerts on Tuesday nights, always at the Meyerson Symphony Center.

In each concert cycle, the group rehearses over two weekends, which provides time between the first and second set of rehearsals to practice. They rehearse Saturday and Sunday, then the following Friday night and Saturday, with the performance on Sunday. Players can miss one of the four rehearsals but not the last two rehearsals. This is to ensure that the full ensemble is present for the last two rehearsals before the concert. For the future, LSWO hopes to have a second performance so that a positive music review in the newspapers can lead to increased audience numbers for the second performance.

There are currently sixty-five players with degrees from elite music schools such as North Texas, Eastman, Julliard, New England Conservatory, and the University of Southern California. Six or eight of the players are public school teachers who play at a very high level. The high level of performance is incredibly important. Corporon quotes his mentor, H. Robert Reynolds, saying that there are three things that are important to people when forming a group: (1) Who else is going to play? (2) What will we be playing? and (3) Who will be conducting? Corporon would modify this by inserting an additional point: Where will we be playing?

The payment for players is a small part of the incentive to be involved, but LSWO has in the past lost players to the Dallas Symphony as permanent players. In

2018, LSWO players were paid \$75 per concert and LSWO would like to eventually raise that to \$150.

For players, an added benefit of being involved with LSWO is the organization's ability to act as a central hub for other organizers looking for musical performances. When the LSWO receives requests for woodwind or brass quintets, saxophone quartets or percussion ensembles, LSWO will recommend its own players and sections. The ensemble also recorded anonymously for publishers for very good pay. For the last ten years, Corporon worked without accepting payment to help ensure that the players get paid. He stressed to the Board that while he does not expect that the organization will generate enough revenue within his tenure to be able to afford to pay him, he does think it wise to begin planning to pay his successor as the next person may not be willing to work for free (Corporon, 2018).

[Chapter 10: San Diego Winds](#)

[History of the Organization](#)

In March of 2008, James Sepulvado, Director of Bands at Cuyamaca College, along with his friend and colleague Eric Weirather, Director of Bands at Rancho Buena Vista High School and California State University San Marcos, travelled to Reno for a regional College Band Directors National Association (CBDNA) conference. At this conference, the University of Arizona Wind Ensemble, conducted by Gregg Hanson, was performing David Maslanka's *Give Us This Day*. Weirather had commissioned *Give*

Us This Day just a few years earlier in 2006 and was eager to hear the performance and spend some time in conversation with Maslanka and Hanson. The performance was spectacular, and afterwards the four men met to share their thoughts. At one point the conversation turned to the power of these kinds of performances as a model for bands and their conductors. It was lamented how few professional groups existed and how important Dallas Winds had become as an exemplar. At that point, Maslanka turned to Sepulvado and Weirather and asked if they thought San Diego could support such a group. Sepulvado and Weirather spent the twelve-hour drive back to California brainstorming what a professional wind ensemble in San Diego might look like (Sepulvado, 2018).

Shortly after returning from Reno, Sepulvado and Weirather formed San Diego Winds with Gregg Hanson as the Artistic Director and Conductor. Its mission is “to further the artistic, aesthetic and expressive capabilities of the wind band because music transforms lives” (San Diego Winds, 2017).

San Diego Winds brought in revenues totaling \$137,271 and a net income of \$6,866 in 2016. It hosts a variety of educational outreach programs to fund and draw attention to San Diego Winds, including the San Diego Summer Music Institute (SDSMI), San Diego County Solo and Ensemble Festival, Composer’s Festival, Music Memory, Take 5 for Music, and the Power of Music Festival.

The SDSMI is a week-long summer music camp held on the San Diego State University campus. It is designed for middle and high school students and includes

conducting, composition, theory classes, audition preparation, clinics, and lectures. Visiting artists and ensembles provide guest performances. There are master classes, sectionals, and full ensembles offered. SDSMI is the most expensive project of San Diego Winds (Sepulvado, 2018).

The San Diego County Solo and Ensemble Festival is an afternoon event sponsored by San Diego Winds that allows music students in San Diego to perform solos and chamber music and receive feedback from a renowned panel of judges. The top student performances of the day perform an evening showcase in the Cuyamaca College Performing Arts Theater.

The Power of Music Festival is a band festival for local schools that includes a clinic by a conductor in residence, sectionals by professional musicians from San Diego Winds, a professional recording of the ensemble, an evening cruise, and a concert by San Diego Winds.

Music Memory is a nationally recognized listening-based program that made its debut in San Diego county in 2008. The program provides children in grades three through six the opportunity to learn sixteen great works per year chosen from the Renaissance, Baroque, Classical, Romantic, and contemporary eras. Students who complete the program will learn sixty-four works over the span of four years. San Diego Winds helps facilitate the purchase of curriculum materials for this program and provides subsidies when possible.

The Composer Festival is an opportunity for students to perform high-quality and diverse music. Every year, the festival alternates between featuring living and deceased composers. During the years featuring a living composer, that chosen composer is brought in to work with the students. In the years featuring a deceased composer, an expert conductor specializing in that composer's work is brought in. Past composers and conductors have been: David Maslanka (2010), Larry Curtis (2011), Samuel Hazo (2012), Anthony Maiello (2013), Gregg Hanson (2014), David Gillingham (2015), Col. Lowell Graham (2016), and Dr. Thomas Lee (2017) (San Diego Winds, 2017).

[Biography of the Conductor](#)

Gregg Hanson was born in Ogden, Utah in 1943. He studied trumpet, piano, and voice before attending The University of Michigan where he earned Bachelor and Master degrees in Music. His conducting teachers were Elizabeth A. H. Green and William D. Revelli. Hanson taught at Davis High School in Kaysville, Utah for seven years, the University of Utah for fourteen years, followed by his tenure at the University of Arizona where he served as Director of Wind Band Studies and Professor of Music (conducting) for twenty-six years. There he created an innovative graduate conducting program. His ensembles performed at all the major wind band conference venues in the United States, including conferences for the College Band Directors National Association, Music Educators National Conference, American Bandmasters Association, and World Association of Symphonic Bands and Ensembles in Lucerne, Switzerland in

2001. The University of Arizona Wind Ensemble achieved international recognition with the release of three compact discs of the works of David Maslanka, under the Albany label. In 2016, Hanson was named Professor Emeritus of the Fred Fox School of Music, University of Arizona, and awarded the prestigious Anthony Award for Sustained Excellence.

In addition to conducting wind bands Hanson has also conducted commercial music, musical theatre, opera, chamber music and orchestra. He continues to receive invitations to guest-conduct and present clinics throughout the United States, Canada, Mexico, Europe, and China, where he was the first American wind band conductor to conduct a public concert with the People's Liberation Army Band. Critics praise Hanson for his authentic interpretations and excellent performances as well as his numerous premieres of great wind band works (San Diego Winds 2017, Alvarez 2002, Rabb 2016, program notes by Hanson).

[Repertoire](#)

The website for San Diego Winds states the commitment of the ensemble is “to innovative educational programs that are meaningful, impactful and powerful” (San Diego Winds, 2017). The Board of Directors gave Hanson complete authority to make repertoire decisions. When asked about programming for the San Diego Winds, Gregg Hanson stressed that he made his decisions based on artistic expression, not

entertainment. He also gives great weight to the artistic satisfaction of the players since many of them perform with local orchestras including the San Diego Symphony and the L.A. Philharmonic. Hanson's considerations for repertoire selection are, in order of priority, (1) artistic merit, (2) ensemble members' enjoyment, and (3) audience appeal and education. (Hanson, 2018).

San Diego Winds focuses on music that has "real artistic value", believing the words of Colonel Lowell Graham of the United States Air Force (Director of Orchestral Activities at the University of Texas at El Paso), that "great music that is played well, sells." This is the core philosophy of the San Diego Winds. SDW founder James Sepulvado also notes that the clear majority of arts institutions do not make much of their operating budget from ticket sales. At best, they may account for ten to forty percent of income, which ultimately frees up the concerns of altering the repertoire (catering to the audience) to balance the budget (Sepulvado, 2018). The remainder is made via sponsorship, donations, and grants.

While a strong advocate of new music, Hanson does not believe that a professional wind band is the place to experiment, so he tends to program standard repertoire that is appealing and of high quality. "Our audience is not interested in the avant-garde," he says. "They want music they can relate to". His programming philosophy is exemplified by a discussion he had with band historian and conductor, David Whitwell, at a CBDNA conference where new music was performed day after day, most which was of poor quality, according to Hanson. Hanson and Whitwell

discussed composers who write for the wind band medium, and how their new music for the medium needs to be filtered like the orchestral repertoire has been over hundreds of years by the selective programming of conductors. The virtue of being new is not in itself a proxy for being of high quality. Eventually, San Diego Winds will expand the number of concerts to include popular patriotic repertoire, motion-picture and video game music.

Regarding university ensembles, Hanson believes that conductors should perform a mix of standard and new repertoire and include chamber music. He was pleased with a chamber concert that was programmed at the University of Arizona a few years prior as the audience reaction was very strong, giving him hope to increase the programming to two chamber concerts a year (Hanson, 2018).

Past Repertoire

The programs below show no readily observable themes though Hanson has expressed a desire to move towards that paradigm. The inaugural concert does feature many famous pieces compared to subsequent concerts.

<i>Four Dances from West Side Story</i>	Leonard Bernstein
<i>Selections from Porgy and Bess</i>	George Gershwin
<i>The Cowboys</i>	John Williams
<i>Circus Bee March</i>	Henry Fillmore
<i>First Suite in Eb</i>	Gustav Holst
<i>Armenian Dances</i>	Alfred Reed
<i>Dance Movements</i>	Phillip Sparke
<i>America the Beautiful</i>	Samuel Ward/Carmen Dragon

Table 10-1: January 2009, "Inaugural Concert"

<i>Four Scottish Dances</i>	Malcolm Arnold
<i>American Elegy</i>	Frank Ticheli

Eternal Father Strong to Save
Colonial Song
Pineapple Poll
Give Us This Day

Table 10-2: June 2014

Claude T. Smith
Percy Grainger
Arthur Sullivan
David Maslanka

Selections from West Side Story
Variations sur Le Carnaval de Venise
The Thunderer
Symphony on Themes of John Philip Sousa
II. After the Thunderer
Suite from Candide
Requiem

Table 10-3: date unknown

Leonard Bernstein/W.J. Duthoit
Jean Baptiste Arban/Donald Hunsberger
John Philip Sousa
Ira Hearshen

Leonard Bernstein/Clare Grundman
David Maslanka

An American in Paris
Catfish Row
Symphony No. 4

Table 10-4: date unknown

George Gershwin/Jerry Brubaker
George Gershwin/Donald Hunsberger
David Maslanka

La Procession del Rocio Op. 9
Variations on the "Porazzi" theme by
Wagner
Symphony No. 3 "Slavanskaya"
Suite from "Mass"
California
Fiesta del Pacifico

Table 10-5: date unknown

Joaquin Turina
Alfred Reed

Boris Kozhevnikov
Leonard Bernstein
David Maslanka
Roger Nixon

The Business

When San Diego Winds was initially organized, Weirather asked Dallas Winds founder and executive director, Kim Campbell, for advice, which was given quite generously. Such advice included the choice of name – Dallas Winds wanted to clearly differentiate from the Dallas Symphony Orchestra, and so too did San Diego Winds. The simplicity and clarity were preferable to the possible names of San Diego Wind Symphony or Wind Ensemble. Campbell also lamented the effects of the slow evolution of their ensemble from a reading band to a professional band that led to some growing

pains due to a lack of organization ready to support the expansion. San Diego Winds made a point to establish themselves as a non-profit organization immediately and planned out their growth strategically from the start. The founders also spoke with some of the Washington D.C military bands to gain insight on the administration of a paying band, and it soon became clear that the task was quite difficult, particularly when the recession of 2008 hit. Using this advice, Weirather and Sepulvado started San Diego Winds as a new non-profit organization and moved forward.

One of the decisions the founders resolved during the road trip home from Reno was to use union musicians and pay them union wages to clearly distinguish the San Diego Winds as a professional organization. The theory was that success would come from having the best possible players who are local union musicians with union regulations. A list was made of the best performers in the area and included members of the San Diego Symphony, Pacific Symphony, local professional chamber groups, and freelance professional musicians in the San Diego area. Given that the organization initially had no funding to begin with, the founders asked that the players to perform the first concert without pay to get started. This would provide photos, recordings, and video to promote the group and explain the mission to potential donors. The players were very enthusiastic about donating their time for the first concert in January 2009, but in the final week leading up to the inaugural concert the founders received a phone call from the musicians' union letting them know that union approval was needed if union players were involved. When they went to the union they were surprised to

suddenly be negotiating a collective bargaining agreement. The union agreed to let the first concert be performed for free with the understanding that the next concert would be for union scale wages. This collective bargaining agreement set the wages for all the musicians and granted those who donated that first concert the “right of first refusal” on all concerts that would happen over the course of the next two years. “Right of first refusal” means that organizers would have to offer the concerts of the first two years to those players who performed for free, first, before offering the opportunity to a third party.

The union publishes a wage list that specifies how much one should be paid given according to various scenarios, and is updated yearly. Currently, a two-hour rehearsal pays \$98 and a concert pays \$108. Additional fees are granted for doubling, cartage, mileage, and principal pay. On average, a three-rehearsal plus concert engagement will pay a musician approximately \$450, but the twenty percent payroll fee to the union means the organization pays \$540. Payment of musicians is the largest expense, approximately \$15,000 to \$25,000 per concert, depending on the number of players or rehearsals needed.

All other expenses are considerably less than the cost of paying musicians. The conductor, Gregg Hanson, is paid for his travel and expenses but always donates his salary back to the organization. The first board president, Russ Sperling, donated the cost of renting the concert hall for the first concert, and about a dozen people donated their time and money administrating the organization.

Since that first donated concert, the forty-eight players have been paid union wages. The philosophy is that the musicians are the greatest assets of the organization and their input about operations has been systemically sought by the organization. The founders firmly want the musicians to have ownership in all aspects of San Diego Winds.

Currently the largest source of income is from individual donors, ranging from fifty to three-hundred people a year, with each gift averaging \$50-\$100. Ticket sales bring in less than twenty percent of the operating revenue (Sepulvado would not specify the ticket sales nor operating revenue amount). In fortunate years, grants have generated up to \$50,000. There have been three to five corporate sponsors contributing “low thousands to low tens-of-thousands.” In some years, a few large donations have been the biggest source of income for San Diego Winds but other years the biggest source was grants.

San Diego Winds’ educational projects are not recorded on their accounting ledgers as accounts separate from the performances. This is in line with the philosophy that the players are intricately involved in most, if not all, the programs. For example, players teach sectionals and masterclasses and perform an evening concert at SWDMI summer camp. By engaging the musicians with young musicians, personal and lasting impressions are created, which may also cultivate potential audience members. The income and expenses of these educational projects balance out, but their existence helps enlarge the overall budget.

Donors were sought as soon as the organization was formed. San Diego Winds was fortunate enough to have Presidio Brass, a local professional brass quintet who believed in the project, donate two concerts to San Diego Winds, which generated start-up money and connected the founders to some potential donors. At the time, all members of the quintet were also members of San Diego Winds and one of the members was on the original Board of Directors. He played a critical role in getting the musicians involved and excited about the project; for example, he hosted the first meeting with the musicians at his house and grilled food for everyone.

Through building relationships with donors and cultivating those relationships over time, money was sometimes raised, not because it was solicited but because the donors understood it was needed. A few small donors were present from the beginning, but engagement started to pick up dramatically around 2013, partially because the economy was starting to get better, and partially because the founders were getting better in their fundraising efforts.

For example, statistics from a Give a Note Foundation study were highlighted to donors, showing that an estimated sixty-three percent of American eighth-graders are enrolled in music education courses at their school, the clear majority of these students enrolled in band. About eighty percent of secondary schools offer band, compared with only thirty percent who offer orchestra, meaning that most young people experience music through band. The articulation of these statistics combined with band anecdotes helped convey to donors that San Diego Winds is a worthy cause because it values

young people and has value *to* young people. Sepulvado emphasizes that it is important to cultivate relationships with all kinds of people across demographics, income levels, and ages.

The next steps for San Diego Winds include transitioning from a voluntary board to a more traditional board of directors that meets a few times a year in an administrative capacity while undertaking significant fundraising work. With the hiring of basic staff the organization can support an expanded concert season from the current two, to five to seven concerts a season within the next three years, then a ten-concert season in five years (Sepulvado, 2018).

Chapter 11: The Royal Hawaiian Band

History of the Organization

The Royal Hawaiian Band is the oldest American professional wind band, founded in 1836. It was first known as the King's Band (King Kamehameha III), but as the history and politics of Hawaii shifted it took on many new names, including the King's Musicians, the King's Band, His Majesty's Band, the Hawaiian Military Band, the Royal Hawaiian Military Band, the Provisional Government Band, the Hawaiian Band, the Hawaiian National Band, the Territorial Band and finally on July 1, 1905, it settled on the Royal Hawaiian Band (Bandy, 1990).

The band performs for state occasions, funerals, and marches in parades. In the past, it accompanied Hawaiian monarchs on frequent trips to the outer islands. Its first conductor was an African American known only as Oliver, but the most influential bandmaster was Heinrich (Henry) Berger who led the band from 1872-1929. He was Prussian and was deeply involved in music, entering the Prussian army as a tubist and double bassist, followed by studies at the Conservatory of Military Music in Berlin. Berger played under Johann Strauss and was chosen (loaned out) by German Kaiser Wilhelm to teach and conduct His Hawaiian Majesty's Band at the request of King Kamehameha V. His musical setting of "Hymn of Kamehameha I" would become the Hawaiian national (now state) anthem "Hawai'i Pono'i" (Bandy, 1990).

The ensemble's first trip outside of the kingdom was to San Francisco to participate in a band competition where it won first prize despite excellent competition from bands from around the United States. The band has since travelled to Japan, Canada, Europe, and around the US, including a performance at Carnegie Hall, New York City.

The Royal Hawaiian Band is an agency of the City and County of Honolulu and is the only full-time municipal band in America. Through weekly public performances on Fridays at 'Iolani Palace and Sundays at the Kapi'olani Park Bandstand, the band performs in over three-hundred concerts and parades each year, performing songs composed during the time of, and some composed *by*, Hawai'i's monarchy. Hapa Haole music, Hawaiian music with English words, has been arranged for the band as well as European orchestral repertoire, which allowed the Hawaiian monarchy to dance to the same music as their European counterparts. The band also performs standard band repertoire, pop music arrangements, Broadway musicals, movie soundtracks and television show theme songs. When there are cultural festivals in Honolulu (such as the Korean, Okinawan, or Vietnamese festival), the band will also perform a variety of ethnic literature (Royal Hawaiian Band, n.d.).

[Biography of the Conductor](#)

Honolulu Mayor Peter Carlisle named Clarke Bright as bandmaster of the Royal Hawaiian Band in 2011. Before 2011, Bright taught band for over thirteen years though

all levels of students. His bands have toured New Zealand, Japan, the East Coast, the West Coast, the Big Island, Maui and Kaua'i. He also coordinated the Kamehameha Schools Summer Performing Arts Academy in 2009.

Bright also leads the performing arts department and directs musicals with the New Hope Christian Fellowship. He has also been music director for his father's theatric musical productions for over thirty years. As a retired member of the 111th Army National Guard Band, Bright used his experience to arrange and compose percussion ensemble and marching music for many high schools (Royal Hawaiian Band, n.d.).

Repertoire

Of the four professional wind band conductors examined in this study, Clarke Bright is an outlier in that the other conductors have a well-established career of university band conducting. As such, questions comparing programming for the professional band versus collegiate bands is not applicable.

Due to the withdrawal of active participation from the Royal Hawaiian Band from this study, only information that is publicly accessible was used. With regards to repertoire selection, one can see a strong connection between the band's mission to maintain the traditional music of Hawai'i and the music performed. The repeated performances of this traditional music can be effective in helping preserve the Hawaiian culture and the accompanying traditional Hawaiian dancing.

Throughout Hawaiian history, traditional marches were a musical cornerstone of band repertoire as a result of the style's association with the monarchy and some form of government. The band also performs standard American marches, like those composed by John Phillip Sousa. The many performances of the band also allow for the programming of classical transcriptions, Broadway arrangements, as well as contemporary, up-tempo wind band pieces to provide a variety of genres for the audiences, even within one concert.

The function of the concert can dictate the repertoire performed as the band performs for many cultural festivals, attracting tourists and visitors of varying ethnic backgrounds (Korean, Vietnamese, etc.). The band's library is extensive enough to be able to facilitate the performance of many pieces that are appropriate as well as requests from the audience (Royal Hawaiian Band, n.d.).

Past Repertoire

The sample concerts below show a very strong representation of Hawaiian music, with a few instances of popular American songs taken from musicals, Rock and Roll, and movie soundtracks. The repertoire clearly functions to preserve Hawaiian musical culture as well as entertain the audiences with more familiar pieces.

'Iolani Palace Concert

Pū Kani

Oli

Hawai'i Pono'ī, Hawai'i State Song

Kapi'olani Bandstand March

Kalākaua/Berger

Senaga

<i>O Makalapua</i>	Holt/Krause
<i>Sukiyaki</i>	Sakamoto/Senaga
<i>Kamehameha Waltz</i>	King/Krause
<i>Bu Liao Chin</i>	Senaga
<i>Waikīkī</i>	Cummings/Senaga
<i>Arirang Medley</i>	Senaga
<i>Akaka Falls</i>	Parker Krause
<i>Orpheus in der Unterwelt Overture</i>	Offenbach/Lake
<i>Ku'uipo I Ka He'e Pueone</i>	Likelike/Krause
<i>Lights Out March</i>	McCoy/Roth
<i>Aloha 'Oe</i>	Lili'uokalani/Wiley

Table 11-1: April 11, 2014

Pū Kani/Oli/HI Pono'i/USA Anthem
Everything is Awesome
Pupu a'o 'Ewa
My Little Grass Shack
Kūhiō Bay
Hanohano Hanalei
Christian School Melodies
Moana
Aloha 'Oe

Table 11-2: Wednesday, February 28, 2018

Pū Kani/Oli/HI Pono'i/USA Anthem
Pageantry
Behold La'ie
I'll Weave A Lei of Stars for You
What's Going On
Quando, Quando
Nohea I Mu'olaulani
Sing, Sing, Sing
TBA – Guest: Shari Lynn
Hairspray
Aloha 'Oe

Table 11-3: Thursday, March 1, 2018

Kawohikūkapulani
Kanaka Wai Wai
Overture to "Candide"

Table 11-4: Friday, March 2, 2018

Pupu a'o 'Ewa
Pageantry
Hanohano Hanalei

Kalākaua
Overture to “Candide”
He Wahine Holo Lio (Hālau Na Mamo O
Lehua Makaanoe
Behold La’ie
Aloha Kaua’i
Amazing Grace
In Your Hawaiian Way
Moani Ke’Ala
Lei Wainiha (Hālau Na Hui ‘O Kaleialoha
Hilo March
Aloha ‘Oe

Table 11-5: Friday, March 2, 2018

Pū Kani/Oli
Kamehameha March Medley
Nani Wai’ale’ale
Overture to “Candide”
Waika
Quando, Quando
Clarinet Escapade
Ko Maka Palupalu
In Your Hawaiian Way
Hairspray
Aloha ‘Oe

Table 11-6: Saturday, March 3, 2018

Pū Kani/Oli/HI Pono’i
Anthem
Queen Kapi’olani March
Nani Wai’ale’ale
A Maile Lei for Your Hair
Overture to “Candide”
Pā’au’au Waltz
Kanaka Wai Wai
Puamana
Ringo Oiwake
Kawohikūkapulani
Kūhiō Beach
Hairspray
Aloha ‘Oe

Table 11-7: Sunday, March 4, 2018

The Business Model

The pay for musicians in the Royal Hawaiian Band is substantially superior to that of the other three professional wind bands in this study. A 2012 listing for a trombonist offered a salary of \$2,813 per month, or \$33,756 for a year (City and County of Honolulu, 2012). A recent listing for a euphonium player offered \$4,316 per month, or \$51,792 a year (GovernmentJobs.com, 2018). Both positions offer benefits. The band director earned \$136,512 for the year 2017 (Honolulu Government, 2017).

Chapter 12: Seismic Changes to American Professional Orchestras

Theodore Thomas and his Vision

As it is so far described, the histories and development of the early orchestras and this wind band revival are quite similar with their cautious and gradual growth. What set apart the development of American orchestras was the arrival of the revolutionary figure, Theodore Thomas.

Theodore Thomas (October 11, 1835 – January 4, 1905) is perhaps *singularly* responsible for the modern professional American orchestra's success. He was an American violinist, conductor and orchestrator of German birth. Thomas had a theory that in order to have an orchestra of the highest caliber, the organization needed to be able to provide a high income to attract the best musicians and allow for them to focus on practicing and rehearsing instead of touring or taking on secondary jobs to cover living expenses. In turn, the elite caliber of musicians would attract American industrialists so that the hypothetical orchestra would not need to be associated with larger institutions, opera houses or royal courts as they were in Europe - it would be its own, permanent and independent organization (Theodore, 1911).

When Theodore Thomas created the Thomas Orchestra in 1862 at age twenty-seven, he guaranteed a full season of concerts and the ensemble's immediate success became a serious rival to the Philharmonic Society of New York (later known as the

New York Philharmonic). Despite the success in the quality of music making, the wealthy patrons Thomas imagined never materialized. When the Philharmonic shrewdly courted Thomas to join them as conductor in 1877, he accepted and brought many players from his own orchestra along, neutralizing the existential threat he posed to the Philharmonic (Friends of Mount Auburn, 2019; Sablosky, 1986).

In early 1889, Chicago businessman Charles Norman Fay offered Thomas the promise of a permanent orchestra while he was still conducting the Philharmonic. This was an exciting proposition as the Philharmonic still did not have a guaranteed season even after hiring Thomas. A year later Thomas' first wife died and he married Charles Norman Fay's sister, Rose, possibly strengthening the relationship between the two men and developing the trust needed to accept Charles Norman's offer and leave the Philharmonic. Thomas would lead what is now the Chicago Symphony Orchestra for fourteen years until his death (Friends of Mount Auburn, 2019; Schabas, 1989; Otis, 1924; Shanet, 1975; Russell, 1927; Theodore, 1911).

The Chicago Symphony Orchestra started with a noticeably larger concert season, twenty concerts a year, than the Philharmonic because of the precedent set by Theodore Thomas. Thomas was also indirectly responsible for the creation of the Boston Symphony Orchestra and their concert season of forty "performances" a year at the time of formation. (Boston Symphony Orchestra, n.d.; Villella, 2018).

[Boston Symphony Orchestra](#)

In an 1872 article titled "Theodore Thomas' Concerts" published in his own journal of music, John S. Dwight enviously wrote about the advantages of Thomas' traveling orchestra. The year-round engagements and consistency of always playing under the same conductor allowed for attracting the top players who could then focus solely on playing rather than supplementing their income with less musical jobs (Dwight, 1872). In this same article, Dwight advocated for the creation of a permanent orchestra in Boston as well, something for which he continued to do for several years until, to his surprise, H.L. Higginson suddenly pledged to create such an organization in a promissory note on the front page of the Evening Transcript of March 30, 1881 (Sablosky, 1986, p. 248).

Higginson was a Harvard-educated banker whose father founded the well-known banking house Lee, Higginson & Co. He already favored musical endeavors, having spent a year of his youth studying music in Vienna, but when he heard the young German singer-composer Georg Henschel conducting the Harvard Musical Association on March 3, 1881, he immediately resolved to create a new orchestra with Henschel as conductor.

The Boston Symphony Orchestra started with sixty-seven members, and forty "performances" in its first season (1881), with Henschel as the conductor. They performed twenty concerts in the Music Hall on Saturday evenings from the middle of October to the middle of March, and twenty rehearsals one afternoon each week. Henry L. Higginson endowed a million dollars, of which the \$50,000 per year interest would

be sufficient to cover the deficit (the budget was \$115,000 per year). It was Higginson's willingness to sustain large losses, as well as the unparalleled endowment that was responsible for the Boston Symphony Orchestra's immediate creation and sustainment as a permanent orchestra (Sablosky, 1986, p. 250). In 1918, Higginson passed the role of covering the orchestra's deficit to nine prominent Bostonians. The orchestra has never existed without the generous donations of elite donors to pay for all the expenses.

Chicago Symphony Orchestra

The ensemble first called the Chicago Orchestra, then the Theodore Thomas Orchestra, and finally the Chicago Symphony Orchestra, began in 1891 with eighty-six players and had a season of twenty-eight weeks of two concerts each. Its budget was eventually supported by fifty of Chicago's prominent citizens who each pledged \$1,000 to cover the budget shortfalls.

Charles Norman Fay was considered an organizational genius who was charming and mixed easily with the rich. He was at various times Vice-President and General Manager of the Chicago Telephone Company, President of the Chicago Gas Company, and President of the Chicago Arc Light and Power Company.

As mentioned earlier in the chapter under "Theodore Thomas and his Vision", Fay asked Thomas if there was someone in New York of immense wealth who could help the Philharmonic Society guarantee a season of concerts, the way Boston's Henry L. Higginson covered the deficit of the Boston Symphony Orchestra, to which Thomas

lamented “no”. Fay successfully lured Thomas away from New York to Chicago, with a salary guarantee of \$50,000 per year for the first three years, on condition that there would be no cross-over employment with piano houses, musical colleges or newspapers, and that Thomas would live in Chicago. Thomas would have complete authority over the hiring of orchestra members, choosing of the repertoire, and would be the only conductor. The members of the orchestra would be given contracts for twenty-eight weeks a year, and there would be a series of concerts Friday afternoon and Saturday evening every week for twenty weeks each season (Otis, 1924; Schabas, 1989).

While Boston and Chicago could start their orchestras immediately with a full, guaranteed season, the Philharmonic Society of New York would soon catch up with their seasons suddenly jumping from eighteen concerts to fifty-four.

[Mary Seney Sheldon Restructures the New York Philharmonic](#)

In 1909, eighteen years after Thomas had left, the Philharmonic Society of New York was taken over by Mary Seney Sheldon, a descendent of a long line of prominent American philanthropists. Her husband, George R. Sheldon, was a Harvard graduate who had his own banking firm in New York City. The Sheldons and four of their friends formed the Guarantors of the Fund for the Permanent Orchestra of the Philharmonic Society of New York with the goal of raising enough money to rebuild the Philharmonic into an orchestra of the highest caliber, paying salaries sufficient for musicians to dedicate their full time to the concert season. For many years, the

Philharmonic had relied on subscriptions of \$10 or \$15 (\$260 - \$400 in 2018 dollars, adjusted for inflation) which was enough to balance the budget. With Sheldon at the helm however, they were receiving \$10,000, \$15,000 and in a few cases even \$30,000 from people whose names were synonymous with wealth and power in New York's business and social circles: J. P. Morgan, Thomas Fortune Ryan, Joseph Pulitzer, John D. Rockefeller, and members of the Whitney family.

Sheldon's gambit was the proposition of a guaranteed season for the Philharmonic, along with radical changes in the organizational framework, implying that failure to accept her contract or deal would result in Sheldon creating a third orchestra in New York City (the New York Philharmonic had not yet merged with the Symphony Society of New York), further increasing competition for the already stretched audience for orchestral music. The Philharmonic accepted and put in place Mary Seney Sheldon as the first female president of the Philharmonic. The Guarantors would cover any deficits for the first three seasons and replace the democratically elected Board of Directors with Directors chosen by a Committee of the Guarantors, three of which would always be orchestra members. The Board of Directors would choose officers, conductors, managers, and the create contracts. Each player would have to be accepted by the new conductor and approved by the Guarantors' Committee. Under the new system, each performer would be paid at least \$35 a week (\$922 in 2018). Gustav Mahler was installed as conductor, heralding a new, remarkable era for the symphony. Tragically, Mahler would die only two years later (Shaft, 1975; Casey, 1998).

In 1921, the Philharmonic merged with New York’s National Symphony Orchestra and later merged with the Symphony Society of New York in 1928. During these early years of orchestral music making, many amateur ensembles were founded and subsequently disbanded due to financial pressures and the Symphony Society was not immune to these pressures. In 1914, before the merger with the Philharmonic, Harry Harkness Flagler, founder of Standard Oil, stepped in and took over the financial deficit of the Symphony Society from a group of donors. The merger with the New York Philharmonic greatly increased the chances of future fiscal success.

Comparison of Concerts Per Season

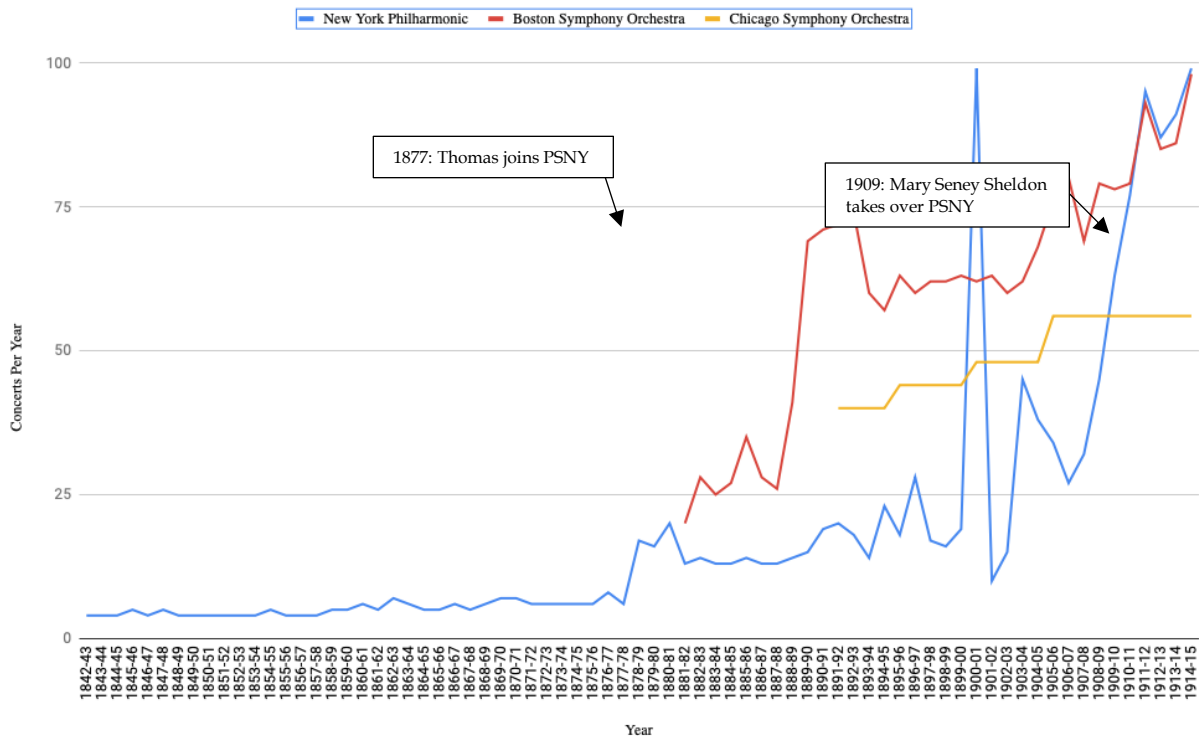


Figure 12-1 Comparison of concerts per season (Boston Symphony Orchestra, n.d.; New York Philharmonic, 2020; Vilella, 2018)

Common Fiscal Issues of Early Orchestras

Even at the start, although the three most successful orchestras were able to earn through ticket sales an average of eighty-five percent of their budget, other orchestras earned less than half. Ticket sales paid for only about fifty-five percent of operational costs, the remainder of which was supported by “financial angels” to sustain the organization.

However, as orchestras adapted Thomas’ philosophy of a guaranteed season, personnel costs became two-thirds to three-quarters of the total budgets of major orchestras, exploding expenditures and becoming too large for any one person to single-handedly assume (Grant & Hettinger, 1940).

Repertoire of Early Orchestras

The early Nineteenth-century audience wasn’t familiar with the serious symphonic repertoire so many concerts were filled with a mix of repertoire, from symphonies to concertos and a lot of operatic music (overtures, arias, instrumental excerpts, quadrilles, and fantasies on opera melodies). Most programs featured singers or instrumental soloists. Popular and dance music (polkas, waltzes, galops) were played alongside symphonic works. Repertoire performed by these orchestras were also played at theaters and beer gardens, but by the 1880s and 1890s, a “cultural hierarchy” started to develop (Levine, 1988).

Where people of different social classes once read the same books, watched the same plays, and listened to the same music, the art they consumed began to be organized into two strata. Opera, symphonic music and “legitimate” theater was designated as “high”, and band music, sentimental songs and vaudeville became “low”. Music historian John Spitzer wrote that “the plays of Shakespeare, the symphonies of Beethoven, and paintings by European masters were ‘sacralized’, becoming more like objects of worship than entertainment” (Spitzer, *Orchestral repertory: Highbrow and lowbrow*, 2012, pp. 69-70).

[The Split Created by the Work Concept](#)

Lydia Goehr details the development of the Work Concept of the 1800s in her book *The Imaginary Museum of Musical Works: An essay in the philosophy of music* (Goehr, 2007). Goehr describes the developing idea about works of art as objects to be admired and studied rather than simply used and forgotten. It began with artistic objects in museums and was eventually adopted by musicians with their regard for musical masterpieces.

Spitzer notes that the split in orchestral repertory was driven not by the patrons but by the musicians themselves. The musicians of the New York Philharmonic wrote in their annual reports between 1840 and 1850 that their goal was to play music that offered “enjoyment of the highest intellectual character” (New York Philharmonic Society, 1848; New York Philharmonic Society, 1852). The players of the Chicago

Philharmonic Society of 1860 wrote “to promote and cultivate a taste for the higher branches of music” as their mission (Chicago Tribune, 1860).

By the end of the century, “pop” music was relegated to the summer versions of symphonic orchestras (Cincinnati Orchestra, as opposed to Cincinnati Symphony, Boston Pops as opposed to Boston Symphony Orchestra), concert bands, pit orchestras, dance bands, etc. This helps explain the disdain musicians felt towards concert bands by the end of the century – concert bands were then considered utilitarian or entertainment for the lower class, and orchestras were art for high society (Spitzer, *Orchestral repertory: Highbrow and lowbrow*, 2012). The first edition of the Grove Dictionary scathingly describes band literature as “mainly of dance music of the trashiest kind, or operatic arrangements of more or less merit” (Kappey, 1889).

[Proliferation of Orchestral Music](#)

Theodore Thomas’ theory that guaranteeing players a steady income would be key to improving the quality of performances turned out to be correct. As the orchestras improved in technique, audiences grew in their knowledge and appreciation for symphonic music causing the repertoire performed to increase in variety and quality.

Early orchestral programs would include one full symphony with several lighter compositions, which were eventually replaced by other symphonic works when the organizations had enough confidence in their audiences’ ability to sit through a program without lighter fare. Beethoven himself had to sometimes substitute the

second movement of one of his symphonies being performed with a more familiar and popular second movement from another symphony of his (Grant & Hettinger, 1940).

By 1880, Beethoven's music represented approximately a quarter of all music performed, followed by Wagner, Berlioz, Schumann, Liszt, Mozart, Schubert, Mendelssohn, and Brahms, in that order. Eventually, Strauss, Sibelius, and Debussy were included (Grant & Hettinger, 1940).

Through technological advances, radios, records, and movies became more prominent, and improved train routes throughout the country increased the ability of ensembles to tour; these technological advances all helped foster a greater familiarity with the orchestra to the larger masses. Grant and Hettinger (1940) also cite the development of music programs in schools at the start of the Twentieth-century as being a major factor, particularly with the rise of aesthetic education and music appreciation classes, which further championed the value of orchestral music.

Chapter 13: Analysis and Discussion

Common Themes

While the Royal Hawaiian Band stands as an outlier, the three other bands have many similarities. Dallas Winds, Lone Star Wind Orchestra, and San Diego Winds all began as ensembles founded by individuals steeped in wind performance culture who yearned for performances of band music at the highest level. Promotion of band music and the wind ensemble as a performance genre to the greater public was also eventually incorporated as a goal.

High artistic achievement is reached not only through hiring the best available players and conductors, but also through careful programming of well-regarded literature of established, musical depth. The conductors of these three groups are all well-known veteran university band directors of the highest caliber, who are highly cognizant of the criticism wind band repertoire has faced for over a century and continue the work needed to counter that impression. As such, there are many common pieces between the ensembles they conduct at universities and their professional counterparts. All four professional bands do take a measured approach to the extent that they can program new or avant-garde works, ever mindful that their audiences may have many non-musicians in them. The frequent programming of John Williams's music across all ensembles is also a sign that the traditional aversion of universities

from performing movie soundtracks or orchestral transcriptions are relaxed in the context of programming for professional wind bands.

With the exception of the Royal Hawaiian Band, the other professional wind bands started with a handful of concerts and are growing incrementally to match the pace of the demand for their services. The hope is to develop audiences and donor support incrementally to pay the players more, and in the case of LSWO and San Diego Winds, pay the conductor as well.

Points of Divergence

Dallas Winds acknowledges that, similar to how ballet companies generate most ticket sale revenues from performances of *The Nutcracker*, they also generate most ticket sale revenues from their Christmas and July Fourth concerts. LSWO also ascribes to this philosophy, creating a clear distinction between the repertoires chosen for the collegiate versus professional bands. Gregg Hanson and the San Diego Winds team have resisted the temptation to appease the audience for the sake of ticket sales or any other reason and in fact feel a responsibility to the players to maintain programming music of high artistic merit.

The Royal Hawaiian Band stands as an outlier to the other three ensembles, in almost every facet, from the conductor, to repertoire performed, to number of concerts per season, to history. As a band that existed before Hawai'i joined the United States, its whole reason of being is different: it existed to entertain the monarchy, and now exists

to help preserve Hawai'ian culture as well as to entertain the many passing tourists through performances of music appropriate for each occasion. These occasions are many and include marching in parades as well as sit-down concerts. The RHB can be, and *should* be best compared to a military band, run by the government to entertain the masses for functions. For that reason, the concert season is long, the salary guaranteed, and the repertoire diverse, without the obligation to educate people about the relevance of great wind band works (though they certainly *do* perform those as well).

A Comparison of Three Professional Wind Bands

	Dallas Winds	Lone Star Wind Orchestra	San Diego Winds
Repertoire	Assessable to a wide audience	Themes with large variety within and access points for audiences to relate to	Appealing standard repertoire of high quality
Number of players	49	65	48
Concerts per season	9	4-5	2
Players paid	\$4000 - \$5000/yr.	\$350/yr.	\$900/yr.
Pay scale?	Pay scale	No pay scale	Union scale
Conductor pay	"Approx. amount to a clinic" (Campbell, Dissertation on professional bands, 2018)	Not paid	Paid for expenses
# Individual donors	450	150 - 200	50 - 300
Average individual Donation	\$100 (\$5 - \$10,000)	\$200 - \$250 (\$100 - \$10,000)	\$50 - \$100
Ticket sales in 2017-2018	\$531,000	\$30,000	Less than 20% operating revenue
Grants in 2017-2018	\$262,000 but may vary 30% or more by year	\$50,000	\$0 - \$50,000 (application filed)
Corporate sponsors	8-10	0	3-5
Corporate donations	\$36,000 + small, in-kind services	n/a	"low thousands to low tens of thousands"

Table 13-1: Comparison of three professional wind bands

Limitations of this Study

The approximate salaries documented are assumed to be true as reported, as there is no easy way to verify the information. There is also uncertainty about how much of the salaries earned by musicians come from performances through concerts versus participation as a clinician through one of the educational programs, which may take up a lot more time.

The assessments about repertoire are also done with the most recent season information available, and in the case of Gregg Hanson, the last season he was conducting both the University of Arizona Wind Ensemble as well as the San Diego Winds. Although the directors claimed that the repertoire selection has not significantly changed over time, it is not known with certainty, as older programs are more difficult to obtain, and digital archives were not available.

Despite the withdrawal of cooperation from the Royal Hawaiian Band, the study remains unaffected because the information pertinent to this study is already publicly available. Additionally, the Royal Hawaiian Band is so unique that the nature of their business philosophy, repertoire selection and historical development are not directly comparable to the other three professional American wind bands studied.

Chapter 14: Summary and Implications

Commonalities with the orchestral past

The mission statements of contemporary professional wind bands and historic American orchestras are similar. Both strive to elevate the public's awareness of their respective repertoire and provide an outlet for their musicians to perform quality repertoire at the highest levels.

Dallas Winds, Lone Star Wind Orchestra, and San Diego Winds all started with modest beginnings, performing in smaller venues and small seasons, building interest in the area for professional wind band music, each encountering varying degrees of success. This current state of affairs for professional American wind bands parallels the development of professional American orchestras at the beginning of the twentieth century, from the presence of numerous member-driven cooperative ensembles to the development of proto-permanent ensembles that provide a few concerts per seasons.

To better highlight the comparisons, the timelines of Dallas Winds, Lone Star Wind Orchestra, and San Diego Winds are superimposed onto Figure 12-1 to create Figure 14-1. This new graph was created by using Dallas Winds as the first ensemble, lining up its inaugural year with the start of the New York Philharmonic. The line for Dallas Winds only begins in their eleventh year which is the furthest back that their concert seasons can be traced back to.

As the graph shows, the wind band revival is on track with the tepid yet consistent concert seasons of the first American orchestras. It was around this time of development, over thirty-five years after the ensemble was created that Theodore Thomas joined the Philharmonic Society of New York and advocated for enough concerts in a season to guarantee a high salary to attract and keep the best players. According to the comparative timelines, it would be another four years before a rival ensemble is founded with a wealthy guarantor (Boston Symphony Orchestra) and another fourteen before the second rival appears (Chicago Symphony Orchestra). It would be another thirty-two years from now before a figure like Mary Seney Sheldon and her wealthy friends take over the Board of Directors of the New York Philharmonic and creating a seismic explosion of concerts per season, profoundly changing their business model.

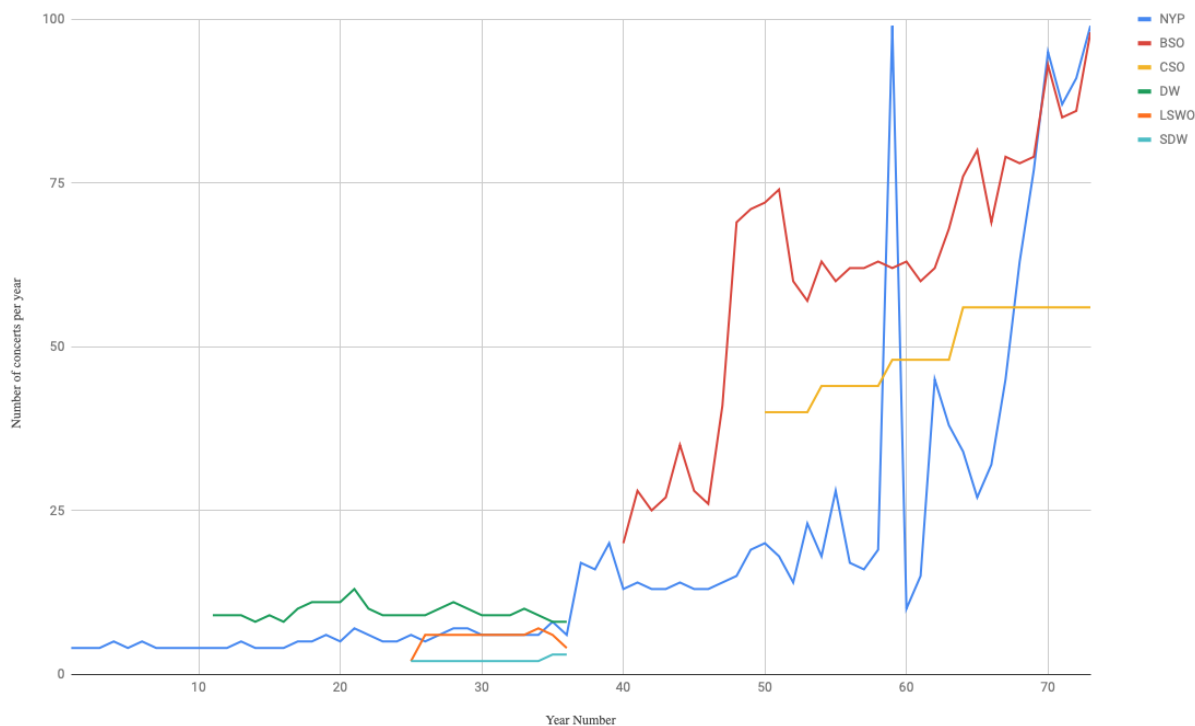


Figure 14-1 Concert seasons of wind band revival superimposed on top of concert seasons of America's first orchestras

Points of divergence with the orchestral past

Today's professional American wind bands were created after a successful rise and fall of a professional band movement in the nineteenth-century (the Sousa, Gilmore, Goldman and Fillmore bands). When orchestras rose in America it was not a resurgence of a past movement but a recreation of one from Europe. The bands examined in this study are not trying to replicate the repertoire of the nineteenth-century bands.

While early orchestras were performing a wide range of music stretching from light operatic works to dance music to symphonic works, modern professional wind

bands mainly perform accessible, serious wind band works, occasionally adding in popular instrumental music from movies and/or marches.

Professional wind bands emerged from a different context than those of early orchestras. Modern society has many more entertainment options than it did in the early nineteenth-century. The way people are consuming music today is also quite different with people buying subscriptions for access to streaming services. A virtually unlimited supply and variety of music is available at any time, on any device, resulting in music that can be consumed wherever the person is. This makes the necessity to sit down in a live concert potentially feel more onerous than it would have during the emergence of early orchestras.

Additionally, it would have been conceivable that the music heard at early orchestral concerts was already familiar to audience members from another context: perhaps a theatre or a beer garden. It is unlikely that the audience members of the modern professional wind ensembles have heard wind music performed unless it is the transcribed music of John Williams, Christmas music or patriotic songs. There is possible reluctance for people when deciding whether to attend their first professional wind band concert and whether to return for a second.

Chapter 15: Recommendations

The main purpose of this dissertation was to examine best practices of four successful professional wind bands of today to suggest to future ensembles the steps they should take to build a successful organization. As the research developed laterally across the bands and vertically into the past to explore the rise of American orchestras, similarities between the two groups became apparent as well as possible points of divergence as mentioned above.

The current state of professional wind bands closely mirrors the development of early orchestras and it resembles the stagnant position the New York Philharmonic experienced before Theodore Thomas took over as conductor in 1878. At that point there was a significant increase in concerts per season, and when the Boston Symphony Orchestra and Chicago Symphony Orchestra were later founded, both started with a substantially higher number of concerts per season than the New York Philharmonic had been presenting for the first three decades of its existence (Figure 15-A). There was also a significantly steep increase of concerts per season with the New York Philharmonic after the takeover of Mary Seney Sheldon in 1909. All four of these events were radical responses to Theodore Thomas' philosophy of guaranteeing a living wage for its players, rather than small, incremental increases as recommended by Dallas Winds' Kim Campbell.

It is the recommendation of this author that the next step for professional wind bands is to radically shift the goal from incremental increases to a dramatic leap in generating sufficient finances to support the players with a living wage. Sell the vision of having the best ensemble in the country, regardless of genre. The best music, the best players, the best conductor. When the job pays enough to account for rehearsals and individual practice, then the best players in the world would become attracted to those positions and have enough incentive to stay and focus on that career without concern for finding supplemental income. Justify why you would ask for such a significant increase in donation size, or ask for help to find others who could be such powerful benefactors.

However, the philosophical question of whether modern wind bands *should* attempt to recreate those conditions raises many other questions. Examining the rise of orchestras has brought to the fore certain critical questions of profound relevance to the modern resurgence of bands:

- Who was the target audience of early orchestras in their attempt to raise the standard of music appreciation? Was it the general populace or the elite? Were they successful?
- Who is the target audience of modern wind bands?

If the target audiences of professional wind bands are the cultural, intellectual, and fiscal elite (Merriam-Webster, 2020), then it would be wise to model themselves after the orchestral model. This would mean the possible merger between Dallas Winds and Lone Star Wind Orchestra to combine resources (players, repertoire, and administration) as well as audience, like the New York Philharmonic and Symphony Society of New York. It could also mean turning towards a corporate model, installing a Board of Directors made of fiscally elite individuals who have ties to other fiscally elite people. Decision-making would turn towards a philosophy of generating sufficient funds to guarantee each player a sustainable living. It is conceivable that the Board would decide to hire a famous orchestral conductor to generate headlines and attract audiences and donors alike, as the New York Philharmonic hired Mahler after its dramatic course correction. The repertoire as well would be geared towards the aesthetic tastes of the elite. When an expansion of the audience to increase ticket sales becomes necessary, consideration for the general audience can be taken into account. In this way, the progression of the new generation of professional wind bands can model and mimic the evolution of American professional orchestras by filtering the product through the tastes of the elite (see Figure 15-1 Model of band versus orchestral comparisons below).

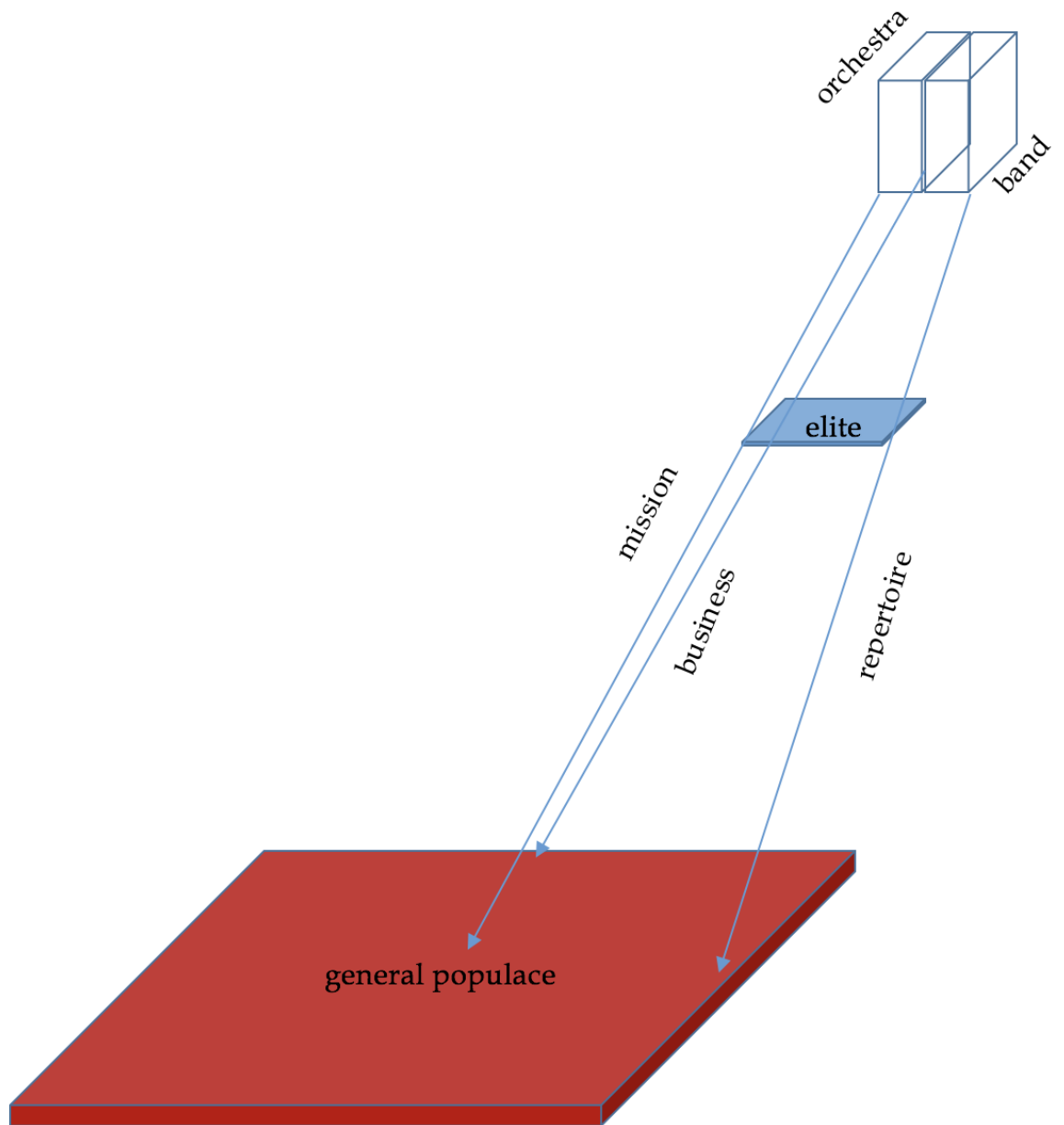


Figure 15-1 Model of band versus orchestral comparisons

However, if the target audience is the general populace, then a plethora of philosophical questions arise about the nature of the relationship between music providers and music consumers. This dissertation raised some of these questions, but it is beyond the scope of this paper to answer them.

- Is it necessary to have a professional wind ensemble or are community wind ensembles sufficient? Does the populace need a professional model to be inspired to create and/or consume more and/or better wind band music?
- Is it necessary to have a professional wind ensemble comprised of the top players or is it sufficient to have ensembles made of semi-professionals (music professors, music teachers, and amateur musicians)?
- What should the relationship be between those who provide the music and those who consume it? Should it continue to be a top-down, didactic approach of musical exposure or a bottom up, audience demand, or something else?

To clarify, early “bands” (made of any combination of instrumentalists available) would perform pieces that were familiar to the general public (like dance tunes) while also including pieces from the classical repertoire. Early professional orchestras sought to stick with pieces in the classical cannon, gradually expanding their repertoire but eschewing popular music and dance music. The latter were relegated to the pop formation of the same orchestras, so that while the performers were the same, the audience and repertoire were markedly different. These ensembles can be contrasted against today’s marching bands that primarily play recognizable pop songs for the delight of the audience, where entertainment, not education, is the primary goal.

Those advocating for a more egalitarian conversation about what type of music is valid may point to the hit musical *Hamilton* by Lin-Manuel Miranda. By blending his love of hip hop with his other love of musicals, audiences of both genres find an access

point to enjoying his work while developing an appreciation for the other less familiar genre. This approach can situate the art, audience, and genre itself into the relevant contemporary. However, it is too easy to simply pander to an audience in a “one-off” in the name of reaching out, as the Seattle Symphony did through the invitation of local artist Sir Mix-A-Lot to perform *Baby Got Back*. For those not familiar with the artist or title, it is the 1990s hip hop/rap song that begins with the lyrics “I like. Big. Butts and I cannot lie...” (Cooper, 2014). Would the Artistic Director of the Seattle Symphony be willing to have a hip hop artist perform regularly with them? Would s/he be willing to allow the audience play DJ with the orchestra?

There is a growing trend for orchestras to program movie soundtracks. The familiarity with the music and melodies and the combination of the score with the movie projected onto a screen serves to create a new way for audiences to appreciate how instrumental music drives emotions (MacMillan, 2019). Alternately, thirty-seven-year-old Aubrey Bergauer has had tremendous success with the California Symphony in revitalizing the audience not by changing the repertoire, but by changing the concert experience itself. By allowing the use of phones, drinks at the seats, as well as many small changes, ticket sales have increased by seventy percent (Fraser, 2019). The way audiences ascribe meaning to the symphonic experience has changed, as has our understanding of musical meaning through the development of music philosophy in the past half-century.

Music philosopher Christopher Small explored the question about how we create a variety of meaning in music in his book *Musicking* (Small, 1998). Musical meaning is no longer limited to aestheticism that is taught didactically downwards from musical experts to the uneducated public (Reimer, 2003). Small focused the questions towards the way people create meaning not only from each possible item they encounter (from venue to other audience members to performers to composers), but also the meaning created about the relationship between any possible variable (between audience and performer, between performer and composer, etc.). Did audience members ever really attend symphony concerts to become more educated? Why did they come? Why do they come? Has the past century of orchestral concerts been successful in raising the aesthetic tastes of the general public or even the elite itself? How would that success be detected or measured? What is the ultimate goal of having professional wind bands? Is it similar to the orchestral philosophy of raising aesthetic tastes or is it more specific to creating awareness of the wind band sound? Who is the target audience of professional wind bands?

[A New Funding Model](#)

If the intended audience is not the elite, then it would be difficult to count on the financial elite to fund the next generation of professional wind bands. Contemporary American politics have shown that conventional wisdom about sources of money can change in the digital age. Where traditionally, political campaigns relied on wealthy

donors and super PACs, the 2020 campaigns of Bernie Sanders and Andrew Yang have shown that a populist movement can generate the necessary funds from enough small contributions of less than \$20 and \$30 each, respectively (Foran, 2016; Stevens, 2020; Otterbein, 2020).

Also, it is now possible to generate long-term, sustainable funds through crowd-sourcing. A new web-based service called Patreon could be part of the answer. Patreon is a modern take on the old idea of patrons, allowing many average people to subscribe and support their favorite online creators of content through small, recurring payments (Hern, 2018). The three wind ensembles, Dallas Winds, Lone Star Wind Orchestra, and San Diego Winds are already mainly dependent upon small, individual donors. If music videos were created for online consumption, whether it be through their own websites or via YouTube, professional wind bands would have the potential to attract a global audience large enough to support a crowd-funding initiative such as Patreon. Instead of consuming a whole concert, fans could watch one piece at a time, depending on how much time they had. If they enjoyed it, they could re-watch it indefinitely. Patreon does not create a platform for the videos but rather is a platform in which fans can regularly pay money to support content creators for products/videos they deem worthy of financial support. They can already consume the product via YouTube for free, but the product inspires a desire for more and a hope to free the content creator from other forms of employment so that the creators can devote themselves to making better content. It is the twenty-first century electronic patronage system.

TARGET AUDIENCE OF WIND BANDS

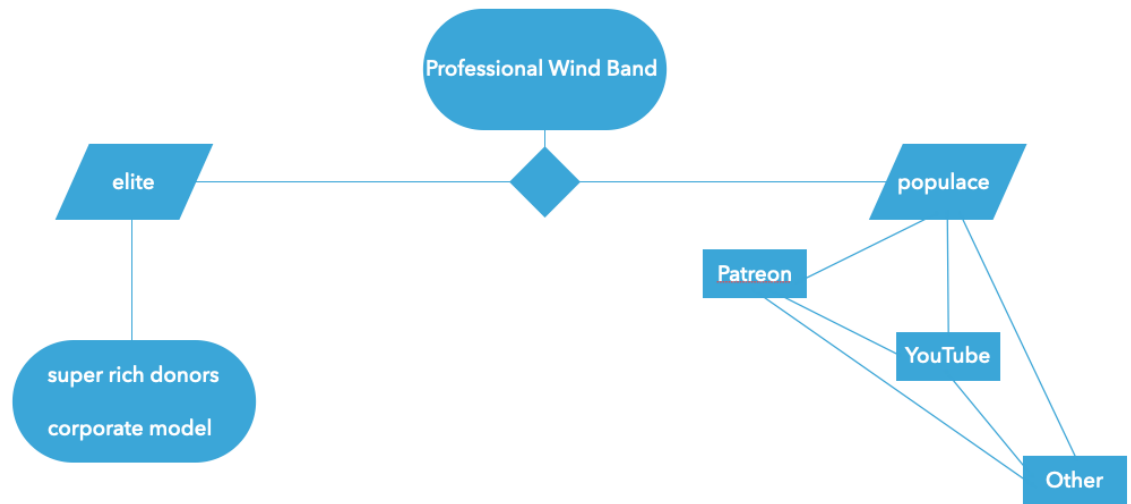


Figure 15-2: A New Funding Model for the Populace Ensemble

This is a radically different way of consuming classical music, even different from renting weekly, monthly or annual subscriptions to view a complete concert performance at home (€10 for a week versus free on YouTube (Berlin Phil Media GmbH, 2020). We live in an era of significant consumer changes; perhaps it is time business models in the arts keep up with them.

Recommendations for Further Research

Possible avenues for future research can be an exploration of professional bands of other nations, particularly Asian countries where there has been an explosion of interest in American wind band repertoire that is reminiscent of early American interest in European orchestral music. China has two professional bands: one in Shanghai and one in Beijing, but the tiny island nation of Japan already has three: Hiroshima Wind Orchestra, Osaka Shion Wind Orchestra, and the world-famous Tokyo Kosei Wind

Orchestra. What has triggered the interest in bands? How has America's presence in Japan since the Second World War influenced Japanese band culture? What is the origin of China's growing interest in bands? In what ways are the Chinese professional bands different from the Japanese professional bands?

It would also be interesting to research now-defunct professional bands such as the Toronto Wind Orchestra and the Gotham Wind Symphony to learn what went wrong. What mistakes were made that should/could be avoided by other ensembles? Toronto and New York are the largest metropolises of their respective countries so one would think that those would be the cities where a professional wind band has its best chance of survival.

Chapter 16: Concluding Thoughts

Without considering the outlier the Royal Hawaiian Band, the other three bands have focused on assembling ensembles of the best available talent, performing quality and accessible repertoire, led by the most accomplished wind band conductors. Each also highlights a particular area of strength that helped them succeed so far.

Dallas Winds as an organization is very mindful about generating a continual stream of revenue, constantly planning into the future as exhibited by their awareness of a looming search for Executive and Artistic Directors. Lone Star Wind Orchestra focuses on how a deep community involvement helps give a richer meaning to all involved, performers and audience alike, which incidentally also helps justify their

existence in the community. San Diego Winds prides itself on its partnership with its players and sets the bar high by paying players union rates.

However, these bands are asking the wrong questions. Instead of thinking about how much players are paid per concert, a broader vision is necessary to shift the question to: how much do players earn in a year? Despite the tremendous differences between the three ensembles (Dallas Winds: \$5000/yr., San Diego Winds: \$900/yr., Lone Star Wind Orchestra: \$350/yr.), all three are in a completely different league from the top orchestra players earning over \$100,000 per year. The discrepancy did not come about by simply changing conductors, players, or repertoire.

With regards to repertoire, there may still be readers asking themselves “given that audiences are inspired to attend concerts depending on which pieces are performed, what pieces should professional bands program?” Here in the concluding thoughts I would remind the reader what was already stated in Chapter 15: 103, that repertoire choice is totally dependent upon the philosophy chosen for the ensemble (elite vs. populace). One can even program for both as the Boston Symphony Orchestra/Boston Pops does: symphonic music during the year and pops in the summer. Creating a localized “canon” of repertoire would be helpful for engendering a sense of familiarity of the repertoire in the audience.

This line of questioning however forgets that ticket sales have never been the driving force of income for the top American orchestras. It was not a sudden change in programming or the creation of a local canon that explained the sudden explosion of

concerts per season. It was the inspired vision by famously wealthy individuals who treated the organizations as charities that deserved to exist, and therefore saw to their financial solvency.

Professional bands are the next step for the wind band world. Even one believes that championing wind band repertoire is a mission that is of primary importance, professional bands would help that repertoire be heard by as many people as possible. Exposing the general populace to repeated performances of new wind band works would be more successful than a handful of performances in collegiate music halls. Professional wind bands can also elevate the marketplace standing of the genre in the way that Pentatonix and Glee have popularized the a Capella art form of barbershop quartets, and how comic book movies have triggered a renaissance of interest in the source material that was once relegated to socially awkward teenaged boys.

Regardless of whether the philosophy of the next professional wind band is a didactic, top-down model or a new kind of collaborative co-operative ensemble or anything in between, the new generation of wind bands should not patiently wait for a *gradual evolution*. Rather, armed with a clear vision of **how things could be**, they need to leap towards a *radical revolution*.

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APPENDIX A: Internal Review Board

DETERMINATION OF EXEMPT STATUS

May 3, 2018

Dear Mark Tse:

On 5/3/2018, the University of Washington Human Subjects Division (HSD) reviewed the following application:

Type of Review:	Initial Study
Title of Study:	A Comparative Case Study of American Professional Wind Bands
Investigator:	Mark Tse
IRB ID:	STUDY00004619
Funding:	None

Exempt Status

HSD determined that your proposed activity is human subjects research that qualifies for exempt status (Category 2).

- This determination is valid for the duration of your research.
- This means that your research is exempt from the federal human subjects regulations, including the requirement for IRB approval and continuing review.
- **Depending on the nature of your study, you may need to obtain other approvals or permissions to conduct your research. For example, you might need to apply for access to data (e.g., to obtain UW student data). Or, you might need to obtain permission from facilities managers to approach possible subjects or conduct research procedures in the facilities (e.g., Seattle School District; the Harborview Emergency Department).**

If you consider changes to the activities in the future and know that the changes will require IRB review (or you are not certain), you may request a review or new determination by submitting a Modification to this application. For information about what changes require a Modification, refer to the [GUIDANCE: Exempt Research](#).

Thank you for your commitment to ethical and responsible research. We wish you great success!

Sincerely,

Lisa A. Chartier
IRB Administrator, Committee A
(206) 616-2345
chartla@uw.edu

APPENDIX B: Consent Forms



UNIVERSITY OF WASHINGTON
CONSENT FORM

Comparative Study of Four Professional American Wind Bands

Researcher: Mark Tse, doctoral candidate, School of Music, 617-963-9218, marktse@uw.edu

Researchers' statement

We are asking you to be in a research study. The purpose of this consent form is to give you the information you will need to help you decide whether to be in the study or not. Please read the form carefully. You may ask questions about the purpose of the research, what we would ask you to do, the possible risks and benefits, your rights as a volunteer, and anything else about the research or this form that is not clear. When we have answered all your questions, you can decide if you want to be in the study or not. This process is called "informed consent." We will give you a copy of this form for your records.

PURPOSE OF THE STUDY

The purpose of the study is to determine if there are commonalities, or best practices, between four successful professional wind bands based in America.

STUDY PROCEDURES

I will collect tax returns posted on ProPublica and sample programs found on the websites of each organizations, or provided by a member of each organization.

The bulk of the study will be a collection of interviews with the conductors and a board member of each professional band. Each interview should last no longer than an hour. Alternately subjects may choose to answer questions via back and forth exchanges via e-mail. The most personal or sensitive questions I may ask is how much money players are paid, and how much the conductor is paid. You may refuse to answer any question in the interview.

I will be storing the e-mails via Google Mail, and recording audio interviews with my phone, the computer, and/or an audio recorder.

RISKS, STRESS, OR DISCOMFORT

Questions about the compensation of musicians may cause emotional discomfort or stress.

Recordings will not be shared for the study nor in the future, though transcripts will be included in the dissertation. Transcripts of interviews, and passages involving subjects will be provided to subjects for review of accuracy before publication of the dissertation.

BENEFITS OF THE STUDY

The study may possibly benefit the subjects through greater exposure of their bands to band directors at the collegiate level. The bands that subjects are associated with may also learn from what other like bands are doing to achieve success and may adopt new, beneficial strategies.

The study will hopefully help the wind band society by providing insight about how successful, professional wind bands are run, and encourage others to start professional wind bands that succeed by adopting successful business models.

CONFIDENTIALITY OF RESEARCH INFORMATION

The data will be confidential if requested. The link between your identifiers and the research data will be destroyed after the records retention period required by state and/or federal law.

Government or university staff sometimes review studies such as this one to make sure they are being done safely and legally. If a review of this study takes place, your records may be examined. The reviewers will protect your privacy. The study records will not be used to put you at legal risk of harm.

We can't use the Certificate to withhold your research information if you give your written consent to give it to an insurer, employer, or other person. Also, you or a member of your family can share information about yourself or your part in this research if you wish.

There are some limits to this protection. We will voluntarily provide the information to:

- a member of the federal government who needs it in order to audit or evaluate the research;
- individuals at the University of Washington, the funding agency, and other groups involved in the research, if they need the information to make sure the research is being done correctly

OTHER INFORMATION

You may refuse to participate and you are free to withdraw from this study at any time.

RESEARCH-RELATED INJURY

If you think you have been harmed from being in this research, contact Mark Tse at 617-963-9218. marktse@uw.edu.

Subject's statement

This study has been explained to me. I volunteer to take part in this research. I have had a chance to ask questions. If I have questions later about the research, or if I have been harmed by participating in this study, I can contact one of the researchers listed on the first page of this consent form. If I have questions about my rights as a research subject, I can call the Human Subjects Division at (206) 543-0098 or call collect at (206) 221-5940. I will receive a copy of this consent form.

James Sepulveda J. L. 4/24/18
Printed name of subject Signature of subject Date

Copies to: Researcher
 Subject

UNIVERSITY OF WASHINGTON
CONSENT FORM

Comparative Study of Four Professional American Wind Bands

Researcher: Mark Tse, doctoral candidate, School of Music, 617-963-9218, marktse@uw.edu

Researchers' statement

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Recordings will not be shared for the study nor in the future, though transcripts will be included in the dissertation. Transcripts of interviews, and passages involving subjects will be provided to subjects for review of accuracy before publication of the dissertation.

BENEFITS OF THE STUDY

The study may possibly benefit the subjects through greater exposure of their bands to band directors at the collegiate level. The bands that subjects are associated with may also learn from what other like bands are doing to achieve success and may adopt new, beneficial strategies.

The study will hopefully help the wind band society by providing insight about how successful, professional wind bands are run, and encourage others to start professional wind bands that succeed by adopting successful business models.

CONFIDENTIALITY OF RESEARCH INFORMATION



**UNIVERSITY OF WASHINGTON
CONSENT FORM**

Comparative Study of Four Professional American Wind Bands

Researcher: Mark Tse, doctoral candidate, School of Music, 617-963-9218, marktse@uw.edu

Researchers' statement

We are asking you to be in a research study. The purpose of this consent form is to give you the information you will need to help you decide whether to be in the study or not. Please read the form carefully. You may ask questions about the purpose of the research, what we would ask you to do, the possible risks and benefits, your rights as a volunteer, and anything else about the research or this form that is not clear. When we have answered all your questions, you can decide if you want to be in the study or not. This process is called "informed consent." We will give you a copy of this form for your records.

PURPOSE OF THE STUDY

The purpose of the study is to determine if there are commonalities, or best practices, between four successful professional wind bands based in America.

STUDY PROCEDURES

I will collect tax returns posted on ProPublica and sample programs found on the websites of each organizations, or provided by a member of each organization.

The bulk of the study will be a collection of interviews with the conductors and a board member of each professional band. Each interview should last no longer than an hour. Alternately subjects may choose to answer questions via back and forth exchanges via e-mail. The most personal or sensitive questions I may ask is how much money players are paid, and how much the conductor is paid. You may refuse to answer any question in the interview.

I will be storing the e-mails via Google Mail, and recording audio interviews with my phone, the computer, and/or an audio recorder.

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CONFIDENTIALITY OF RESEARCH INFORMATION

Gregg Hanson

UNIVERSITY OF WASHINGTON
CONSENT FORM

Comparative Study of Four Professional American Wind Bands

Researcher: Mark Tse, doctoral candidate, School of Music, 617-963-9218, marktse@uw.edu

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CONFIDENTIALITY OF RESEARCH INFORMATION

The data will be confidential if requested. The link between your identifiers and the research data will be destroyed after the records retention period required by state and/or federal law.

Government or university staff sometimes review studies such as this one to make sure they are being done safely and legally. If a review of this study takes place, your records may be examined. The reviewers will protect your privacy. The study records will not be used to put you at legal risk of harm.

We can't use the Certificate to withhold your research information if you give your written consent to give it to an insurer, employer, or other person. Also, you or a member of your family can share information about yourself or your part in this research if you wish.

There are some limits to this protection. We will voluntarily provide the information to:

- a member of the federal government who needs it in order to audit or evaluate the research;
- individuals at the University of Washington, the funding agency, and other groups involved in the research, if they need the information to make sure the research is being done correctly

OTHER INFORMATION

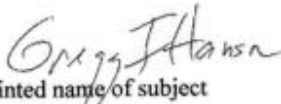
You may refuse to participate and you are free to withdraw from this study at any time.

RESEARCH-RELATED INJURY

If you think you have been harmed from being in this research, contact Mark Tse at [617-963-9218](tel:617-963-9218), marktse@uw.edu.

Subject's statement

This study has been explained to me. I volunteer to take part in this research. I have had a chance to ask questions. If I have questions later about the research, or if I have been harmed by participating in this study, I can contact one of the researchers listed on the first page of this consent form. If I have questions about my rights as a research subject, I can call the Human Subjects Division at [\(206\) 543-0098](tel:206-543-0098) or call collect at [\(206\) 221-5940](tel:206-221-5940). I will receive a copy of this consent form.

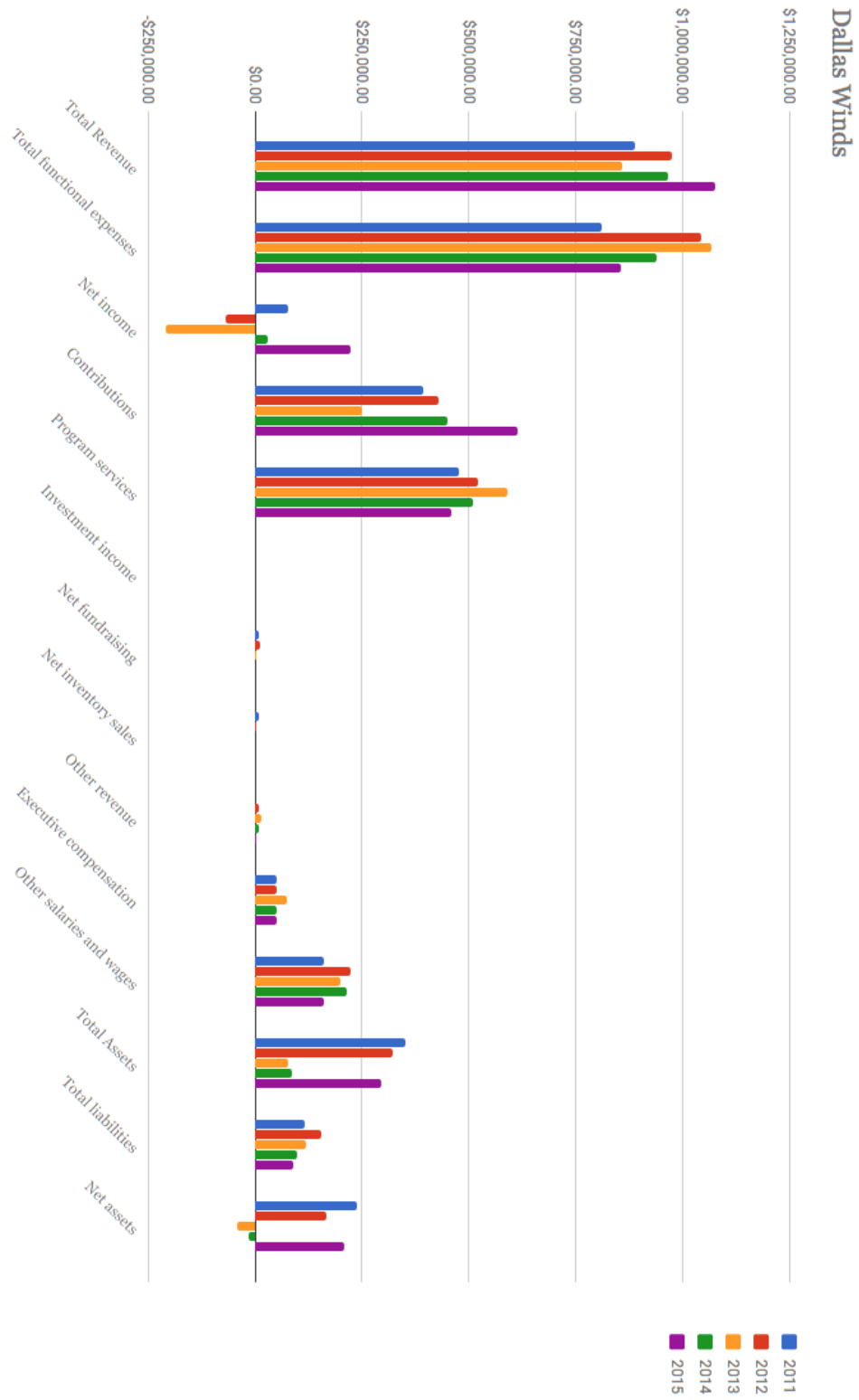

Printed name of subject


Signature of subject

5-8-18
Date

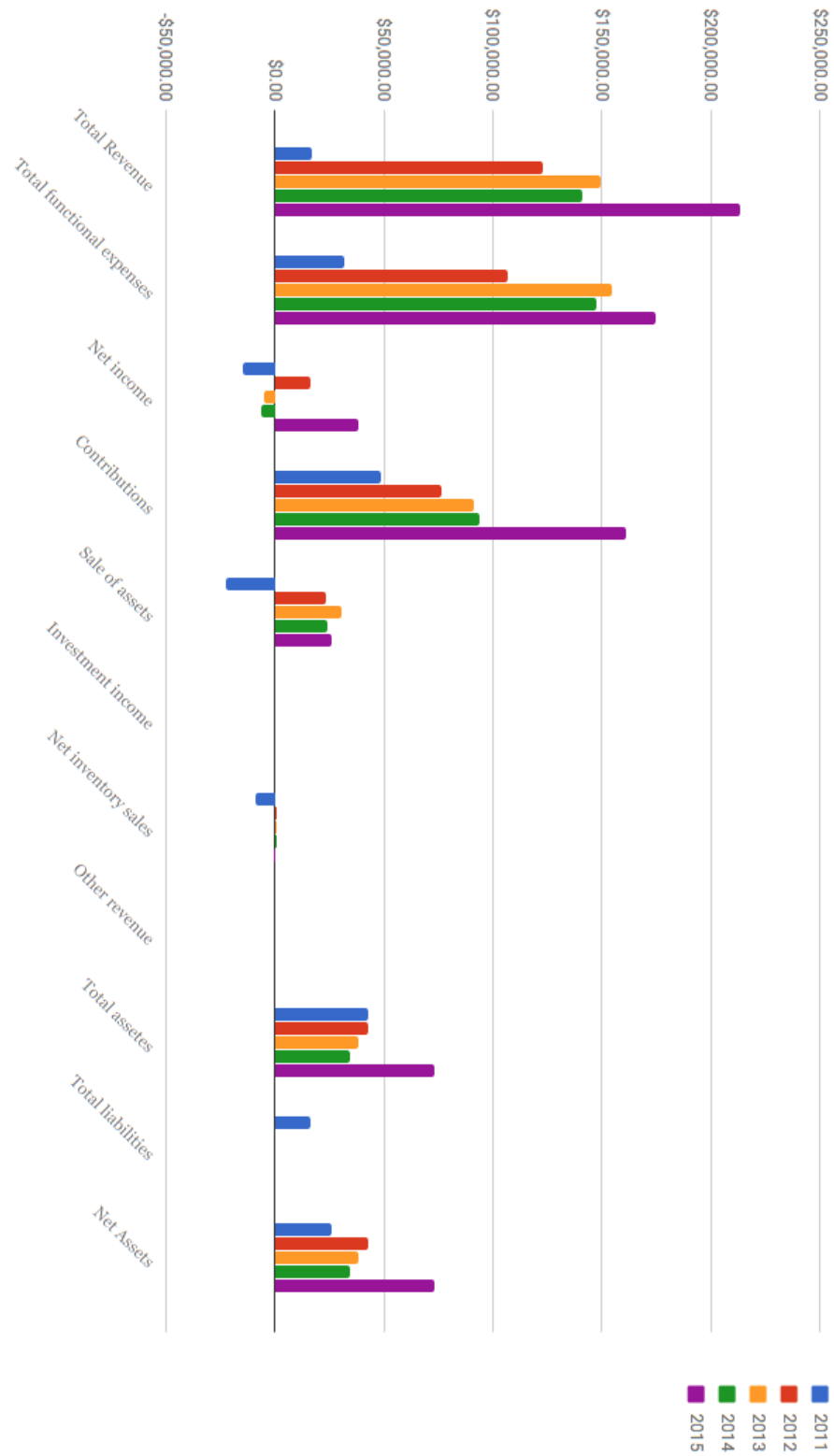
Copies to: Researcher
 Subject

APPENDIX C: Revenues and Expenses



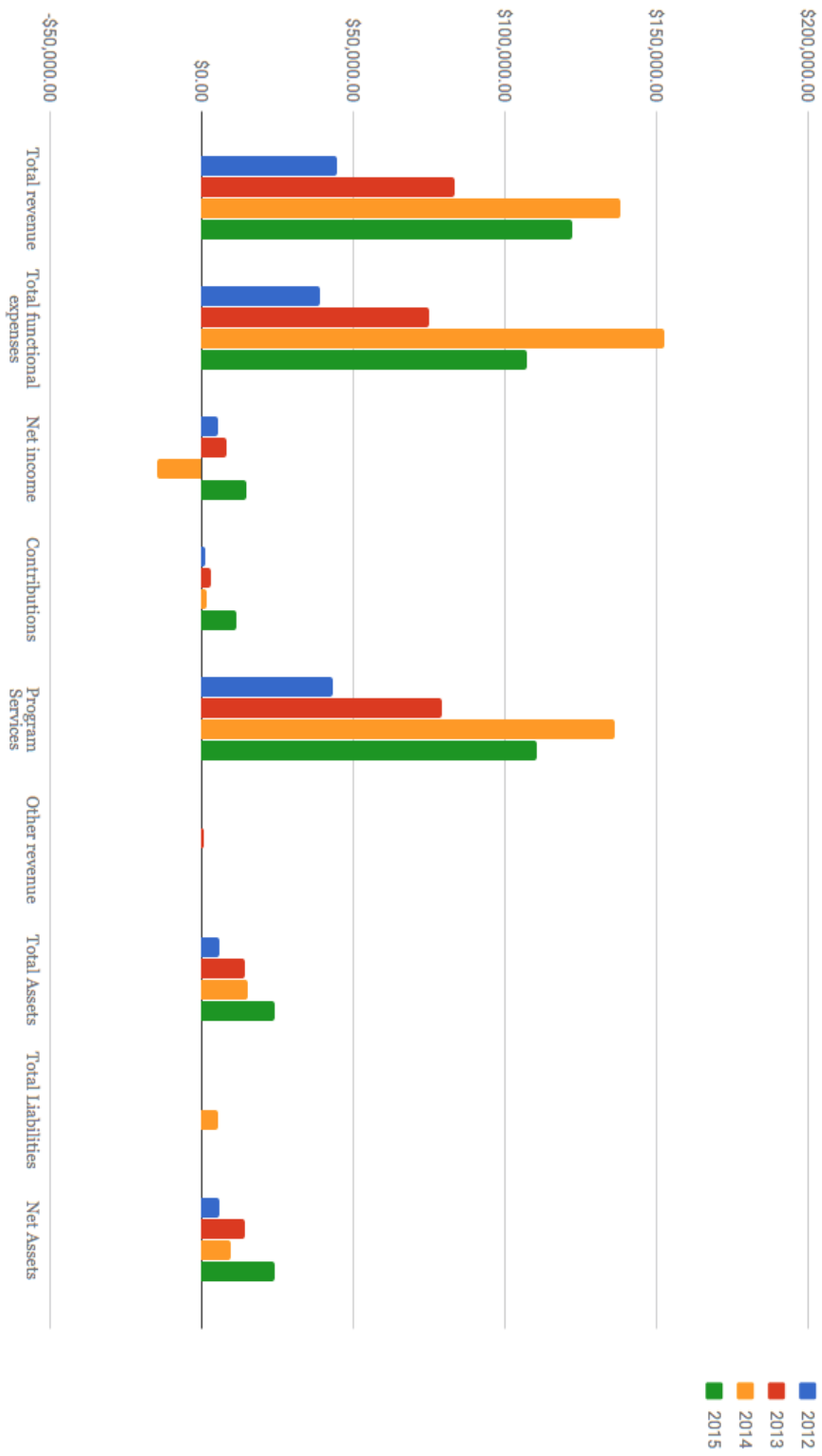
Appendix C-1: Dallas Winds (Pro Publica Inc., n.d.)

Lone Star Wind Orchestra



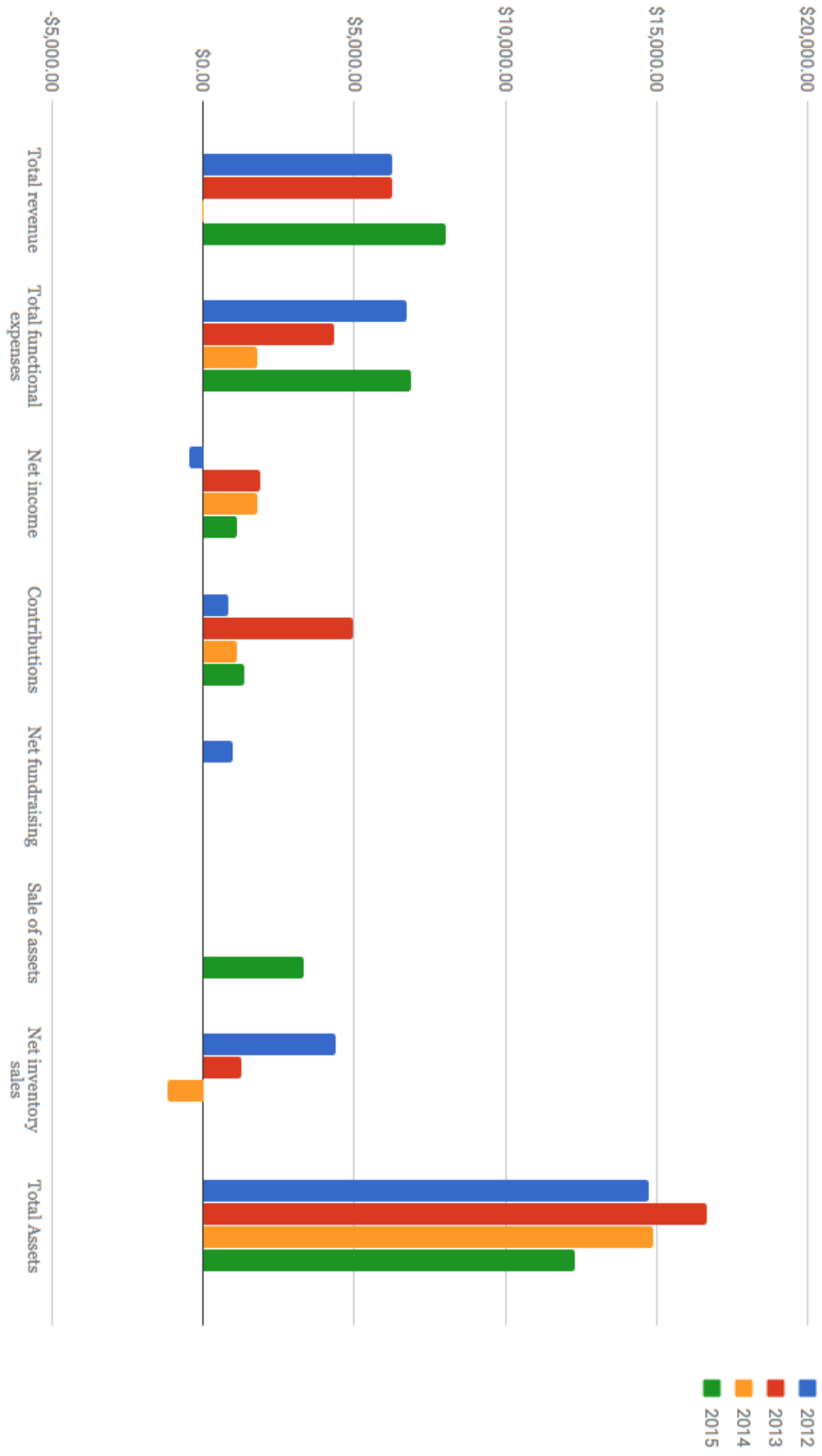
Appendix C-2: Lone Star Wind Orchestra (Pro Publica Inc., n.d.)

San Diego Winds



Appendix C-3: San Diego Winds (Pro Publica Inc., n.d.)

Royal Hawaiian Band



Appendix C-4: Royal Hawaiian Band (Pro Publica Inc., n.d.)

APPENDIX D: Transcripts

Interview with Eugene Corporon

May 14, 2018

8:00 AM PST

MT = Mark Tse

EC = Eugene Corporon

MT: Hello? Hello?

EC: Hello?

MT: Hi! Good morning Professor Corporon!

EC: Yes!

MT: Hi, it's Mark Tse calling.

EC: Hi Mark, how are you?

MT: Well, thank you. Thank you so much for taking the time to speak with me! First of all, I just wanted to make sure that it's okay with you that I record this call so I can transcribe it later.

EC: Sure.

MT: Great, thank you so much. Alright let's get right into it.

EC: You bet.

MT: How did the Lone Star Wind Orchestra start?

EC: About 11 years ago, 3 Founders decided that, were playing in various groups, or two of them were playing in various groups around Dallas, decided they wanted to start a different kind of group, and someone named Barry Knezek who's a psychologist, Chris Tucker who's a composer (Barry's a very accomplished), and his partner Bob. The three of them decided they wanted to start a group that was player-centered and they had worked in different groups in town and just felt there was too much commercial push and back-handedness for various reasons and so they got together and decided to put this group together. They announced auditions and got players. There are lots of players in the Dallas area who wanted to join and it was a volunteer kind of thing at first, and they've turned that into a massive operation and the, my connection

with them came about a year later. They came to me and asked me if I if I could advise them about who might be a good person to conduct them and at the time John Whitwell was retiring from Michigan State and of the Dallas area so I recommended John. I said there's your... "that'd be perfect for you guys" and then John decided he thought he might be able to do it but decided not to do it and consequently I think the first season I did two concerts and they had a couple of the people do two concerts. Then the next year they invited me to be the artistic director and I started with them in their second year pretty much full time, and now we're going to be celebrating our 10th year next season attempt here together I think it might be there at 11 here is the group.

MT: Do you remember who the other person was?

EC: The other person who has two concerts?

MT: You're saying that in the original season you did two...

EC: Yeah. I'm sure that Chris Tucker who is the artistic manager could provide you with programs. In fact he probably could give you programs for every concert we played, okay which which might be the easiest way to research it.

MT: When you say "a band that centered around players", can you give me more details about that?

EC: Sure. They didn't, they weren't happy with the whole idea, the idea was players would rotate. They weren't happy with the symphony orchestra structure of this the principal, this is the second this is the third and we've come up with a kind of system for that. Not everybody rotates but once a player has what we call "A list player" then they can be in the rotation and that someone isn't in the rotation for principal they can always audition into that rotation if they choose to be. And in some sections the whole section is A list rotation and other sections not quite the same, like the oboes and flutes, anybody can play first but sometimes depending on the subs that are on the job there you know. We never have a sub play principal for instance and the sub list goes pretty deep too so, but I think that was one of the big things. Another thing was you know working towards pay but not, but everybody being paid equal. Not paying some people more than others. I don't know, see what else... I guess you might want to probably talk with Chris Tucker who's, who was there when it was all happening and he could give you the founder's kind of guidelines, but it's explained pretty thoroughly in programs as well. I think every program talks a little about the founding and history, so you could catch all that stuff better, from that, because it's pretty well thought out, than from me.

MT: How do you say you program for the University of North Texas Wind Ensemble differently than the Lone Star Wind Orchestra, or do you program them differently?

EC: I do. The thing you have to face when you take on a group that's selling tickets versus playing in an academic institution. There are certain things you just have to keep in mind. There's an audience, a board, we have a very active board, and it's a big board, and they give me a lot of input about what they would like to see us do. They don't have control over that, but I

take their input and I listen to them. What their friends think. We get a lot of people who don't know anything about music coming to the concerts, and I would say at North Texas, almost everybody in the 600 member audience is a musician, or has something to do with music. So for instance, Husa, Apotheosis would be fine at North Texas, but would not work with Lone Star audiences, as great a piece as it is. So I don't play pops either but I have to balance what we do and how we do it. An all Bernstein concert? That would work in either place. An all John Williams concert, that would work in either place. All Persichetti wouldn't work in either place. I've had to be careful. Funny enough, you think sometimes "Well, everybody's gotten to know Grainger. Let's do an all Grainger concert". We have a really hard time selling tickets doing an all-Grainger concert with Lone Star, and that surprised me. So I've balance it out. To the general public an all-anybody concert isn't really good. It's good to vary it, and we do a lot of thematic programming. The thing is we try and keep it general enough so a lot of pieces will fit. But we'll come up with ideas, or a program, usually we'll come up with pieces and then a program with Lone Star stuff. But with North Texas, a lot of it has to do with what the students need to play, what they need to be exposed to, what the curriculum is, what's getting played in the university band or concert band or wind ensemble or symphonic band, what gets played in wind symphony, so there's a whole lot of academic parameters. But at Lone Star we have to keep it pretty general. Sometimes we do an all-Spanish concert. That works. Sometimes we do African American composers. That works. Or all-female composers. That works. Anything that's general that allows us to get diversified music inside of it works pretty well. We sold out the house on our second concert this year. It was a film composer. Tell me who it was.

MT: John Williams!

EC: Of course! See what I mean? And of the board wants you to do an all-John Williams year after year but we can't do that. Although the Dallas Symphony I'm told is getting ready to do that, every year. For the same reason: they make a lot of money on that concert. So, name a second composer that could sell it out, and you really can't. There are a lot of great film composers that you know of, but the general public doesn't know. And that's one of the things we've learned at Lone Star, is that we're not selling...and I think that's this is true of Dallas Wind Symphony too, they're not selling people. The symphony orchestra will say Mozart, Beethoven, Brahms, and everybody goes "oh, I'm gonna go hear that". But we list our composers: Grantham, or, well, Corigliano maybe would be recognized. But it's not about people knowing the music, it's about people recognizing skill and quality. So Dallas' slogan is "Come and be amazed", right? So what they're marketing there is the experience. And ours is "music changing lives", so we're marketing experience and the community connection. We've done SPCA concerts with dogs in the lobby. We've done children's advocacy concerts. We've done benefits for, just whatever we can find to latch onto the community of Lone Star. Our Board loves that and our grant writers love that because we're able to show our connection with social issues and people in the community. A little different from academia. That was a long answer but..

MT: haha, that was great. Has your philosophy for programming for the LSWO changed over time or has it been about the same?

EC: It's been about the same. I mean my grad students in the UNT grad seminar will go "well I don't know if that's a North Texas piece but boy that sure is a LSWO piece. We know immediately when we hear a piece that works, or that could work for an audience. So, not so much. And one informs the other. There'll be times when I'll do something in both places. We did a world premiere this year at, it's gonna be a three group premiere. The third group will premiere this next weekend in Japan with my group that I conduct there. But Cindy McTee took a piece that she wrote for the, for Leonard Slatkin and his French orchestra in Leon called Notezart, based on Mozart's music. And it was for the brass section but she blew it up to be a wind symphony piece so we did it at North Texas, we did it at Lone Star, and I'm gonna do it at Showa. So sometimes a piece like that will come along and it will work with all three audiences. And the group has to be spectacular because the piece is really hard so it's not a piece you could do with an honor band or something like that. But sometimes there's those pieces that are kind of universal, even though it's new music. It's not always about having to be traditional but it's often about something the listener can hold onto right away. The last was Back to the Future and every piece we did had to be based on some older music. Just anything that we can grab onto that helps us pick a theme, helps us.

MT: How do the players, audience members, donors, etc. feel about the programming for the LSWO?

EC: Yeah, they give us input, you know. And sometimes I'm talking with somebody who's never been to a concert before they got on our board, and I'm talking to people who sometimes don't go to the symphony concerts, they're in it for other reasons. We have young entrepreneurs, business people, who are looking for a place to donate their time and they're on our board. We have some music parents who are on our board, we have past players who are on our board. So I get perspective from all of them and when we sit down to do some programming, which we will be doing here very shortly, we have what we call a creative committee and its made up of players, a couple board members, and Chris, the artistic administrator, and we just brainstorm. We come up with pieces. They let me know what the players want to play and I take in, all that in, and we come up with ideas that will work, we hope, and I take that back to the board, and they hand it over to the publicity committee, and they go to work coming up with ways to sell it. So there's a lot of input and I have to be a little thick skinned about the input because sometimes it reminds you that you may think that's a great piece but people didn't relate to it, you know, and they're not afraid to tell me that. Which is okay, I don't have to go with what they want to do. That's the understanding that we have. I'm the artistic director and it's up to me to make the repertoire choices, but I don't mind the input.

MT: The, perhaps this is a Chris Tucker question, but the Lone Star premiered at the Meyerson Center for their first concert, which is particularly large, so I'm wondering how much of that was filled in the first concert?

EC: Oh, the very first?

MT: mmhmmm

EC: You know, I don't know. I think, I mean, we can go back on our records and look at ticket sales for each concert for numbers. We have a couple of programs that go on. We have what we call the Lone Star Kids, and that's students from underserved schools that don't get to go to concerts very often. And we could have 200-300 kids in the hall from that at each concert and that's usually as a result of grant money to pay for the buses and the cover ticket costs. And then I guess some of our biggest concerts have been in the 7 or 800s. And we've never filled the Meyerson completely. One of the other things that happen for us is because we get grant money from three different cities, we play in 3 different halls. We play at the Myerson, we play at the Moody in downtown Dallas, and we also play at the Eisemann and Richardson. So one of the things that I think is a disadvantage for us, it's more of an advantage for say, the Dallas Winds, is that all of their concerts are on Tuesday nights and they're always at the Meyerson. It's kind of like a football team that plays in different stadiums every time. You'd build a bigger crowd if you stand still, but right now we get more money from grants if we move around and then it's hall availability too. You have to negotiate every step of the way. And the way, the way our set up works is, we have a concert, we go a Saturday rehearsal, Sunday rehearsal, skip forward to the next weekend. Friday night, Saturday, play Sunday. So that's for our players because their total time commitment is two weekends. And we have a bit of time between the first set and the second set of rehearsals in the cycle of rehearsals for people to practice... so,

MT: Sorry, can you say that one more time? So there's a, you have a Saturday rehearsal and then a Sunday rehearsal, and then the following week...

EC: That's one and two...

MT: and then play on Saturday and Sunday?

EC: Nope, play only once. Saturday is fourth rehearsal and then Sunday is the concert. And it's only on the Sunday that we get in the hall. Now see that's something that we'd love to do too, is do more than one performance because you get a good review and it doesn't help you because people... say if we're playing Saturday night, they read the review, say "let's go to that on Sunday". But right now, we're on four rehearsals and the concert, and the concert's the only one in the hall, we get an hour and a half sound check right before the concert. But after a while you play in that hall so many times, you really don't need... you know what to expect and how to rehearse the group to work in the room you're going to be in.

MT: Right. Mmm...almost done. What is the relationship between you the conductor and the donors at the LSWO, and has it changed over time?

EC: That's something that's kind of interesting the way that all works. I mean it's much more important than it would be, as you can imagine, at a community orchestra or a regional orchestra. We have various events and it's important that I'm at them. We have donor recognition events at my home sometimes or at various houses. We go to a, we'll have a special dinner once a year for our scholarship program. We invite the donors. Some of the donors are board members. We make a point of reaching out to them and being sure they understand what our mission is. If we went to them and said our mission is just gonna be to play a lot of good music, they would go "oh thanks, see ya later". So the idea of reaching out to the community of, finding projects that

highlight community issues, all of that really makes a difference in terms of their involvement. So it's a constant, we're constantly looking for new people and finding ways to pull them in, and get them to give. We have a Texas giving day that the state will match monies up to a certain amount of donors so we push real hard for that as do all the arts group that comes in the fall. We make a little bit of money there. We are slowly getting to where we want to be. We are about halfway to where we want to be able to pay our players. Right now they're making \$75 per concert. We'd love to get to \$150. Every year we've been able to push a little bit. Next year I'm hoping to make it \$100 per gig. That's short of what Dallas is paying, but not all that short. I think they're in the \$150 range. But it's getting to, it's got... the idea, I might say that, I do this job for free. I've been working for the last ten years for zero. And the reason I do it is so that we can raise enough money to pay the players. And what I've told them is that, at some point when we get the players to their pay, then we can talk about paying me. But now being totally realistic, I don't think that's gonna ever happen to me. But what I said to them is that "Look, you've got to be planning for the future and the conductor salary, because the next person may not want to do it for free". And, it's just my way of giving back to them. It's a great honor to get to conduct these players because it's really a bunch of great players. And many of whom, not all, but many of whom have gone to North Texas, but there's also a big bunch of them, Eastman, Julliard, New England, USC, I mean a lot of people who come to Dallas live with their spouse, come to Dallas to teach, and I mean privately, are involved. And we have teachers too, maybe 6 or 8 public school teachers who play in the group who are tremendous players. So it's really important for them, because, I'll tell you something that I'll let you repeat. My teacher Bob Reynolds used to say that there are three things that are important to people when forming a group: Number 1 is "who else is gonna play". And I've never forgotten this, and he's right. Are there other good players? Number 2 is "what are gonna play? Are we gonna play really good music?" Number 3 is "Who's gonna be conducting", but third, not first. And I would ask for... on my list is "where are we gonna play"? So the fact that they get to play in the Meyerson, the Moody, and the Eisemann... you know, great concert halls, makes a big difference. And then for Lone Star, number 4 is "who's gonna conduct"? We all know that there's a lot of wonderful groups made of great players playing great music in great halls, who don't have very good conductors, but they still try, and that's what holds the players together. And the pay is a small part of it, for our players, but we do lose people. You know, we'll have someone call and say "I know I said that I could play this series but the Dallas Symphony called me to play second tuba, blah blah" "We understand, take the gig". But we also try and book gigs for our players. You know, someone calls us "we need a woodwind quintet", "Okay, we've got the Lone Star woodwind quintet, or brass quintet, or sax quartet, or percussion ensemble" so we kind of operate a sort of gig clearing house for them. We also do recording gigs anonymously for publishers. I don't conduct those, but there have been a couple of discs that they've done for publishers which pay pretty well. We keep trying to find jobs for them. Christmas time, if they can play the Turtle creek chorale we hire them out. Anything we can find for them we try to help the pocket book. And we've lost a lot of players to service bands or teaching jobs. Usually if we lose somebody it's because they've gotten a, or a job with the regional orchestra, or a service band job, or you know they're leaving the area because they've gotten a new college teaching job. So that's usually why people leave us.

MT: And last question: what are some of the things you've learned about conducting a professional ensemble since conducting the LSWO?

EC: Work faster. And what's interesting too is getting through everything at every rehearsal. And I know that sounds, at North Texas we get like "let's just do the first two movements today and Thursday we'll get the third movement" and that all works because they're all coming back. And you have ten rehearsals per concert versus four. Also, what happens is we have to be flexible. We have a set of player rules with Lone Star. You can miss one of those four rehearsals. It can't be the last one, it actually can't be one of the last two. If you have to miss one of the first two, you can, but what that means is that you end up with new people in the section for half the rehearsals. So if you don't get to everything, the people who were missing don't ever rehearse the pieces. So I make it a point, we rehearse three and half hours, and I get through everything every time. Unless it's *Barnum and Baily Favorites*, or *Stars and Stripes Forever*, or something we understand that everybody can play, or the Holst *First Suite*. But if we're working... a perfect example is, we just played Bruce Broughton's *Spacious Skies*. It's a quartet for saxophone, solo saxophones and wind symphony. And in the first rehearsal the soprano player was missing, out of the solo group! In the second rehearsal the bari player was missing out of the solo quartet. It wasn't until the third rehearsal the weekend of the concert that we had the actual quartet standing there. But you make deals with the devil to get the best players is what it comes down to. So that's, the personnel issue is one of the things I've learned to be tolerant of. And we've had to make some rules. Say a principal player isn't going to be there, and they hand their part out to the sub, it's not fair to the sub if their part has a huge trumpet solo and here you are in the middle of the rehearsal. So I say whoever's in the section, whoever's next, whoever's playing the second part, closest to that solo, learn that solo, because it could be the principal gets sick, could be something comes up, so you'd have to learn it anyway. So things like that, little quick rules... what else? They've been very open to suggestions about how to make it better at Lone Star. They don't come in with an attitude of "don't tell me how to play that part", but what I've learned is, take the message as they send you when they are playing their ideas come across in the way they interpret their music and if you like it better than yours, don't be afraid to tell them that. Treat them as colleagues and equals. I try to do that at North Texas too, but in this case, more of the players are that way. There are players of that ilk playing for me at North Texas but it isn't that many because we just don't have the same access to talent that we do here. But all in all, the idea of the group, you now, we do four concerts a year. If we do Christmas time it's five. We'd love to expand that at some point, but that's what we can do right now, and that's what we're able to do. We keep trying to find the sweet spot in terms of when to play and where to play. Oh, I didn't mention that soloists are pretty important. What we have found this: we have imported soloists on occasions, some big name people, they don't draw any better, according to our ticket statistics, than featuring soloists out of our own group! We've spent this season featuring our own soloists. The players love that, as you might expect! Like the sax quartet was from our own group. We did a percussion piece last year that was from our percussion section. They love coming out on front and they're quite capable, and the audience loves that better than some big name person. So that's kind of interesting. And I didn't mention that we've had a lot of outreach to composers. As you might suspect, someone who draws real big for us is Frank Tichelli. Frank is coming to do something with us, there's a good turnout. He's from Dallas. He went to school in the Richardson District. You know, he's a hometown guy and when he's in town you get a better turnout. But then again you can't have Frank every year, right? But we pay attention to who does draw, and we try to siffle them so that we can take advantage of their fame and artistry.

MT: That's all the questions I have!

EC: Okay, so, let me just recommend that you talk to Chris Tucker and get copies of the programs.

MT: I've tried.

EC: Oh, has he not responded?

MT: He did a few weeks ago, but he said that you guys had a concert coming up and he said that the week after would be best. So, when I contacted him after that, I sent him two e-mails and he hasn't responded. Now he did mention that his LSWO has many, many e-mails that are unread, so he said he was worried that they would be lost, but I wasn't given a secondary contact.

EC: Let me give you his phone number.

MT: Okay.

EC: And when you call, say that we spoke and that I told you to contact him. They had a big Lone Star Youth Winds concert this weekend, so he's probably been working on that too. I don't know what your timeline is, but this will get to him quicker.

MT: Great, thank you.

EC: Just coming up on my "T"s here, sorry. Okay, Chris' number is....XXX-XXX-XX6X.

MT: That's XXX-XXX-XX6X

EC: XX5X. (corrected second last digit, but was different from the first iteration)

MT: XX5X. Alright, thank you so much for your time!

EC: You're welcome!

MT: When I have this all written up, after, I'll send you and Chris Salzman, both of you a draft copy to make sure that everything is correct and that you're being represented the way that you want to be.

EC: (inaudible)

MT: The whole dissertation?

EC: Where is this gonna go? What are you gonna do with it? I forget.

MT: This is for my dissertation.

EC: Ah great!

MT: So my dissertation is a comparison of four professional wind bands in America.

EC: Gotcha.

MT: There's yourselves, Dallas Winds, San Diego Winds and the Royal Hawaiian Band.

EC: Oh yeah, that's right. I'd forgotten the connection. Yeah, it would really help if you could talk to Chris. I'm not really adept at, and our other two founders are both in vacation in France right now, so Chris is your best guy.

MT: Alright. Thank you again.

EC: You bet. If you have any trouble getting him, call be back or text me, let me know, and I'll get him to send you stuff because I'd hate for you to not have that information.

MT: Alright. Thank you so much.

EC: Okay. You bet.

MT: Alright, have a great day.

EC: Take care.

MT: Bye.

EC: Okay, bye-bye.

APPENDIX E: University Concert Programs

University of Texas at Austin Wind Ensemble

<i>Resonances I</i>	Ron Nelson
<i>First Suite in E-flat for Military Band</i>	Gustav Holst
<i>Being In Time</i>	Judith Shatin
<i>Symphony No. 4</i>	David Maslanka
<i>UT 1: October 1, 2007</i>	
<i>Overture to Strike Up the Band</i>	George Gershwin
<i>Rhapsody in Blue</i>	George Gershwin
<i>Cuban Overture</i>	George Gershwin
<i>Catfish Row: Suite from Porgy and Bess</i>	George Gershwin
<i>UT 2: October 29, 2017</i>	
<i>Fountains of Rome</i>	Ottorini Respighi
<i>Escapades from Catch Me If You Can</i>	John Williams
<i>Lontano, Symphony for Wind Ensemble</i>	Michael Martin
<i>UT 3: February 14, 2018</i>	
<i>Smetana Fanfare for Wind Ensemble</i>	Karel Husa
<i>A Concerto of Colours: Concerto for Guitar and Chamber Winds</i>	Stephen Goss
<i>Mendéz (for Wind Ensemble)</i>	Christopher Marshall
<i>Lincoln Portrait</i>	Aaron Copland
<i>UT 4: March 23, 2018</i>	
<i>Masks and Machines</i>	Paul Dooley
<i>Antique Voices: Concerto for Trumpet</i>	John Mackey
<i>Symphony No. 6, Three Places in the East (world premiere)</i>	Dan Welcher
<i>UT 5: April 29, 2018</i>	

(College of Fine Arts, The University of Texas at Austin, 2018)

University of North Texas Wind Symphony

<i>Bach's Fugue a la Gigue</i>	J.S. Bach/Gustav Holst/Mitchell
<i>Hammersmith: Prelude and Scherzo, Op. 52a</i>	Gustav Holst
<i>Blue Shades</i>	Frank Ticheli
<i>Symphony No. 8 "Unending Stream of Life"</i>	David Maslanka
<i>UNT 1: September 28, 2017</i>	
<i>Symphony No. 2: Voices</i>	James Stephenon
<i>The End of Knowing</i>	Robert Beaser
<i>UNT 2: November 2, 2017</i>	
<i>Shakespeare Pictures</i>	Nigel Hess
<i>I Dream of Dancing the Waltz With You</i>	Noro Nozomu
<i>Tocatta and Fugue in D Minor</i>	J.S. Bach/Donald Hunsberger
<i>UNT 3: November 30, 2017 (shared with Symphonic Band)</i>	
<i>Children's March "Over the Hills and Far Away"</i>	Percy Grainger/Mark Rogers
<i>The Seer</i>	Luke Ellard
<i>New Era Overture</i>	Bruce Broughton
<i>Barnum and Bailey's Favorite</i>	Karl King
<i>UNT 4: February 8, 2018 (shared with Lone Star Wind Orchestra)</i>	
<i>Undercurrents</i>	Robert Buckley
<i>Concerto for Trumpet</i>	Thomas Sleeper
<i>The Three Trumpeters</i>	Giuseppi Agostini/Glenn Cliffe Bainum
<i>Concerto for Hope, No. 3</i>	James Stephenson
<i>New Era Overture</i>	Bruce Broughton
<i>Barnum and Bailey's Favorite</i>	Karl King
<i>UNT 5: March 10, 2018 (National Trumpet Competition Concert)</i>	
<i>Notezart</i>	Cindy McTee
<i>Amen!</i>	Carlos Simon
<i>Symphony No. 4: Unforsaken</i>	Kevin Walcyk
<i>Concerto for Hope: Concerto No. 3 for Trumpet</i>	James Stephenson
<i>UNT 6: April 5, 2018</i>	
<i>Flower Song</i>	Bizet/Hardiing
<i>The Magic Flute, No. 19: Terzett</i>	W.A. Mozart
<i>March from Symphonic Metamorphosis</i>	Paul Hindemith
<i>"Mambo!" from Symphonic Dances from West Side Story</i>	Leonard Bernstein
<i>UNT 7: April 26, 2018 (Legacy Concert featuring retiring faculty and their studios; shared with Symphonic Band)</i>	

(Townsend, 2018)

University of Arizona Wind Ensemble

Eternal Father, Strong to Save
Suite from Mass
Fantasy and Variations on a Theme by Nicolo Paganini

UA 1: Thursday, October 8, 2015

Overture to "The Wasps"

Hell's Gate

St. Francis

1. *Quite Slow*

2. *Flowing*

UA 2: Wednesday, December 2, 2015

Concerto for Trombone and Band

I. *Moderato assai ma molto maestoso*

II. *Quesi una Leggenda: Andante grave*

III. *Finale: Maestoso - Rondo*

Candide Suite

I. *The Best of All Possible Worlds*

II. *Westphalia Chorale and Battle Scene*

III. *Auto-Da-Fe (What a Day)*

IV. *Glitter and Be Gay*

V. *Make Our Garden Grow*

UA 3: Thursday, February 11, 2016

Third Symphony, Op. 89

UA 4: Thursday, March 24, 2016

Music to Begin a Celebration

Symphony No. 2

I. *Moderato*

II. *Deep River*

III. *Allegro molto*

UA 5: Thursday, April 28, 2016

(Kallen, 2018)

Claude T. Smith

Leonard Bernstein, arr. Michael Sweeney

James Barnes

Ralph Vaughan Williams, trans. Frank M. Hudson

David Maslanka

David Maslanka

Launy Grøndahl, ar. Paul Ivan Møller

Leonard Bernstein, ad. Clare Grundman

James Barnes

David Whitwell

David Maslanka

Vita

Mark Tse

Education

- 2015 - 2020** DMA (candidate), University of Washington, Seattle, Washington
Instrumental Conducting
- 2013 - 2015** MM (with honors), New England Conservatory of Music, Boston, Massachusetts
Wind Ensemble Conducting
- 2011 - 2013** PhD (course work finished), University of Western Ontario, London, Ontario, Canada
Music Education, specialization in wind band history
- 2008 - 2011** MM, University of Western Ontario, London, Ontario, Canada
Music Education, specialization in wind band history
- 1999 - 2000** Bachelor of Education, University of Toronto, Toronto, Ontario, Canada
Specialization in instrumental music
- 1995 - 1999** Bachelor of Music, University of Toronto, Toronto, Ontario, Canada
Music Education, specialization in concert and jazz bands

Awards and Honors

- 2018** University of Washington
Alcor Endowed Scholarship Fund
- 2015 - 2018** University of Washington
Graduate Assistant scholarship
- 2017** Kappa Kappa Psi Gamma chapter
Honorary Membership for continued, significant contributions to musical society
- 2016** The American Prize
3rd Place for Community Band Conducting
Honorable Mention for College/University Band Conducting

- 2016** **The Golden Key International Honour Society**
Accepted into membership of the Golden Key International Honour Society for outstanding academic achievement
- 2015** **The American Prize**
2nd Place for College/University Band Conducting with footage from masters program
- 2015** **Wintergreen Summer Music Festival**
Conductor's Summit scholarship
- 2013 - 2015** **The New England Conservatory of Music**
Graduate Assistant scholarship
- 2015** **The New England Conservatory of Music Honors Graduate**
Recognition of outstanding academic achievement upon graduation
- 2014** **Bard College**
Conductor's Institute scholarship
- 2013** **College Band Director's National Association**
Hartt School of Music CBDNA sponsored Summer Conducting Institute scholarship
- 2011 - 2013** **The University of Western Ontario**
Graduate Assistant scholarship
- 2011** **Rochester Philharmonic Orchestra/Eastman School of Music**
Chosen by the RPO as one of five participants to conduct them in the final concert of the Summer Conducting Symposium
- 2008** **Toronto Kiwanis Music Festival**
Aurora High School Grade 12 Wind Ensemble won the Best Band award/scholarship for highest score (96%) in the festival
- 2006** **Ontario Band Association**
York University's Wind Conducting Symposium scholarship
- 1998** **University of Toronto Don Wright Scholarship**
Excellence in arranging

Conducting Experience

- 2018 - Present** **SUNY Suffolk County Community College**
Symphonic Band conductor
Jazz Ensemble conductor
- 2018** **Atlantic Wind Symphony**
Guest conductor
- 2015 - 2018** **University of Washington Doctoral Student**
Wind Ensemble assistant conductor
Concert Band conductor
Summer Band conductor
- 2017** **Lake Washington District High School Honor Band**
- 2013 - 2015** **New England Conservatory of Music Masters Student**
Wind Ensemble guest conductor
Symphonic Winds guest conductor
- 2012 - 2013** **El Sistema Aeolian**
- Conductor for two string orchestras made of Grade 4 - 8 students from low socio-economic backgrounds and/or troubled families
 - Developed curriculum, chose/arranged repertoire
- 2012 - 2013** **Western Chamber Ensemble**
- Conducted ensemble of stringed and wind instruments
 - Arranged pieces for the unique instrumentation of the ensemble (half orchestra, half concert band)
- 2004 - 2012** **Aurora High School**
Grade 12 Wind Ensemble conductor
Grade 11 Wind Symphony conductor
Grade 10 Symphonic Band conductor
Grade 9 Concert Band conductor
Senior Jazz Band conductor
Grade 10 Jazz Band conductor
Grade 9 Jazz Band conductor
Grade 6 - 8 Enrichment Band co-conductor
- 2000 - 2004** **Vaughan Secondary School**
Wind Ensemble conductor

- Raised performing standard from Grade 3 level repertoire to Grade 5 within three years

Junior Band conductor

Senior Jazz Band conductor

Junior Jazz Band conductor

- 2007** **Markham Youth Theatre Productions**
Pit orchestra conductor for the musical *City of Angels*
- 1998** **Pendragon Theatre Productions**
Pit orchestra conductor for the musical *Grease*
- 1997** **Double-Talk Productions**
Pit orchestra conductor for the musical *Sugar*

Teaching Experience

- 2018 - present** **SUNY Suffolk County Community College**
Director of Bands
Instructor of music history, music theory, saxophone
- 2015 - 2018** **University of Washington**
Concert band program Graduate Assistant
- Wind Ensemble, Symphonic Band, Concert Band, Campus Band, and Summer Band
- Pacific Northwest Band Festival Coordinator
- 28 bands participating, 4 guest conductors (each year)
- Wind Ensemble China Tour 2016 Tour Manager
- concerts at Tsinghua University, China Conservatory, Shanghai Maritime University
- Co-organized 1st annual Seattle Conducting Symposium
Wind Ensemble manager
Undergraduate conducting Teaching Assistant
Departmental website creator and developer
- www.uwbands.com
- UW Wind Ensemble Facebook Page co-administrator
- 2014 - 2016** **New England Conservatory**
College Band Directors National Association (Northeast) Conference 2016
- lead logistics manager and coordinator

Wind Ensemble manager
Symphonic Winds manager

2012 - 2014 University of Western Ontario
Jazz Pedagogy Teaching Assistant
Jazz Improvisation Teaching Assistant
Psychology of Music Education Assistant

2004 - 2011 Aurora High School
Grades 9 - 12 Band teacher

- Stage Crew and Student Music Council Staff Advisor
- Created intradepartmental website

2000 - 2004 Vaughan Secondary School
Grades 9 - 12 band teacher
Grade 10 - 11 guitar teacher

- Started/revived jazz combos, the gospel choir and chamber ensembles
- Student Music Council Staff Advisor
- Created network with area partner schools, culminating in annual joint concerts with local high schools and community bands
- Intradepartmental website creator and developer
- Regional Music Camp co-founder

Community Leadership and Governance

2019	Suffolk County Community College Faculty Association Health and Safety Committee
2019	Suffolk County Community College

	Liberal Arts and General Studies Committee
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- 2018** **Suffolk County Music Educators Association**
Co-chair of Division 3 East Band Festival
- 2014 - 2016** **New England Conservatory**
Graduate Curriculum Committee Student Senator
- 2012 - 2014** **University of Western Ontario**
Graduate Teaching Assistant Union Steward
Society of Graduate Students in Music Executive Officer
- 2012 - 2013** **El Sistema Aeolian**
Board Member
- 2007 - 2011** **Aurora High School**
Department Head
Member of Technology Committee
- 2001-2004** **Vaughan Secondary School**
Department Head

[Premieres/Publications/Presentations](#)

- 2019** **Ontario Music Educators Association**
OPUS 100 Conference
Presentation: Score Studying for Better Performances
- 2019** **New York State Council of Administrators of Music Education/Suffolk County Music Educators Association**
Professional Development Day
Presentation: Instrumental Conducting Workshop
- 2019** **New York State Council of Administrators of Music Education/Suffolk County Music Educators Association**
Presentation: Score Marking for Excellence
- 2018** **Yukiko Nishimura**
World Premiere: *Mono/Pastel*, for wind ensemble

- 2018 **Yusi Liu**
World Premiere: *Progression*, for jazz ensemble
- 2018 **Canadian Music Educator Journal**
 Tse, Mark. (2018). "The work concept and the wind band". *Canadian Music Educator*. 59(2). 18-22.
- 2017 **University of Washington**
Website: *Prized* co-author (<https://depts.washington.edu/prized/>)
- This website functions as a database of awards winning composers and their wind works. Currently it includes all winners of the Pulitzer Prize, Guggenheim Fellowship, Rome Prize and Grawemeyer Award.
- 2017 **Wei Yang**
World Premiere: *h.u.a.*, for chamber ensemble
- 2017 **Yusi Liu**
World Premiere: *To Webern*, for chamber ensemble
- 2015 **Thomas Oboe Lee**
- Rome Prize and Guggenheim Fellowship winner
- North American Premiere:** *La Serenissima*, for chamber winds
- 2015 **Niki Harlafti**
World Premiere: *Two Flies*, for vocalist and chamber winds
- 2015 **Shane Simpson**
World Premiere: *Furusato "Home"*, for chamber strings and jazz trio
- 2014 **Jae-Hyun Hong**
World Premiere: *Nolee*, for chamber ensemble
- 2013 **El Sistema Aeolian**
 Beating the System
Presentation: *Classroom Management techniques*
- 2013 **University of Western Ontario**
 Robert McMillan Graduate Research in Education Symposium
Presentation: *The Work Paradigm and Wind Band Repertoire*
- 2013 **University of Western Ontario**
 Society of Graduate Students in Music

Presentation: *The Work Paradigm and Wind Band Repertoire*

2013 University of Western Ontario

Society of Graduate Students in Music

Western Research Forum

Presentation: *The History Wind Band Music in America*

Adjudications and Masterclasses

2018 Adjudicator: Chinook Music Educators Association, Middle School Band Festival, Seattle, Washington

Master class: Orting High School, Orting, Washington (visit to campus)

Master class: Herriman High School, Herriman, Utah (visit to campus)

Master class: Riverton High School, Riverton, Utah (visit to campus)

Master class: South Pasadena High School, South Pasadena, California (visit to campus)

Master class: Banff Community High School, Banff, Alberta, Canada (visit to campus)

Master class: Onoway High School, Onoway, Alberta, Canada (visit to campus)

Master class: Woodbury High School, Woodbury, Minnesota (visit to campus)

Master class: Baker High School, Baker City, Oregon (visit to campus)

Master class: Richmond High School, Richmond, British Columbia, Canada (visit to campus)

Master class: Panorama Ridge Secondary School, Surrey, British Columbia, Canada (visit to campus)

Master class: Matthew McNair Secondary School, Richmond, British Columbia, Canada (visit to campus)

2017 Master class: Chinook Symphonic Band, Bellevue, Washington

Master class: Jane Addams Middle School, Seattle, Washington

Master class: Juanita High School, Kirkland, Washington

Master class: Davis Senior High School, Davis, California (visit to campus)

Master class: Ecole Ballanes Secondary School, Parksville, British Columbia, Canada (visit to campus)

Master class: Jane Addams Middle School, Seattle, Washington (visit to campus)

Master class: Monterey Middle School, Victoria, British Columbia, Canada (visit to campus)

Master class: Crofton House Secondary School, Vancouver, British Columbia, Canada (visit to campus)

Master class: Central Middle School, Milton-Freewater, Oregon (visit to campus)

Master class: Mountain View High School, Vancouver, Washington (visit to campus)

Master class: Heritage Christian Concert Band, Bothell, Washington (visit to campus)

Master class: West Jordan High School, West Jordan, Utah (visit to campus)

Master class: La Grande High School, La Grande, Oregon (visit to campus)

Master class: Ross Sheppard School, Edmonton, Alberta, Canada (visit to campus)

2016 Master class: Alameda High School, Alameda, California (visit to campus)

Master class: Hood River Middle School, Hood River, Oregon (visit to campus)

2015 Rehearsed: All-State Middle School Honor Band, New Hampshire

2013 Master class: Keswick High School, Keswick, Ontario, Canada

Master class: Charleston Public School, Thornhill, Ontario, Canada

Professional Development

- 2015** Wintergreen Festival Conductor's Summit
- 2014** Bard College Conductor's Institute
- 2014** University of Texas at Austin Art of Band Conducting and Rehearsing Workshop
- 2013** New England Conservatory Summer Conducting Forum
- 2013** Hartt School of Music Summer Conducting Institute
- 2004 - 2013** York University Wind Conducting Symposium
- 2000 - 2013** Ontario Music Educators' Association Annual Conference
- 2011** Eastman School of Music Summer Conducting Symposium
- 2011** University of Western Ontario Wind Conducting Symposium
- 2010 - 2011** University of Ottawa Wind Conducting Symposium
- 2010** Wilfred Laurier University Art of Conducting Symposium
- 2004** International Association of Jazz Educators' Annual Conference
- 1998 - 2004** Unionville High School Wind Conducting Symposium
- 2003** Toastmasters International Conference
- 2001** Ontario Vocal Festival Choral Conducting Symposium
- 2000** R.I.S.E. Conference (Respectful, Inclusive, Supportive Education)

Community Ensemble Membership

- 2018 - Present** Atlantic Winds Community Band
Trumpet

- 2011 - 2013** **Encore... The Concert Band**
Trumpet
- 2013** **The London Jazz Orchestra**
Trumpet
- 2011 - 2013** **Aurora Concert Band**
Trumpet
- 2008 - 2011** **Richmond Hill Concert Band**
Trumpet
- 2008 - 2011** **Thornhill Concert Band**
Trumpet
- 2007** **Silverthorn Symphonic Winds**
Alto saxophone
- 2002 - 2005** **Northdale Concert Band**
Alto saxophone
- 2000 - 2002** **Not Affiliated Big Band**
Tenor saxophone
- 2001** **Markham Youth Theatre**
How to Succeed in Business Without Really Trying
Flute, Clarinet, Alto saxophone
- 2000** **Markham Youth Theatre**
Bye Bye Birdie
Flute, clarinet, alto saxophone
- 1995** **Fire and Ice Productions**
City of Angels
Alto saxophone

[Membership to Professional Organizations](#)

- College Band Directors National Association
- National Band Association
- World Association for Symphonic Bands and Ensembles (WASBE)

Language and Communication Skills

- Cantonese, American Sign Language, Mandarin, Japanese
- Public Speaking (Toastmasters Competent Communicator)