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The Life and Career of James Edwin Croft

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THE LIFE AND CAREER OF
JAMES EDWIN CROFT

By
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This project is dedicated to the memories of my father Frank Stewart Mills II, his parents Beatrice Mildred Dahl Mills & Albert William Mills, and my mother’s parents Berniece Martha Wilken Lowe & Lauren Harley Lowe.
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ABSTRACT

This study examines both the personal life and professional career of James Edwin Croft, Director of Bands, Emeritus, The Florida State University. Croft established himself as a distinguished conductor and a champion of wind band music throughout a career marked by over fifty years of service to music performance and music education. This is supported by Croft’s ability to establish notable wind band programs both at the public school and university levels, numerous publications authored by and written about him, an abundance of commissioned and premiered works for wind band, extensive national and international invited guest conducting and clinician appearances, and distinctions bestowed upon him by his peers. The purpose of this study is to establish a document that chronicles the life and accomplishments of James Edwin Croft so that future educators may come to better understand his influence on the music education and wind band fields.
1. INTRODUCTION: PURPOSE AND PROCEDURES

1.1 Background

American school wind band music is directly related to a military band tradition. Through the performance of military signal music and *harmoniemusick*, Colonels John Crane and Thomas Proctor achieved a level of excellence that would form the basis of an American band tradition c. 1777.\(^1\) By 1827, Harvard and Yale established the first collegiate bands in America.\(^2\) From 1830 to 1865, brass bands in New England had unprecedented growth and development.\(^3\) Emerging from the military band tradition, John Philip Sousa initiated his own civilian band in 1892\(^4\) and would be responsible for shaping the direction of the American wind band, including concert programming and influence from his own compositions. Edwin Franko Goldman formed his own band in 1911.\(^5\) Goldman founded the American Bandmasters Association\(^6\) and is credited for not just for his contribution of marches to the literature, but also for encouraging major American and European composers to write original music for band.\(^7\) With his unique talent for scoring music for band, Percy Grainger arrived in America soon after the turn of the century and the popularity and influence of his music grew quickly.\(^8\) Frederick Fennell can be identified as the person who established the modern wind ensemble in 1952 at the Eastman School of Music.\(^9\) Fennell’s impact can be measured in several ways including, but not limited to, the establishment of a new and relatively standardized wind band instrumentation, a

\(^2\) Ibid., 24.
\(^3\) Ibid., 24.
\(^4\) Ibid., 49.
\(^5\) Ibid., 56.
\(^6\) Ibid., 69.
\(^7\) Ibid., 56.
\(^8\) Ibid., 56-7.
\(^9\) Ibid., 96.
high quality performance practice of art music, the commissioning of new wind band literature,¹⁰ the release of widely distributed and influential recordings,¹¹ and the influence of wind conductors internationally.¹²

1.2 Purpose of the Study

Numerous composers, conductors, music educators, and authors have continued to develop and influence the fields of wind performance, wind conducting, and music education. There is relatively little documentation of the specific impact of those individuals who were most influential. Moreover, in the case where documentation exists, there are even fewer sources that document the cumulative developments and influence of individuals over an extended period of time.

James Edwin Croft established himself as a distinguished conductor and a champion of wind band music throughout a life lasting more than eighty years and a career marked by over fifty years of service to music performance and music education. This is supported by Croft’s ability to establish notable wind band programs both at the public school and university levels, numerous publications authored by and written about him, an abundance of commissioned and premiered works for wind band, extensive national and international invited guest conducting and clinician appearances, and distinctions bestowed upon him by his peers. His impact on the profession helped shape the direction of wind bands and music education and his influence on his colleagues and students may be immeasurable.

The purpose of this study is to chronicle the life and accomplishments of James Edwin Croft so that future educators may come to better understand his influence on music education and the wind band.

¹¹ Ibid., 99.
¹² Ibid., 121-2.
1.3 Procedures

In developing a process of gathering the information contained in this study, the author began with extensive in-person interviews with the subject of the study, James Edwin Croft, on 13 January 2006. These were followed by telephone interviews and written correspondence until 11 July 2010. All interviews were recorded and all correspondence was retained and remain on file with the author.

Once a general life chronicle was established through interviews with the subject, the author proceeded to corroborate the information dictated in these interviews through the investigation of both public and professional information (such as the personnel records of Croft at various places of employment) and through interviews with and correspondence from people who interacted with Croft throughout his life. Additional information was uncovered through standard lines of inquiry.

\[\text{A list of contributors can be found in Appendix J.}\]
2. PARENTS, CHILDHOOD, AND COLLEGE

2.1 Parents

James Croft’s mother, Marion Hart, was a Home Economics major at Iowa State Teachers College (ISTC).\(^\text{14}\) In the early Twentieth century, it was not uncommon for people to teach school without receiving any kind of college training. Students would simply complete a teacher-training program supervised by a county school administrator during the course of their high school academic studies. Marion completed such a program and taught in a rural school for one year. She then went on to complete the two-year teaching program at Iowa State Teachers College (ISTC).\(^\text{15}\) After some difficulties finding a teaching position, she secured employment in the Epworth, Iowa school district where she taught Home Economics, Social Studies, Physical Education, and was a girl’s basketball coach. She resigned from the rural school position to teach Home Economics in a small school near Dubuque, Iowa.\(^\text{16}\)

Marion met Hugh Johnson Croft (Croft’s father) in her hometown of Vinton, Iowa in 1925. At the time, both were students at ISTC, where Hugh completed his undergraduate work with Majors in History and Social Studies and a Minor in Industrial Arts. On 21 August 1927, the two eloped and married in a small rural Lutheran church in Readlyn, Iowa, located just north of Waterloo. Hugh and Marion Croft had three children, the oldest being James Edwin Croft, born on 15 September 1929 in Vinton, Iowa.

Hugh did not study music formally, but was a proficient clarinet and cornet player and played in the ISTC band. Even without formal training, he secured his first job in

\(^\text{14}\) Located in Cedar Falls, The University of Northern Iowa has been recognized under four different names: Iowa State Normal School from 1876-1909, Iowa State Teachers College from 1909-1961, State College of Iowa from 1961-1967, and University of Northern Iowa from 1967-present.

\(^\text{15}\) James Croft, interview by author, Tallahassee, FL, recording 3, 21 February 2006.

\(^\text{16}\) Myra Croft Greve, telephone interview by author, 29 December 2007.
the fall of 1928 in Ringsted, Iowa teaching History, Social Studies, Industrial Arts, and Band. During his six years in Ringsted, Hugh also coached Baseball and served as the school principal. This was during the period now commonly known as the Great Depression when one was fortunate to find a job of any kind.

During the summers when school was not in session, Hugh would attend one- or two-week-long band camps in various places around Iowa such as the camps at Boone and Spirit Lake. These camps were created to assist teachers with limited musical experience who had been assigned to teach band. Participants could take short courses that acquainted them with the pedagogy of wind and percussion instruments, music theory, arranging, conducting, and administration. Hugh quickly realized that he enjoyed these experiences and gradually focused more attention on music, and continued to teach history as well.

By the early 1930s, Hugh’s Ringstead band won the Class D trophy at a contest sponsored by the University of Iowa in Iowa City. This experience helped Hugh to gain confidence in his abilities and in the fall of 1934 he accepted a more preferable teaching position in Forest City, Iowa as the band director and teacher of History and Spanish, a position that would last eight years. However, Hugh Croft grew increasingly frustrated with his musical limitations. Furthermore, although his salary was better than most in the local field, teaching did not pay enough to fulfill his family responsibilities.

The Croft family rarely traveled because it was too expensive. However, the family did spend six weeks during the of the summer of 1939 in Fort Collins, CO where Hugh attended a six-week long summer session at Colorado A&M University. During his time in Fort Collins, the young James Croft (now ten years old) did a lot of swimming and fishing at a nearby lake. He also served as a batboy for the Civilian Conservation Corp (CCC) baseball team.

Through Hugh’s experiences at music camps such as the one at Colorado A&M, as well as continued perseverance, he produced a clarinet quartet in 1941 that received Division I ratings at several preliminary contests in Iowa, which qualified them to

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18 Ibid.
20 Now known as Colorado State University-Fort Collins.
perform at a regional national contest which was hosted by the Music Educator’s National Conference in St. Paul, MN. The quartet was again awarded a “Division I” rating at the contest, a highlight of his band career due to the fact that these were students that he had started as beginners and trained through high school. Hugh’s Forest City band also earned a performance at the regional national band contest. A sixth grader at the time, James Croft played in the band that competed in this event. This contest experience may have caused Hugh to consider another profession as he scored a “Division III” rating. In fact, one judge gave the band a “Division IV” rating. Hugh’s groups tended to play with more enthusiasm than musical sophistication. However, the band was made up of fairly proficient sight-readers, as they scored a “Division II+” in this category. Ultimately Hugh recognized that less experienced teachers were more able than he as they were receiving a more comprehensive preparation in music education from their college work. This factor (in addition to a better annual income) contributed to his departing from the profession of music to become an insurance adjuster.

Croft noted:

My dad’s bands were what we would recognize today as a solid Division II groups. There were always a few very able players and even more who were not. The one 78 R.P.M. recording that I have of the 1941 band is symptomatic of the problems he did not know how to fix. He was a strict bandmaster, well liked by his colleagues in music and education and admired as a citizen. Better yet, his students, most of whom referred to him as “Pop,” adored him.

He was my only cornet teacher until I entered Cornell College. He was pleased with my progress and did his best to find ensemble music for the better players. Eldean Drews, a childhood chum of mine as well as a fellow cornetist, played in summer bands that were conducted by dad or groups in which we all played. These groups included Garner, Thompson, Lake Mills, Ventura, and Clear Lake.

I think dad had a remarkably successful career as an educator but a somewhat frustrating career as a band director. He loved band, but was less enamored by other musical mediums – particularly choral music.

I always admired my father as a conductor, in part because he looked good doing it and had good upper body grace. Although, I felt that my father did not have the listening skills to go with his technical ability; the music that I played under him was not necessarily a conductor’s challenge.

22 Ibid.
23 James Croft, interview by author, Tallahassee, FL, recording 1, 13 January 2006.
Hugh and Marion Croft lived rewarding lives together. They raised three children who went on to have successful lives of their own and they followed their ambitions, wherever they may have lead. Hugh Croft died on 26 December 1980 in Estherville at the age of 77 and Marion died on 26 December 26 1993 in Mason City at the age of 88.\textsuperscript{25} One of the Croft children recalled, “They were devoted to each other. That was the most stabilizing element of our family life. We never had any doubt about our parents looking out for each other.”\textsuperscript{26}

### 2.2 The Elementary and Middle School Years

James Croft grew up with two younger sisters: Carol Suzanne (four years younger than Croft) and Myra Margaret (eleven years younger than Croft). As a child, Croft had a variety of interests and abilities. His father started him on cornet at age six or seven.

Croft started playing in his father’s band in fourth grade and by fifth grade he was performing with the high school band.\textsuperscript{27} Throughout grades seven and eight, Croft had benefited from several years of lessons with his father and became a co-principal player. To earn money, he managed a magazine route, which included two Curtis Publishing Company magazines, the weekly \textit{Saturday Evening Post}, and the monthly \textit{Ladies Home Journal}. He also carried a morning edition of the \textit{Des Moines Register} and, for a short time, the afternoon edition of the \textit{Mason City Globe Gazette}. Within two years, Croft’s manager thought that he might very well have had the largest Curtis route in the state of Iowa.

During his elementary school years, Croft was always interested in sports. But it was not until seventh grade that there were organized sports available to him through school. When he reached junior high school, he participated in football, basketball, and track. When he realized that he could not participate in band, sports, and all of his delivery responsibilities at the same time, he turned to other profitable experiences such as cleaning professional offices, mowing lawns, and delivering telegrams, which were not as time consuming or exhausting as the combined delivery routes. By age twelve,

\begin{flushright}
\textsuperscript{25}James Croft, interview by author, Tallahassee, FL, recording 3, 21 February 2006.
\textsuperscript{26}Myra Croft Greve, telephone interview by author, 29 December 2007.
\textsuperscript{27}James Croft, interview by author, Tallahassee, FL, recording 1, 13 January 2006.
\end{flushright}
Croft was also making money through collecting scrap metal for the World War II effort.\(^{28}\)

**2.3 The High School Years**

Approaching his high school years, the family moved to Atlantic, Iowa due to his father’s career change from education to insurance. Hugh became an insurance adjuster for the Farm Bureau and was assigned to southwest Iowa. The Croft family chose to live in Atlantic because it is located in the approximate center of this assigned area.

Now a freshman at Atlantic High School, Croft’s interests in sports diminished because he found the competition level beyond his ability. As a result, music became the focus of his activities. He had no formal music training at this time, but he became quite active in both the band (holding the position of first chair cornet) and choral programs (singing in a boys quartet). Both of these ensembles were directed by Clayton Hathaway (later a Director of Music in the public schools of Duluth, MN\(^{29}\)). Due to a job promotion for his father, the Crofts’ time in Atlantic lasted just one year.

The Croft family relocated to Mount Vernon, Iowa in August 1944 where Croft attended Mount Vernon High School. Father and son played in a local summer community band under the direction of Dillon Holcomb,\(^{30}\) a trombonist who had studied with Jaraslav Cimera (a long time trombonist with the Chicago Symphony Orchestra). Other than his father, Holcomb became Croft’s only other trumpet teacher.\(^{31}\)

Croft did not participate in the Mount Vernon High School Band during his sophomore and junior years of high school because he resumed his interest in sports. He felt that the players in the band were too young and inexperienced and he had other opportunities to play with more experienced groups, such as the Shrine Band in Cedar


\(^{30}\) Dillon Holcomb was the father of Dr. Paula Holcomb, who would come to serve as Director of Bands at Central College in Pella, Iowa (1979-99) and presently as Director of Bands at the State University of New York at Fredonia.

Rapids also under the direction of Holcomb. Croft always enjoyed playing his cornet and trumpet and continued to play in a variety of groups not associated with school.\footnote{James Croft, interview by author, Tallahassee, FL, recording 1, 13 January 2006.}

From a very early age, Croft was able to find employment. By age 16, he had worked on a railroad section crew leveling tracks for the Northwestern Railroad Company. During his high school years, Croft worked summer months detasseling corn, picking beans, and cutting asparagus for canning factories in Forest City and Vinton. These jobs would always be accompanied by modest practice time on his trumpet as well as performing in community groups in the area.\footnote{James Croft, interview by author, Tallahassee, FL, recording 3, 21 February 2006.}

Croft’s first date with Diana Pringle, daughter of Don and Doris Wells Pringle, occurred after Diana’s 1946 high school graduation. He asked her if she would like to hear the Stan Kenton orchestra. It was ironic that Diana knew who Stan Kenton was, but Croft knew nothing about him, thinking instead they were going to hear Stan Stanley who had a territory “old time” band.

During Croft’s senior year, John Duckwall arrived in Mount Vernon and revitalized the music program.\footnote{James Croft, interview by author, Tallahassee, FL, recording 1, 13 January 2006.} Duckwall, who was also the Cornell College band director, took over the band and choir at the high school.\footnote{Christopher Hayes, “Six Highly Successful Band Conductors, and the Development of Their Band Programs” (Ph.D. diss., University of Missouri-Columbia, 1998), 191.} Near the conclusion of the football season, Duckwall stopped Croft in the hall and mentioned to him that he needed some “letter sweaters” (boys) in the band. Suspecting that Croft might be interested in conducting, Duckwall told him that if he would play in the band, he would give him conducting lessons. He also asked Croft if he could recruit another of his football teammates, Merritt Staley, who also played trumpet. The two of them joined the band and Croft decided to try the baritone so he could learn how to read bass clef.

Some have assumed that Croft’s interest in conducting was primarily due to the influence of his father. Certainly his father served as a role model, but it was not until John Duckwall persuaded him to play in the band in the fall of 1947 that he considered a career in music. Duckwall became a long-time mentor for Croft. He was an inspiring teacher with high musical standards.\footnote{James Croft, interview by author, Tallahassee, FL, recording 1, 13 January 2006.}
During his senior year, Croft began to wonder what he was going to do when he graduated. Thinking he might like to go to college, he decided to apply to Cornell College, conveniently located in Mount Vernon, Iowa. When he first applied to Cornell, the dean requested a meeting to talk about his academic record. The dean mentioned that despite the fact that Croft tested quite well on the standardized tests, his high school academic transcript indicated that he might not be able to complete college level courses.\(^{37}\) (In fact, Croft found high school very dull, as he often skipped classes, opting instead for some extra time at the local billiard hall.) As a result, the dean admitted Croft with probationary status with the stipulation that he must earn at least two “B’s” and two “C’s” during the final semester of his senior year in high school. Croft accomplished just that and was admitted to Cornell after raising his class ranking to twenty-first out of twenty-seven in his high school senior class.\(^{38}\) He graduated on 22 May 1947.\(^{39}\)

Before entering Cornell College, Croft secured employment on the west coast during the summer with the forestry service in Washington. While stringing telephone wire one day, his climbing spikes hit a knot in a telephone pole. The resulting fall caused a hernia. The state of Washington agreed to repair the hernia if he would have the procedure in Washington. He had to get permission from his father to do this because he was not yet 18 years old. The local physician, LaGrange Anderson, M.D. (now deceased), performed the surgery in the community hospital. A relatively easy procedure, Anderson pushed the protruding intestine back to its appropriate position and sutured the muscle wall and skin and effective physical therapy led to a quick recovery. As a result of the surgery, Croft was no longer able to work for the forestry services. Instead, Dr. Anderson offered him room and board if he would work as an orderly in the hospital. Croft found the job at the hospital to be an extraordinary experience because he observed surgeries, three different births (including a breech birth), and he was involved in other various tasks that included the administering of ether to one patient and assisting with an emergency burn victim.\(^{40}\)

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\(^{38}\) James Croft, interview by author, Tallahassee, FL, recording 1, 13 January 2006.

\(^{39}\) Retrieved from James Croft transcript from Cornell College.

\(^{40}\) James Croft, interview by author, Tallahassee, FL, recording 1, 13 January 2006.
2.4 The Undergraduate Years

While still living at home with his parents, Croft began his undergraduate studies at Cornell College in the fall of 1947. At first, Croft was undecided with regards to his major academic track and entered Cornell as a General Studies student. Although he had a passing interest in athletics, he found out quickly that he was not able to compete at the collegiate level. He participated in band and choir along with other general education classes such as English, religion, biology, and history. Unfortunately, his grades were not strong. As a result, he was placed on a stricter academic probation at the conclusion of his freshman year. As a part of this probation, he was required to take summer session classes and produce a minimum 2.5 grade point average (GPA), which he was easily able to accomplish.

The summer following his freshman year, Croft worked for a roofing contractor. On one occasion, a plank was passed to Croft who was standing on scaffolding. One of the boards that was part of the scaffolding broke under Croft’s weight and he lost his balance and fell about thirty feet, breaking several more boards on the way down. He suffered a concussion and several fractures in his neck and back. Mrs. Joe Meade (the wife of Cornell College’s Dean of Students and also a registered nurse) happened to live at the construction site and made sure that Croft was not moved under any circumstances. This advice likely kept him from suffering more severe and lasting damage. Croft spent the next two months in a body cast that extended from the top of his head to his waist.

After healing from his injuries, Croft sought advice from Walton Koch, his high school athletic coach. Coach Koch suggested to Croft that the accident might have been serendipitous. He thought Croft had potential for a future in music and suggested that he visit Dr. Lloyd Oakland, the Director of Cornell College’s Conservatory of Music at that time. When Croft approached Oakland, the man who was soon to become his mentor merely stated that he wondered when Croft was going to come around.41

Croft became a music education major after the start of his sophomore year (1948-49) at Cornell. Because he had missed the beginning sequence of required music

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41 James Croft, interview by author, Tallahassee, FL, recording 1, 13 January 2006.
courses, he continued to take summer session classes in order to catch up. During his sophomore year, he also placed additional focus on singing and piano.\textsuperscript{42} There was no question in his mind that he would pursue a major in music as he had strong interests in both instrumental and vocal music. However it was not until receiving encouragement from his mentors that he decided to major in music education, opposed to music performance. All of his mentors, except his father, had been men who conducted and taught choral and instrumental music.

Even though he did not feel that he was very knowledgeable about contemporary jazz and popular music, Croft started a dance band during his sophomore (1948-49) year called The Ray Mason Orchestra. He did not like the sound of “The Jim Croft Orchestra,” so he named it after members of the group: Ray Stobber and Lyle Mason. Croft played trumpet and sang in addition to leading the band. Croft also purchased the equipment needed for the band to function, such as music arrangements and music fronts. Early on, the band would have to repeat some tunes two or three times to have enough music for a three-hour engagement; they simply did not have enough music in their folders. Each member of the band was paid $3.00 for each job and Croft was paid $10.00.\textsuperscript{43}

Following the 1949 summer session, Croft postponed his junior year until the spring semester. He accepted a job with the Gear-Mauer Construction Company in order to earn more money to pay for his education.\textsuperscript{44} This delay in coursework likely contributed to the fact that Croft did not officially receive his degree until the end of the summer session following his senior year.

Croft continued to play with the band and sing in the choir at Cornell College until his junior year (1949-50). At this point, he was asked by Oakland to play with the orchestra. The invitation was attractive, however it meant that he would have to drop choir to allow time in his schedule.

Croft began studying French horn with Oakland during the second semester of his junior year, although he did not enroll as an applied horn student until his senior year.

\textsuperscript{42}Christopher Hayes, “Six Highly Successful Band Conductors, and the Development of Their Band Programs” (Ph.D. diss., University of Missouri-Columbia, 1998), 191.
\textsuperscript{43}James Croft, interview by author, Tallahassee, FL, recording 1, 13 January 2006.
\textsuperscript{44}James Croft, interview by author, Tallahassee, FL, recording 3, 21 February 2006.
Oakland was a professional level violist who also had a command of several other instruments, similar to many practitioners of the time. While at Northwestern University, Oakland had briefly studied horn with Max Pottag, a legendary horn player with the Chicago Symphony Orchestra. Oakland’s instruction\textsuperscript{45} served Croft well, enabling him to play third horn in the orchestra while he also was serving as first chair trumpet in the band.

After returning for the second semester of his junior year, Croft gradually raised his cumulative GPA to pass the 2.5 average required for students who wanted to run for student government offices. Croft ran for President of the Student Senate but was not elected.

By the conclusion of his junior year, Croft had been dating Diana Pringle intermittently for almost three years. The two decided to select a wedding date purposefully to coincide with the Thanksgiving break. This is because Croft knew that he would have access to the family car at this time and they also knew that Reverend Dr. Glenn Rowley would be available to officiate the ceremony. Rowley was a meaningful figure in Diana’s life as he was the father of her very best friend, Barbara Rowley, who served as the Maid of Honor. The two made arrangements to drive to Hampton, Iowa where Rowley served as a Methodist Minister. On Saturday 25 November 1950, during the fall of his senior year of college, the two were married.

After a honeymoon trip to Mason City and Forest City (which lasted one day), the newlyweds drove back to Mount Vernon, Iowa for a Sunday reception before driving to Cedar Rapids, Iowa, where Diana was teaching third grade at Kenwood elementary school. They found an apartment in Mount Vernon from which Diana commuted to Cedar Rapids while her husband worked part time at a grocery store stocking shelves and delivering groceries.

Back at Cornell College, Croft was still playing trumpet in the band, but decided to add applied horn studies during his senior year because he enjoyed playing horn more than trumpet. Throughout his senior year in college, Croft also worked at Bowie’s Grocery stocking shelves and delivering groceries.

There was some concern as to whether or not Croft was going to be able to earn his degree because he had difficulty passing the piano proficiency exam. At that time,

\textsuperscript{45} Croft did not know at this time that despite his continued graduate studies, he would receive no further formal conducting training past his studies with Oakland.
students had to play one of the easier piano sonatas on a recital, provide recital accompaniment for another performer, and due to the requirements of Professor Eugene Devereaux, had to be able to transpose any chorale of his choice into any key from a book of Bach chorales. Croft could stumble through the transpositions, as long as he did not have to move more than a step up or down. After failing the exam several times, good fortune visited him in the summer of 1951 when Professor Devereaux spent the summer abroad in Europe. Richard (Dick) Morse, who had come to Cornell from Baylor University during Croft’s senior year was assigned Devereaux’s duties. Instead of asking Croft to play one of the Bach chorales, Morse asked Croft if he was familiar with the reduced piano scores that band directors often use to direct young bands. He acknowledged a familiarity with the genre and played through one of his own condensed band scores. This resulted in a passing grade from Morse.\footnote{James Croft, interview by author, Tallahassee, FL, recording 1, 13 January 2006.} After one final summer session of course work in 1951, including lessons on flute and clarinet, Croft graduated from Cornell College on 22 August 1951 with a Bachelor’s degree in Music Education.\footnote{Retrieved from James Croft transcript from Cornell College.}
3. TRAER, IOWA

After graduating from Cornell in 1951, Croft considered applying for two regional music position vacancies, and he accepted a position as a combination 4th-12th grade band and 9th-12th grade choir teacher with the Traer, Iowa Public Schools, which was an independent school system. (Traer Public Schools became Traer-Clutier in 1962 and then North Tama in the fall of 1964.) Diana accepted a job teaching fourth grade in the same school system.

The band program was comprehensive in that it included concert band, marching band, and a pep band that supported athletics. Croft discovered that students attending small-town schools participated in many different activities including sports, music and other school groups. He found this to be a great challenge when trying to help his ensembles improve and grow. He recalled how he sought the assistance of others to help him during these formative years:

I had to learn on the job from a lot of different people. There were a batch of really good band directors right around Traer who were very helpful. There was a healthy professionalism. I sought their help and I learned a lot. Time not committed to other responsibilities was spent practicing instruments that were not comfortable to demonstrate. Every open weekend I was in the music store picking up my repaired school instruments from the music stores, [which gave me the opportunity to] observe the craft of the repairmen. [I also] immersed [myself] in publications and questioned experienced band directors. Myron Russell, who co-owned the Russell-Goodwin Music Company and also chaired the ISTC Music Department, was the first of several oboe and reed making teachers with whom I studied for a period of thirteen years. Myron took me under his wing in a big way as did Karl Holvik, the clarinet professor and band director at ISTC.

Croft had one student, Janet Risvold, who was an exceptional musician. She had been studying with Karl Holvik at Iowa State Teachers College (ISTC), had played in the Iowa All-State Orchestra as a freshman, was the first chair in the All-State Band as a

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48 Tom McDermott, Superintendent North Tama School District, e-mail message to author, 05 February 2006.
49 James Croft, interview by author, Tallahassee, FL, recording 1, 13 January 2006.
51 James Croft, e-mail message to author, 6 May 2010.
sophomore, and she sang in the All-State Choir as a junior. When Croft first heard Risvold play the clarinet, she had a profound impact on him. Risvold asked Croft what he would like her to play. She suggested one of the studies from a C. Rose Studies book.\textsuperscript{52} When he suggested a number from the studies (a book with which he had no familiarity), Risvold played the study from memory. In fact, it is quite possible that she may have had all of the Rose etudes memorized; Croft was too overwhelmed to even ask. This proved to be a humbling experience that left a lasting impression on Croft.\textsuperscript{53}

Despite his limited experience with marching bands, Croft had an ambitious and somewhat innovative marching program at Traer. However, soon after arriving in Traer, he wanted to eliminate baton twirlers from the program. Instead of simply telling them that they could not participate, he gave each of his twirlers a flag. Because there happened to be a five-person front when his band marched in parades, he decided to give each of his five flag members a flag that would have one letter from the word “TRAER.” However, he recalled, “What I neglected to consider was the positions of the flags when executing a circular counter march and the flags came down field being led by five flags spelling “REART” for their debut football game performance. In spite of this ignominious experience, I still thought it was a good idea to replace the batons with flags.”\textsuperscript{54}

In the spring of his first year, Croft took one of his concert groups to the state music festival. This served as his first such experience. He selected \textit{Prelude and Fugue in G Minor} by J.S. Bach, (arr. Moehlmann, pub. Remick), \textit{Trauersinfonie}, by Richard Wagner, and a march by Finlayson. The performance scored a “I”, a “I-”, and a “II”, which gave Traer its first “Division I” ranking in over twenty-five years. The second year produced even better scores on a program that included \textit{Jesu, Joy of Man’s Desiring}, by J.S. Bach (arr. Leidzen), \textit{Psyche and Eros} by Franck (arr. Harding) and a Karl King march.\textsuperscript{55}

The Croft family often drove to Traer to hear Croft’s band performances. His younger sister, Myra, recalled, “When we came to his band concerts in Traer and later in Oshkosh, [Jim] would usually have dad come down at the end of the concert and conduct something that dad would have been familiar with, such as a John Philip Sousa

\textsuperscript{52} Cyrille Rose, \textit{40 Studies for Clarinet – Book 1} (New York: Carl Fischer, 1913).
\textsuperscript{53} James Croft, interview by author, Tallahassee, FL, recording 1, 13 January 2006.
\textsuperscript{54} James Croft, interview by author, Tallahassee, FL, recording 2, 13 January 2006.
\textsuperscript{55} James Croft, interview by author, Tallahassee, FL, recording 1, 13 January 2006.
or Karl King march. I think it gave him a terrific boost to see how proud dad was to be in front of [Jim’s] band. It was very special.”

After two years of teaching experience, Croft realized that Iowa State Teachers College (ISTC) graduates were pedagogically better prepared than he. In essence, he found himself in a position similar to that of his father who attended summer band camps to learn more about teaching music. He also had an additional appreciation for ISTC because his wife, Diana, was a graduate and he felt that she was a very well prepared and gifted teacher. In fact, Diana was capable of discussing education theories and classroom techniques with which he was unfamiliar.

Croft felt that he had a respectable background in music theory and music history and he also felt that he was adequately prepared as a performer, but he had less background in methodology and philosophy of education. At this point in his career, he had yet to start thinking about music research, even though he was interested in being a thorough practitioner and was an eager student. He knew that there had to be some reason for music in schools other than just being a contributor to a social contract for community and school events, so he decided to look into enrolling for a masters degree at ISTC, which he found to be a philosophical match.

Earl Dunn, who later served on the faculty at Ball State University, recalled his interactions with and influence on Croft at this time:

I first met Jim [when I visited] Traer during his first year of teaching. I was a road salesman for Russell-Goodwin Music Store. I observed him teach a private lesson during that first visit and noticed that he didn’t know very much about what he was doing with the clarinet. For example, the chin wasn’t flat, the corners of the mouth weren’t snug, and the hands weren’t in the correct position. I never let him forget it!

I also think that I had an influence on his decision to go to do his masters degree at ISTC. I was very proud of my background at ISTC. I am certain that Jim would have talked to me about this and I would have recommended ISTC to him.

Croft began graduate studies at ISTC during the summer of 1953, a school he selected in part due to its close proximity to Traer. ISTC had just initiated the graduate program at the college and Croft had the greatest respect for the faculty and students there, realizing that in many respects the students had received superior training in

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56 Myra Croft Greve, telephone interview by author, 29 December 2007.
58 Earl Dunn, telephone interview by author, 19 June 2010.
pedagogy. During this first summer session, he took classes in methodology in music research, psychology of music, educational research, and a seminar in band. He also studied applied clarinet and flute.

After a successful summer of classes, Croft continued into his third year (Fall of 1953) with Traer schools. Additionally, he drove to ISTC about once per month to take applied lessons on oboe and flute from Myron Russell and clarinet with Karl Holvik. He did not enroll in the courses for credit. At this time, the Croft’s had decided to live on a single salary, and they were also seriously considering starting a family. However, medical test results from the University of Iowa indicated that the Crofts would have to adopt if they wanted to raise children.59

Mrs. Evelyn Wilson was the other music teacher in the Traer school district during Croft’s employment. Her responsibilities included kindergarten through third grade music. As the band program grew, the combination of choir and band responsibilities became too much for Croft to maintain by himself, so Wilson took over the high school choirs in the fall of 1953. In the spring of that same year, Croft’s band received scores of “I, I, and I+” at the state music contest on a much more challenging program60 that included Elsa’s Procession to the Cathedral, by Richard Wagner (arr. Cailliet).61

During his time at ISTC, Croft met a fellow graduate student, Frank Comella, a band director from Appleton, Wisconsin. As colleagues in graduate school, Comella and Croft became close friends.62 In fact, Croft invited Comella to Traer High School to be a guest conductor on 6 December 1953.63

In the spring of 1954, Comella encouraged Croft to look at a band opening in Oshkosh, Wisconsin, located just twenty miles south of Appleton. Because the Crofts had already planned to visit the Comellas over the Easter holiday that spring, arrangements were made for an interview with Perry Tipler, the Superintendent of Schools.

59 James Croft, interview by author, Tallahassee, FL, recording 1, 13 January 2006.
60 James Croft, interview by author, Tallahassee, FL, recording 1, 13 January 2006.
61 Retrieved from program of the Final State Music Contest for Large Groups Class C Friday and Saturday May 7 and 8 (concert bands), 1954 Story City, Iowa, Supt. F.H. Montgomery, Contest Manager.
62 James Croft, interview by author, Tallahassee, FL, recording 1, 13 January 2006.
63 Retrieved from concert program.
The Crofts met with Superintendent Tipler\(^{64}\) and they established a comfortable rapport. It was clear to Croft that Tipler would be a supportive administrator. During the interview he teased Tipler by suggesting that he should have sent his daughter to college rather than to Coe College (IA); Tipler took quickly to his sense of humor. \(^{65}\) (Coe College and Cornell College – where Croft went to school – were fierce rivals.) When his interview with Tipler concluded, Croft spent some time with Harold Arentsen, the long time Supervisor of Music for the Oshkosh Area Schools, and he accepted an offer of employment.\(^{66}\)

The 1954 school year in Traer ended with a memorable band banquet at which Paul Neilson, a prominent high school band director from Belle Plaine, Iowa, was the honored guest speaker. The Crofts were very happy in Traer. They made several life-long friends among the school faculty and enjoyed their Methodist Church affiliation, the Lions Club, and golf.

With one summer (1954) remaining in Iowa, Croft continued his courses at ISTC by enrolling in a Baroque literature class, an advanced arranging class, a class on band materials, applied oboe, applied bassoon, and a philosophy of education class. Croft took applied studies on oboe and also on bassoon to simply become more familiar with their unique pedagogy. He studied oboe with Myron Russell, an acknowledged double-reed instrument authority. Russell wrote what may have been the first published text\(^{67}\) on oboe reed making and problems common for neophyte oboists. (Croft had began his studies with Russell during the 1953 summer session at ISTC, despite the fact that he did not enroll for the class until 1954.) Russell felt that he did quite well on the instrument and encouraged him to continue his applied lessons. From that point on, he became a skilled reed maker and ultimately held the principal chair in the Oshkosh Civic Symphony.

Both Croft and Comella enrolled in a Philosophy of Education course together. It was this course that first stimulated Croft in what became a lifelong interest in

\(^{64}\) A middle school in Oshkosh now bears his name.
\(^{65}\) James Croft, interview by author, Tallahassee, FL, recording 1, 13 January 2006.
\(^{66}\) James Croft, interview by author, Tallahassee, FL, recording 1, 1 April 2006.
\(^{67}\) Myron E. Russell, *Oboe Reed Making and Problems of the Oboe Player* (Published by the Author, 1950; later published Stamford, CT: Jack Spratt Co., 1963).
aesthetics. The professor, who had come to Iowa from Brooklyn, made an effort to include aesthetic issues in his lectures, beginning with Aristotelian realism and noting the influences of other important schools of inquiry. Croft and Comella found the discussion very interesting and the professor appeared to enjoy having a pair of interested musicians in his class. However, the content was difficult for the two and they sought help from the professor who was quite willing to accommodate them.

As soon as Croft finished the summer session at ISTC and fulfilled his responsibilities as conductor of the summer bands in Traer and Tama, Iowa, the Crofts moved to Oshkosh (in August of 1954) with the help of Reverend Paul Summerville who was their Methodist minister and good friend from Traer. A last minute job opening also enabled Diana to accept an elementary position teaching second grade at Dale Elementary School in Oshkosh, located only a few short blocks from their new residence. She resigned after the first semester in order to become a full-time parent and homemaker.

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68 Croft was unable to recall the name of the professor.
70 James Croft, interview by author, Tallahassee, FL, recording 4, 21 February 2006.
4. OSHKOSH, WISCONSIN: LAND OF OPPORTUNITY

4.1 The OHS Band Prior to Croft

Fred Leist served as the Oshkosh High School (OHS) band director in the mid 1940’s. Leist also assumed the direction of a strong choral program in addition to the band for a short period of time before enlisting in the Navy. While Leist was in the service during World War II, his wife, Dorothy, led the band and choir programs for about two years. Ms. Leist was an elementary music specialist with instrumental training and an able high school music teacher.\(^{71}\) When discharged from the Navy, Fred Leist returned to the choir program and relinquished the band to Merrill Lewis. Leist was a very charismatic and gifted musician and upon his return to OHS, the choir program developed in quality and earned national recognition.

Lewis served as Band Director for the five years prior to Croft’s arrival at OHS and his program consisted of about eighty students. Lewis had also been the director of the Oshkosh South Park Junior High School boy’s chorus, which had achieved regional recognition. Although he was assigned to the high school band program, Lewis continued to work with his boy’s chorus until he retired. Croft mentioned, “Lewis was primarily a very competent pianist and could improvise quite well. I felt that his heart was in the activities of his boy’s chorus and an adult male choir known as The Apollo Chorus. It is quite possible that he was relieved not to have to cover so many positions once I arrived.”\(^{72}\)

Upon arriving at Oshkosh High School (OHS), Croft was one of at least eight new teachers\(^{73}\) and he was just one summer semester away from finishing his masters degree at Iowa State Teachers College (ISTC). Croft looked forward to moving to a

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\(^{71}\) Fred Leist, e-mail message to author, 24 June 2006.  
^{72} James Croft, interview by author, Tallahassee, FL, recording 4, 21 February 2006.  
^{73} “New Teachers Come From Many Different Schools and States,” The Index (Oshkosh High School), 8 October 1954, 3.
small city like Oshkosh where the grade 10-12 student population was over 1700. He thought that with this many students, a band director should have more than enough recruiting potential to develop a stellar program. However, the band program did not measure up to his expectations and Croft realized how naïve he had been regarding the state of the current band program at Oshkosh high school, which included poor rehearsal conditions. One of Croft’s former students from OHS described the situation: “In the 1950’s, we rehearsed in the basement of the Beach school building which was a concrete block building with very poor acoustics – a very poor rehearsal situation with many students who [had to] fit inside a very small rehearsal space.”

4.2 Assessment and Plan of Attack

During Croft’s first years at OHS, Leist had two mixed choruses and one treble choir. The top group was particularly outstanding to Croft. It seemed apparent to him that through the transitions from Leist to Croft, the band program had diminished precipitously as was evidenced by the fact that of the fifty-five students who showed up for the first band rehearsal, thirty were seniors, which also represented the last class of students that Leist had taught before his leave in the military. Other than meeting one class per day as a fifty-five-member concert (and marching) band, the remainder of Croft’s school day was spent teaching private lessons. Students voluntarily came to the band room during a study hall or other times when they were willing to leave voluntarily from their normal class schedule. However, few of his thirty seniors were interested in lessons. The juniors and sophomores also resisted the idea. In reality, the administration did not expect Croft to do anything more than have a band to support the football and basketball games, perform a concert in the spring, march in an occasional parade, and perform at various Wisconsin school music association activities.

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74 James Croft, interview by author, Tallahassee, FL, recording 4, 21 February 2006.
76 Located at 240 Algoma Blvd.
77 Norman Luft, interview by author, Oshkosh, WI, 6 May 2006.
It was clear to Croft early on that there had been a very good band at Oshkosh High School at one time in the past. But a more immediate concern at this time was the fact that only a few of the students owned their own instruments. Instead, the instruments were all provided by the school district. Oshkosh High School owned many instruments that functioned properly, but there were also dozens of instruments that were not being used. There were also many of little value such as some (Eugène) Albert System clarinets and C melody saxophones. But among the school instruments included a fine Marigaux english horn, a Heckle bassoon, and four Geyer single F horns.

The fact that few students owned their own instruments was likely the result of the practice of a pragmatic philosophy by John Dewey known as “learning by doing.” This philosophy was suited for experiential interests and hands-on laboratories, with instrumental music serving as an ideal opportunity for practice.

It was the Board of Education who had decided some time soon after the end of the Great Depression that, students needed to have an opportunity to play instruments and they should not have to buy those instruments because it is a part of the school curriculum. The board decided that they should provide them with everything that they would need including instruments, instruction, and books. Thus, no student should be deprived of this experience if interest and effort was demonstrated. Despite the fact that these were the depression years (or soon thereafter), the school made it work up until about World War II (1939-45).

At the time, Oshkosh was primarily a lower-middle class community with industries that included forest products, heavy-duty trucks, a metal foundry, work clothing factory, and a large match company. Workers in the greater community of Oshkosh were employed at low wages. In spite of the fact that there were many very good craftsmen in the community, it is possible that they were somewhat oppressed financially by the companies. This economic situation served as both a curse and a blessing to Croft’s band program because there were few people whose financial means supported their children’s interests, yet they did encourage participation in music. The OHS students had access to band, but on the other hand they did not have a vested interest in the care of their instruments because they did not own them. As a result,

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81 Ibid.
Oshkosh area schools owned a large inventory of instruments that were in constant disrepair due to mistreatment over many years.

By the end of the first semester, Croft determined that a meeting with Superintendent Tipler was needed to move the band program forward. Tipler listened carefully to what Croft had to say, which included an explanation of the impediments that limited the success of the program. These included factors such as: 1) little private ownership of instruments; 2) inadequate staffing for proper instruction; 3) the lack of an organized feeder program in place at middle schools (including one school that did not have any kind of instrumental music) to help build and sustain the program; and 4) Croft’s time was not being utilized effectively at OHS. Croft remembered what happened next:

At this point I told Tipler that if they were not able to consider these issues and implement changes, then he should really be looking for a new band director, either at the semester or at the end of the year. Unfortunately, there was also concern expressed by others who felt that a successful band program might detract from the success of the choir program.

Tipler later recounted to me that he had discussed this with Fred Leist and was assured by Leist that these changes were long overdue. Tipler then asked me in what order I would attack each of the issues that I had mentioned to improve the situation. I told him that the first thing that I needed to do to get the program moving was for me to get out of the high school and start teaching at lower grade levels. I also said that we needed to revise the band budget and put in some kind of a three- to five-year instrument purchase plan in place for the students. Finally, we needed to hire additional staff.

Tipler let Croft put together a five-year plan for the band program while working closely with the Supervisor of Music, Harold Arentsen.

Croft undertook a very proactive recruiting effort to jump-start his program before the end of his first semester at Oshkosh. He went through the records of every student in the high school and identified any student who had a “B” average or better, an Intelligence Quotient of 120 or better, or was in the 80th percentile or better on the Henman-Nelson Reading Test. Once he had this list of students, he checked to see whether any of them were in a choir or orchestra. If they were enrolled in one of these, he checked to see if they participated in any other activities that might interfere with

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82 James Croft, interview by author, Tallahassee, FL, recording 4, 21 February 2006.
83 Ibid.
participation in band. He then personally talked to each of the remaining students on his list to see if they were interested in playing in band.\textsuperscript{84}

Croft ended up with about thirty-eight students and started a new class comprised of beginning high school students. In some cases the students selected the instrument that they wanted to play and other times Croft influenced their decision. He had an inventory of school owned instruments he could use, which included flutes, clarinets, trumpets, and trombones among others. The instruments were in poor shape but, between a local instrument repairman, William Ziebell, and those which Croft was able to fix, there were enough instruments to balance the group. This group of students met as a full band two times per week after school in addition to individual instruction during lunchtime, after school, or in the evenings for those needing extra assistance. Croft was able to demonstrate all of the instruments in his band, so he had no difficulty teaching them in a full-group setting.\textsuperscript{85} Croft explained:

> I played instruments pretty well. Not artistically, but I could demonstrate with more than just a passing competence, which included the ability to produce a good characteristic sound. I would sit down and play with the kids on their instruments – on all instruments. If I couldn’t do that, I’d go off and study with someone until I could do it. I had a problem with bassoon, so, for example, I just took some lessons from a professional bassoonist and learned!\textsuperscript{86}

Thus, Croft’s focus was not as much on the experienced high school band students, but rather on the neophytes to ensure that there would be ample personnel the following year.

During the second semester, Croft gave considerable attention to his concerns at the lower grade levels. At this time, there were three junior high schools in Oshkosh: Merrill, South Park, and Roosevelt. Merrill and South Park had some small bands that met and played some basic training pieces (such as simple marches) outside of normal school hours. There was no band or band instrument instruction at Roosevelt or at the elementary schools. However, there was a middle school “Honor Roll Band” that met

\textsuperscript{84}James Croft, interview by author, Tallahassee, FL, recording 2, 13 January 2006.  
\textsuperscript{85}James Croft, interview by author, Tallahassee, FL, recording 4, 21 February 2006.  
\textsuperscript{86}Christopher Hayes, “Six Highly Successful Band Conductors, and the Development of Their Band Programs” (Ph.D. diss., University of Missouri-Columbia, 1998), 194.
weekly at the high school with Donald Heideman, an itinerant instrumental music teacher.\textsuperscript{87} Croft explained:

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The Honor Roll Band met weekly,\textsuperscript{88} however the term “Honor Roll” was used in this case as a euphemism, for it was a group of little distinction.\textsuperscript{89} Even though these groups met a couple of days each week after school, the only ensemble that was acknowledged was the Honor Roll band, which consisted of about 65 to 70 upper level students. Since there was no instrumental music at Roosevelt, this seemed like an ideal spot to help the school. I felt that this would be a very positive step and would help the image of the school.\textsuperscript{90}
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Croft thought a lot of Heideman and featured him as a trumpet soloist with his OHS band.\textsuperscript{91}

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He was a talented trumpet player who had studied with the tuba player Arnold Jacobs as well as with the legendary trumpet player Adolph Herseth, both from the Chicago Symphony Orchestra. He had also played a season with the Minneapolis Symphony and occasionally in Chicago area symphony orchestras. Don was a splendid musician and a competent teacher. He was the person who started band programs [beginning with 7th grade students] at Merrill and South Park.\textsuperscript{92}
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Heideman’s Honor Roll Band included nine freshman in 1954, so Croft knew that his second year, he would potentially be gaining nine students, yet he also knew that he would be losing his thirty seniors.

The teachers who directed the Merrill and South Park instrumental programs had little background for the task other than personal interest. William Fuller, a science teacher at Merrill junior high who played horn served as the band director at Merrill. Bob Robertson, a history teacher who played the alto horn, served as band director at South Park. There was no band at Roosevelt. Robertson had always been interested in music, but had no background or apparent training.

Superintendent Tipler made it possible for Croft’s individual private lesson time during the first semester at OHS to be reassigned during the second semester as time spent starting beginners at Roosevelt Junior High School, a school where no band

\textsuperscript{87} James Croft, interview by author, Tallahassee, FL, recording 4, 21 February 2006.
\textsuperscript{88} Ibid.
\textsuperscript{89} James Croft, interview by author, Tallahassee, FL, recording 1, 16 May 2006.
\textsuperscript{90} James Croft, interview by author, Tallahassee, FL, recording 4, 21 February 2006.
\textsuperscript{92} James Croft, interview by author, Tallahassee, FL, recording 4, 21 February 2006.
program had existed before. He also started teaching at Jefferson Elementary School at this time.

The Roosevelt Principal and teachers became very enthusiastic about what was going on with the band program. Croft recalled his plan at the school:

As soon as I had permission to leave the high school private lesson program, I talked to the Principal of Roosevelt, Paul Smith, and made the proposal to start a band. One of the primary reasons for the success of the Roosevelt program was the attitude and support by the administration and faculty of that school. At the time, it was the only junior high with no instrumental program. I was able to start about seventy kids with the classes ranging from two to six players that were twenty minutes long! This was slightly larger than Heideman’s Honor Roll Band. Fortunately, these kids would come to own instruments as the result of rental agreements that I helped to arrange with the cooperation of two local music stores. This helped both parents and students take more ownership and make a bigger investment in the band program. I then met with them as a band twice a week from 7:45 to 8:30 a.m. I think there were nine ninth-graders in that first group. The students at Roosevelt were extremely interested in band as they had never had the opportunity in the past. The following year there were about thirty ninth-graders and they made up the nucleus of the bands that were to become critical to the Oshkosh program.

Like much of the community, Roosevelt was filled with the students of primarily lower-middle class workers. These parents were willing to do a lot for their students and Croft was able to start a band parents’ organization at the school, which strengthened the community investment in the band program.

Meanwhile, the band students at the other two junior high schools continued in the same manner that they had been operating, with many still participating in the “Honor Roll Band.” Despite the fact that the Honor Roll Band played better than Croft’s Roosevelt band, Croft’s seventy-two-member band outnumbered the Honor Roll Band when they played at the annual spring concert at the end of the 1954-55 school year. Croft believed that he needed to have large numbers of band students if he was going to have a successful band program because this provides a social contract that is invaluable.

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94 Ibid.
95 Ibid.
4.3 The Demise of the Marching Band

When Croft arrived at Oshkosh, his OHS band program consisted of both a concert and marching band. The marching band played at all of the home football games (including a half-time show), but there was no pre-game show. An additional goal during his first years at Oshkosh was to phase out his marching band because he felt that it did not support his philosophy of music education through performance. In this first year, Croft’s marching band had several woodwind players but very few brass players, so there was little impact from the group on the field. Additionally, the percussionists were quite weak. Thus, the band struggled to produce a sound capable of reaching the stands with effect from the football field.

During his first semester, Croft spent most of his band rehearsal time outside working on marching shows. The marching season was over by the end of October, conveniently so because the weather turned quite cold by this time. He then had November and part of December to prepare a concert that was presented before the end of the semester.

During inclement weather when they needed to rehearse inside, Croft soon developed a behavior technique with his bands at the start of each rehearsal. He explained:

When I would step on the podium, the band would rise. The benefits of this procedure were several: It was a physical response that made any further playing inappropriate, it prompted no more conversation or noodling on instruments, and it prepared the group for the tuning process. After a salutation and response, the announcements were reviewed and a Bach chorale was played – as well as often sung. It was an effective tradition.

When the last home football game was finished that first year, Croft was frustrated with the marching band because it had been such a strain. He was also concerned about what he was going to do the following year when he knew his numbers were going to be even lower.

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96 James Croft, interview by author, Tallahassee, FL, recording 1, 1 April 2006.
97 Later in life, Croft came to understand that he was disillusioned about the amount of time that it took to deal with the responsibilities of producing a half-time show.
98 James Croft, interview by author, Tallahassee, FL, recording 1, 13 January 2006.
99 James Croft, interview by author, Tallahassee, FL, recording 1, 1 April 2006.
100 James Croft, e-mail message to author, 9 May 2010.
Croft’s band marched very little drill, but they would tell stories\textsuperscript{101} (basing a show on one theme), make marching formation “pictures,”\textsuperscript{102} and use props. Generally speaking, the band made a picture, stopped and played a tune, marched to a new picture on a drum cadence, stopped and played another tune, and so on. There were rarely more than four formations for a given show. The band did a different show for each of the home games. Diana was very instrumental in developing the types of half time shows that the band performed.

In his second and third years, Croft reduced the marching band’s performances to one show for the homecoming football game.\textsuperscript{103} In its place, Croft began to develop diverse chamber ensembles ranging from flute, clarinet, woodwind, and brass choirs to smaller quintets, quartets, and trios.\textsuperscript{104} They then performed for the various service clubs.\textsuperscript{105} He made sure to let the audiences know that they were performing chamber music instead of “marching 8 to 5” at a football game half-time show. Croft reduced the number of marching band performances by one each year. He used several tactics, including administrative, athletic, parent and community support; encouraging student chamber ensembles; and providing a variety of other activities while still supporting the football team from the stands.

By the fourth year, Croft decided to try something new: an announcement was made to the fans at the homecoming football game that they were about to participate in “entertainment history.” Making a reference to the concept of large group “community sings” Croft asked the stadium announcer to let the crowd know that they were going to have an opportunity to participate in a community march, where the entire crowd was invited to march with the OHS combined bands to the north end of the field where there was hot cocoa, coffee, and hot dogs. By this time, there were about one hundred and seventy-five students playing in band, and every one of them showed up for this publicized event. This turned out to be the last time that Croft had a marching band on the football field at OHS. It took Croft four years to accomplish this.

\textsuperscript{101} “OHS Band Stages Sparkling Program During Halftime,” \textit{Oshkosh Daily Northwestern}, 9 October 1954, 14.
\textsuperscript{103} James Croft, interview by author, Tallahassee, FL, recording 1, 1 April 2006.
\textsuperscript{104} James Croft, interview by author, Tallahassee, FL, recording 1, 13 January 2006.
Later in life, Croft came to recognize that eliminating the marching band may have been a fundamental error and regretted the practice.\footnote{106} Robert Messner also wondered why eliminating marching band was of such importance:

We didn’t always agree on things. I think at that time, he was looking for the best players that he could have in his bands, but I don’t know that he cared that much about [the other players that were not as serious about playing]. There are kids that the program needs – kids that play well – and then there are kids that need the program. They need to be a part of something, but music isn’t necessarily the biggest benefit they get. I’m not always sure that Jim looked out for that kid as much as he did the talented players. I don’t know if that was true or if it was simply my perception.\footnote{107}

The word spread to other high schools regarding how Croft was reducing the marching band activities at the OHS football games and had instead been “emphasizing” just performing as a pep band in the stands. Interestingly, a number of directors followed suit and incorporated the same practice at their high schools.\footnote{108} Yet Croft could still be seen with his marching band for the duration of his tenure at Oshkosh in two local parades: the annual homecoming parade, and the Memorial Day parade. Tom Widzinski was one of Croft’s students at this time and he recalled their band director’s attitude towards marching the parades: “I can recall being the drum major in a Memorial Day parade, and Jim used to bite his lip because he was very adamant that we were a concert band – we weren’t a marching band. They had to twist his arm every year to get him to march in the parade.”\footnote{109}

4.4 The Wind Symphonette

One of the instrumental concert groups that took the place of his marching band was the Wind Symphonette.\footnote{110} Because this ensemble was relatively small, they were conveniently mobile. He could take this group to various schools and organizations to
use them both for public relations and as a recruiting tool.\textsuperscript{111} Croft was quoted in the OHS school newspaper as saying, “The term ‘Symphonette’ is taken from its counterpart, the symphony. The group is called this because it does not perform in the traditional band uniform. It doesn’t adhere to the outdoor style nor does it play the usual marches and marching music. Thus the term ‘little symphony.’”\textsuperscript{112}

The Wind Symphonette began rehearsals during spring semester of Croft’s first year at OHS. The ensemble’s debut performance was on 24 January 1955\textsuperscript{113} and included approximately thirty wind and percussion players.

The Symphonette was not originally a daily scheduled class but it ended up serving as the wind section for the regularly scheduled orchestra rehearsal. The Symphonette students simply signed up for orchestra, a music program that was already in place when Croft arrived at OHS. David Zeff, who may not have been overly familiar with wind instruments, directed the Orchestra. But Zeff seldom needed wind players for the repertoire that he was programming, so Croft prepared the orchestra wind parts that were required and then concentrate his efforts on additional selected wind music that challenged these more experienced players.\textsuperscript{114} Ultimately, the Symphonette’s existence was relatively short lived, continuing only through the end of the 1957-58 school year. By this time, there were enough students to give everyone a better band experience, so Croft discontinued the ensemble.\textsuperscript{115}

\section*{4.5 The Impact of Frederick Fennell}

Croft mentioned that there were two unique performances in Chicago’s Orchestra Hall that served as a strong influence on him during this era of his career: a performance by the Eastman Wind Ensemble and another by the Salvation Army International Staff Band.\textsuperscript{116} It is unclear exactly when that Croft heard the International

\begin{itemize}
\item \textsuperscript{111} James Croft, interview by author, Tallahassee, FL, recording 1, 13 January 2006.
\item \textsuperscript{112} “Wind Symphonette Gives Performance,” \textit{The Index} (Oshkosh High School), 11 February 1955, 3.
\item \textsuperscript{113} Ibid.
\item \textsuperscript{114} James Croft, interview by author, Tallahassee, FL, recording 2, 16 May 2006.
\item \textsuperscript{115} Ibid.
\item \textsuperscript{116} James Croft, interview by author, Tallahassee, FL, recording 2, 11 March 2006.
\end{itemize}
Staff Band, but according to the Archivist for the Rosenthal Archives of the Chicago Symphony, it could have been a performance that took place at Chicago Orchestra Hall on Friday, 19 April 1957. What is clear is that after hearing this band, Croft started thinking more about the possibilities for brass music. This led to a performance that combined the OHS Concert Band with the Chicago Staff Band.

Prior to this time, Croft had heard Fennell’s Eastman Wind Ensemble Mercury recordings that had been produced since 1953 and was quite interested to hear the group live. The opportunity presented itself with a performance at the Chicago Symphony Hall on 17 December 1954, a time when Croft had already planned on attending the annual Mid-West Clinic in Chicago.

Frederick Fennell developed his Wind Ensemble at the Eastman School of Music in 1952, but few knew about Fennell’s group until some time later. Croft had assembled his Wind Symphonette in January of 1955 for two primary reasons. First, there were not very many people in the band to begin with; and second, he wanted to give a more challenging experience to a small group of more able players. Croft mentioned:

I’m sure that many conductors at schools around the country had similar groups. We were more the product of expedition. To then read about and hear Fennell’s creation was glorious.

The concert served as a significant influence on Croft. This was the first time that Croft had seen Fennell conduct and the first time that he had heard the ensemble live. He talked about the impact of the experience:

The stimulation of hearing the Eastman Wind Ensemble was just outstanding, particularly in Chicago’s Orchestra Hall. It was another one of those epiphanies. I was too awed to introduce myself to him. I was just like the young band directors who stood down at the bottom of the stairs and one said, “That’s him!” …and then at some point, I had to get rid of the mantle (that being in the business for a long time carries with it) and make an effort to walk on over to him.

117 Frank Villella, e-mail message to author, 16 July 2007.
119 James Croft, e-mail message to author, 9 May 2010.
120 James Croft, interview by author, Tallahassee, FL, recording 2, 11 March 2006.
123 Ibid.
Croft believes that his first contact with Fennell may have been through correspondence. The first time he met Fennell was c. 1958-59 at the conducting workshop Fennell hosted at the Eastman School of Music. Fennell was one of the first to develop the model of a band conductor’s workshop where an established conducting instructor critiqued the participants. At this particular workshop, Fennell served as the only conducting clinician, however there were faculty members who were utilized and did sessions as a part of the workshop. During the workshop, participants did not conduct the workshop wind ensemble, but all played in it. This was the case for all of those who were attending the workshop. There was no conducting except for that which was done in the class. The majority of the class time was taken up with score study and discussions on how to set up rehearsal procedures, attitudes, and where to go when you needed specific information. Croft recalled that Fennell also made an effort to point out to all those in attendance that they should use him as a resource and that he was “always at your service,” and would be happy to help out in any way that he could, at any time.

Croft realized during the workshop that he was a bit overwhelmed. Frank Bencriscutto (the future University of Minnesota Director of Bands) was also there and Croft had previously made acquaintances with him. After the first rehearsal, he talked to Bencriscutto about how stimulating the rehearsal had been with Fennell on the podium conducting him for the first time. Croft felt that Fennell was very sensitive and knowledgeable and paced the rehearsal with professional effect. Bencriscutto then introduced him to one of the clarinet players. Croft recalled what happened next:

Just in passing, I said, “I just loved that today! That was so much fun! Fennell is incredible!” The clarinet player just looked at me and said, “Yeah, he’s a good band director,” and walked away. This comment reminded me of both the band and my place on the musical totem pole. However, I have since speculated that those people who were involved in the Mercury recordings were really taken by the experience, particularly when they later came to understand the impact that the recordings were having on the musical scene when they went out to look for jobs.

4.6 James E. Croft, M.A.

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125 James Croft, e-mail message to author, 9 May 2010.
At the conclusion of his first year of teaching at Oshkosh, Croft returned to Cedar Falls, Iowa during the summer of 1955 with the goal of finishing his masters degree. It was convenient to move back to Iowa because his parents were still living in Cedar Falls and they were happy to provide housing for their son and daughter-in-law.126 His course load consisted of advanced educational psychology, contemporary music literature, a class on planning and supervision, applied oboe, and applied clarinet. This was also when his masters committee approved his thesis, titled “A Pre-Elementary Method for Cornet and Clarinet.”127 Members who served on his thesis committee were William P. Latham, Elmer F. Ferneau, and Myron E. Russell, who served as Chairman. It took three summers plus an independent study during the 1954-55 school year to complete his degree. On 4 August 1955, Croft Graduated with an M.A. in Music Education.128

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126 James Croft, interview by author, Tallahassee, FL, recording 2, 13 January 2006.
128 Retrieved from James Croft transcript from Iowa State Teachers College.
5. OSHKOSH: THROUGH YEAR SIX

5.1 Year Two

During Croft’s second year (1955-56) in Oshkosh, the band program suffered a brief drop in numbers and talent, something he had anticipated due to the large graduating senior class from his first year. But as the year continued, the numbers grew slightly. Out of his second semester beginning band at the high school from the previous year, Croft was able to retain about twenty of his thirty-eight students who continued to play during his second year at Oshkosh, plus the nine freshman that he had in his experienced band. Croft’s ensembles at this time consisted of a Concert Band of approximately fifty-five players and a younger Varsity Band of about thirty-five players. He took care in selecting music that these new band students could play as well as ensured that the beginning band students were seated near stronger players within the band.129

Croft also started another beginning band group of about fifteen to twenty students at the high school. This time, he did not have to pull student records to seek out new band students; instead they came to him expressing interest. He also put these students on specific instruments that he was going to need for appropriate balance within the band. He was now working with a large group of very inexperienced, yet eager, students. Some of these students also began to study privately and were soon playing with sufficient confidence to be real contributors to the ensemble.130

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129 James Croft, interview by author, Tallahassee, FL, recording 2, 13 January 2006.
130 James Croft, interview by author, Tallahassee, FL, recording 4, 21 February 2006.
5.2 First Child

In December of 1953, physicians from the University of Iowa examined Croft and found that the Crofts would not be able to have biological children. As a result, they discussed the possibility of adopting children. One year later, in December of 1954, Dr. Harry Bezman (their family physician from Traer, Iowa) called to inquire if they were still interested in adopting. Bezman told them that he knew of a child looking for a home and that if they were still interested, he would follow up with the adoption arrangements. In January of 1955, a call was received announcing the arrival of a little boy. The Crofts subsequently drove down to Cedar Falls, Iowa to meet Dr. Bezman and then take their newly adopted son, Timothy Fredric Croft, to his new home in Oshkosh. With the arrival of Timothy, Diana resigned from her teaching job at Dale Elementary School after having taught there just one semester so she could stay home and take care of Tim.\(^{131}\)

5.3 Music for Moderns

Croft’s second year at Oshkosh also marked the beginning of an important program development. “Music for Moderns” was created to develop a special concert that would compete with Fred Leist’s operetta or musical (which was such a strong draw for the choral department). He felt that the kinds of concerts that his bands were doing needed to have something with which the students identified as being really special, something that an audience would be willing to pay to attend. He wanted to have a performance that people would be willing to pay to attend, the proceeds of which could compliment other parts of the program. Dubbed “Music For Moderns,” the concert contained serious contemporary wind music as a part of the concert. However, there would also be a certain amount of light entertainment music in the style of a “pops” concert.\(^ {132}\) The first performance was held at Webster Stanley Junior High School on 13 February

\(^{131}\) James Croft, interview by author, Tallahassee, FL, recording 4, 21 February 2006.

\(^{132}\) James Croft, interview by author, Tallahassee, FL, recording 1, 13 January 2006.
1956, nicknamed “Opus 1,” with the opus numbers progressing numerically with each passing year. Essentially, the first half of the concert was comprised of what the students studied and the second half was what the students did for entertainment. Croft’s Wind Symphonette opened the performance with Sergei Prokofiev’s *Athletic Festival* march by, followed by Vincent Persichetti’s *Divertimento for Band, Burlesque* by Dmitri Shostakovich, *A Little Fun* by Elie Siegmiester, and *San Francisco El Grande* by Ernesto Lecouna. The second half of the concert, played by the larger Concert band, featured lighthearted music such as Eric Osterling’s *The Nutmeggers and March 3 de Febrero* by Rancal. The purpose of the second half of the performance was to entertain the audience not just with music, but also with other additional entertaining elements. The students were enthusiastic about the format because, in addition to the large works, they also feature vocal soloists, ensembles of various sizes, special lighting effects, plus choreography and dancers for additional variety. Richard Verhooven, who arrived in Oshkosh in 1949 and opened a dance studio, often helped out with choreographing Music for Moderns concerts.

A lot of advertising was done for their performances including a banner that hung over the main street of Oshkosh that read “Music For Moderns: Oshkosh’s Mid-Winter Musical Treat.” As an indication of success, they often produced two or three performances in a 1500 seat auditorium that were generally sold out. One of Croft’s students, Steve Verhooven, reflected on the importance of attending a Music for Moderns concert:

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133 “Music For Moderns’ Will Be Presented,” *The Index* (Oshkosh High School), 13 January 1956, 1.
134 “Music For Moderns’ Will Be Presented,” *The Index* (Oshkosh High School), 13 January 1956, 1.
135 Ibid.
137 Steve Verhooven, interview by author, Oshkosh, WI, 6 May 2006.
138 James Croft, interview by author, Tallahassee, FL, recording 1, 13 January 2006.
139 Some of the ideas that were conceived for Music For Moderns ultimately became concepts that were incorporated into the Prism concerts that Croft created later in his career at The Florida State University. However, the idea of different ensembles performing at different locations inside the concert hall was relatively unique to the Prism concerts, a concept borrowed from productions by Donald Hunsberger at the Eastman School of Music. (See Chapter 11.)
140 Richard Verhooven’s son.
When I was in junior high school band, my mother took me to a high school band concert at the old recreation gym in Oshkosh. The concert was called Music for Moderns. After the concert, my mother walked me up to the stage to say hello to a friend of mine in the band, but Jim Croft also came over and greeted us. I remember thinking that it was pretty neat to meet the high school band director. Soon enough, there I was in the high school Concert Band playing trombone. I didn’t consider myself to be a band prodigy like most of the others in that band, but I was good enough to be in it and I did take it very seriously. I stuck with it through high school and two years of college.141

Croft believed that charging admission to a concert was not a deterrent, but an encouragement for people to attend any concert that he gave. Croft stated, “If audiences get something for nothing, they might not appreciate it as much. But if you charge for a concert, you have to realize for what and to whom you are charging. Many programs consist of literature that, due to unfamiliarity, audiences avoid as they are not willing to pay to hear that which is unknown.”142

The band program made enough money on the Music for Moderns programs to support a wide variety of projects. Soon, Music For Moderns needed extra performances to accommodate interest.143

5.4 Band Program Developments Year Three

The band program began to flourish during Croft’s third year (1956-57) when the district added Leroy Wolter and Richard Holzer as instrumental music teachers. That same year, the school district opened the new Webster Stanley Junior High School, making a total of 4 junior high schools in the district. Wolter spoke about the condition of the program when he arrived: “I first met Jim in 1956 when I was hired to teach band and orchestra in Webster Stanley Junior High School. It was really quite a good program when I arrived. Jim had done some really good work the first couple of years

141 James Buner, interview by author, Oshkosh, WI, 8 May 2006.
142 James Croft, e-mail message to author, 11 May 2010.
143 James Croft, interview by author, Tallahassee, FL, recording 5, 21 February 2006.
that he was there. The program was growing and they were adding faculty to meet those needs in both band and orchestra.\textsuperscript{144}

Croft had a strong enough band program with enough numbers and balanced instrumentation to split into two balanced bands. The advanced band had about 75 students and the second band had about 50. At this time Croft also had a brass choir and other various small ensembles operating, constituting a flourishing small ensemble program. He also had a stage band that rehearsed once each week, but that program was developed more through the efforts of Wolter than Croft.\textsuperscript{145}

In addition to the two bands that he was teaching at the high school, Croft started serving in a band advisory capacity for the entire Oshkosh School District. Harold Arentsen was still serving as the district’s Music Supervisor, which included hiring new music staff members. But by his third year, Arentsen began deferring to Croft on band related issues. After Don Heideman resigned, Arentsen (and Croft) replaced him with Leroy Wolter at Webster Stanley Junior High School. Wolter also taught the band and orchestra programs at Merrill. By this time, the band program was strong enough at the high school that Croft lobbied to discontinue his teaching assignments at the junior high schools. Richard Holzer was then re-assigned to Roosevelt and South Park as a combined position. Messner was also re-assigned to teach strings at South Park and OHS.

The following year (1957-58), administrators hired Roger Lalk to teach junior high band, giving the school district one band person in each of the four junior high schools. This was an important moment for Croft.\textsuperscript{146} Fred Leist noted, “He built the band program through dedication and hard work. He understood the importance of the feeder programs and he worked to attract quality teachers for each position. For Croft, building a band program was all-consuming.”\textsuperscript{147}

5.5 Support from John Paynter

\textsuperscript{144} Leroy Wolter, interview by author, Oshkosh, WI, 20 May 2006.
\textsuperscript{145} James Croft, interview by author, Tallahassee, FL, recording 3, 11 June 2006.
\textsuperscript{146} James Croft, interview by author, Tallahassee, FL, recording 4, 21 February 2006.
\textsuperscript{147} Fred Leist, telephone interview by author, 22 June 2006.
Croft’s band performed at the Wisconsin State Band Festival during the 1957-58 school year. The Fox Valley Music Association, which sponsored this annual festival, included high school ensembles from Sheboygan, Manitowoc, Neenah, Kaukauna, and Menasha High Schools, plus Appleton, Oshkosh, Fond du Lac, and a pair of high schools from Green Bay. This event had become a noncompetitive festival long before Croft arrived in Wisconsin as the directors had determined that critical comments were more valuable than ratings. John Paynter (from Northwestern University) served as a judge and complimented Croft’s program, which included William Schuman’s *George Washington Bridge* and Holst’s *Second Suite in F*. Following this event, Paynter’s interest and support of the Oshkosh band program was ongoing.

Educators asked Croft to serve as a judge for a number of different festivals in Wisconsin and he developed the belief that band clinics were of more educational value. Roger Lalk offered some insight on the issue, stating, “Jim judged for a few years and he was a very critical judge. The state band directors came to dislike Jim because of this and they would write him letters and call him on the phone stating that they deserved a better rating than Jim had issued them. Because of this, Jim quit judging.”

Croft developed an aversion to the very thought of a score, rating, or trophy as the ultimate goal of any performance. Instead, he came to argue that the importance of the aesthetical music experience should guide the priority for any musical performance. Terry Hathaway recalled him speaking out vehemently on the issue:

> Jim was a guest presenter at the Wisconsin State Music Convention and I had been teaching band for about 10 years. Jim was talking about some of his experiences as a guest clinician and conductor. He was saying that usually the local band director would eventually get around to showing off the band’s trophy case, some of which were six feet or taller. During his presentation at the convention, he saw me sitting in the second row of about three hundred or more directors and said, “Terry, stand up.” I stood up, embarrassed, but wondering why he had me stand. He announced to the audience, “This is Terry Hathaway, one of my former

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148 Some years passed before the adjudicators also did clinics with the bands.
150 James Croft, e-mail message to author, 11 May 2010.
151 Roger Lalk, interview by author, Oshkosh, WI, 5 May 2006.
5.6 Composition Contest

In the fall of 1957, Croft’s high school band sponsored their first band composition contest. He funded the contest using revenue generated from his concert ticket sales. While at Iowa State Teachers College, William Latham served as one of his teachers and was coming into his own with several creatively fresh band compositions that were published by Summy-Birchard Publishing in Chicago. Latham suggested that Croft contact Robert Dahnert, the Summy-Birchard editor, and tell him about his idea of sponsoring a composition contest, with the winner receiving $300.00 and a guarantee of publication, plus $50.00 toward the expenses of travel to Oshkosh for the premier performance (which was enough to cover the trip by train). The band also paid for any additional local expenses while the winner was in Oshkosh. Summy-Birchard agreed to guarantee the publication of the winning work.

After publicizing the event through various organizations such as the National Association of Schools of Music, The Music Educators Journal, The School Musician, and The Instrumentalist, Croft received 72 entries, all of which he read and recorded with his band. To accomplish this, the band would have special evening reading sessions to give each work submitted as fair a reading as the group was capable of preparing. He recognized that some submissions were quite amateurish and some well beyond the grade-three performance level, so he determined that time would simply not be spent on either of these extremes. He then spent time listening to the recordings to determine which pieces would be considered by the panel of judges. The judges for the contest were Roger Dennis, who was the chair of the Wisconsin State University-Oshkosh music department, Charles Bolen from Ripon College, and Robert Dahnert, the Summy-Birchard editor.

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152 Terry Hathaway, e-mail message to author, 25 Jun 2006.
153 James Croft, e-mail message to author, 11 May 2010.
Although the contest advertisement clearly stated that the music should be written for a difficulty level of a “Class B” or “Grade 3,” several composers submitted pieces that were just too difficult. These were eliminated. A professor from the University of Southern Illinois, Will Gay Bottje, was so impressed by the concept of the contest that he offered to let Croft do the premiere of a piece that the Eastman Wind Ensemble had been scheduled to perform. Unfortunately, Croft had to inform Bottje that the piece was just too difficult for his ensemble.

Croft selected Paul W. Whear from Mount Union College in Ohio as the winner of the contest in January 1958 with his overture for band *Hartshorn*. The piece was named in honor of the founder and president of Mount Union College, Orville Nelson Hartshorn. This was Whear’s first of many published works.

The 1959-60 contest moved the difficulty level to “Grade 4” and, despite a fewer number of submissions, ended up with both a winner and an honorable mention. The winner was *Two Pieces for Band* by Peter Phillips and the honorable mention was *Procession and Interlude* by Frederick Miller. At that time, Miller was John Paynter’s assistant at Northwestern University (and later the Dean of the School of Music at DePaul University). Both Paynter and Miller drove to Oshkosh for the premiere performance of Miller’s work and both works were published by Summy-Birchard.

By the third year of the contest (1960-61), Croft felt that the music programs at Oshkosh were becoming more sophisticated. He consulted with his colleague, Fred Leist, who similarly confirmed that there was a need for music written for band and chorus. Therefore submitted compositions were to include both mediums. However, after the entries were received, it was determined by the screening committee of Croft, Leist, and Dahnert that no entries were of sufficient quality, so no winner was selected.

During his first few years at Oshkosh, Croft was envious of the recognition that the choir program received. It took several years of working together with Leist before he realized that his fears were misplaced. He came to recognize that Leist was a gifted teacher who had never been anything but a great and supportive colleague. Croft stated:

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As the band grew in stature and joint performances became common practice, the music program became a thriving unit of the school curriculum. When we both got on top of the same horse, things changed. You know when you’re hanging onto the tail, no matter how you feel, you’re going to be just a little bit envious of how good the choir program is going, and how ‘un good’ your band program is. Once you realize that you have students who were just as devoted to the orchestra or band program, then it was simply a matter of giving a good pull on that tail to propel you on top of that critter and ride with Fred. Out of a desire for compatibility, there developed a terrific collegiality and profound friendship.156

5.7 New Heights of Performance, Including Mid-West

In December of 1957, Croft’s brass choir was invited to perform in Chicago at the Mid-West National Band Clinic157 at the Jazz Age Sherman House Hotel. In January of 1958, the Wind Symphonette debuted at the Wisconsin Music Educators Association’s (WMEA) Mid-Winter Clinic in Madison.158 Also in 1958, Croft’s Concert Band took home a plaque for placing in the first division at the State Fair Concert Band Contest and in 1959, the band received the Governor Nelson trophy for being the best band in all classes at the State Fair.

Croft developed a summer band program to provide students with the opportunity to continue playing outside of the school year. In August of 1960, he took his summer band to the 31st annual Chicagoland Music Festival.159 A panel of three judges included Lucien Cailliet, who was later to provide a number of inspiring sessions as a guest conductor and clinician with the OHS band. The OHS Summer Band received one of two “Division I” ratings (the other band was from Ohio) and brought home a plaque of recognition. There were also two other statewide festivals sponsored by the Wisconsin State Fair that Croft entered with his summer band. The band consistently scored

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156 James Croft, e-mail message to author, 11 May 2010.
158 “Wind Symphonette Wins Favor At Winter Clinic,” The Index (Oshkosh High School), 8 February 1957, 1.
159 “OHS Band Tops In Music Festival,” The Index (Oshkosh High School), 30 September 1960, 1.
straight “Division I” ratings at these festivals. Croft was never compensated for the time invested in these summer programs.\footnote{160}

The Oshkosh Band program had grown significantly both in numbers and quality during Croft’s first six years at Oshkosh. He described this time as being a nexus: \footnote{161}

When I arrived in Oshkosh and found the program not at all what I expected, I knew what needed to happen and I quickly proposed a plan that included attention to the development of a strong nucleus of younger band students, while at the same time providing a rich musical experience for my older and more experienced high school students. There was increased private study, the school system began budgeting more money for instruments, the quality of the instruments moved rapidly to first line models, the level of literature performed jumped appreciatively, clinicians and specialists became fundamental to our interests, and same-instrument choirs added an important dimension to the program.\footnote{162}

Croft auditioned about one hundred junior high students each year for the OHS band program, but by the time these students became seniors, there was an attrition of almost fifty percent.\footnote{163} As the years passed, the importance of the audition to be in the Concert Band grew quite competitive. One student, Karen Wojan, recalled the experience stating, “We had to play a prepared solo and he gave us a piece of music to sight read. He was very friendly, but that was it... I was going to go to high school and I didn’t know which band I was going to be in, but I was hoping it was going to be the Concert Band.”\footnote{164} There was considerable emphasis put on the elitism of the top ensemble, which became known simply as the Concert Band. Another student recalled, “If you wanted to be in the best band, you took private lessons.”\footnote{165} This is a clear indicator of the level of preparation and expectation that Croft required.

Yet, students who were not motivated either by interest or ability simply dropped out of the program. Therefore, the attrition was likely higher than it would have been if there had been an outlet for these students. For example, students who quit band may have stayed in the band program if there had been a marching band simply because of the social dynamics involved in such a group. Croft stated, “Looking back, I feel that if I

\footnote{160} James Croft, interview by author, Tallahassee, FL, recording 2, 13 January 2006.\footnote{161} James Croft, interview by author, Tallahassee, FL, recording 5, 21 February 2006.\footnote{162} James Croft, e-mail message to author, 5 January 2008.\footnote{163} James Croft, interview by author, Tallahassee, FL, recording 1 of 3, 1 April 2006.\footnote{164} Karen Miller Wojan, interview by author, Oshkosh, WI, 05 May 2006.\footnote{165} Daniel James Carpenter, interview by author, Oshkosh, WI, 05 May 2006.
had just been a little bit wiser and a good deal more perceptive, I could have encouraged the development of student leadership for the marching band. My program would have better served the students. I readily admit this policy was an error in judgment.”

Jeff Starke was one of Croft’s students who mentioned that he would have enjoyed a marching band experience:

My memories of Dr. Croft are not always totally positive because he did not play the kind of music that I liked to play, which would have been marches. I would have been very happy in a marching band playing Sousa and King marches, none of which we did in the concert band. I wasn’t always happy with what he chose for us to play, but I knew that it was still good music. I’ve come to understand that his attitude changed on this after he left our Oshkosh program.

5.8 Second Child

An important event took place for the Croft family in May of 1959. Diana Croft recalled how it came to be that the Croft family grew to four:

One day, Tim came home from playing with a family of neighborhood kids, went to his playroom, took a handful of pencils from the desk drawer, and placed them in a drawer in his playroom. He then said, “These are my pencils and nobody else’s!” Having just returned from the bickering and give and take of four siblings at the Smiths’ we realized that it was time for Tim to have a sibling of his own with whom he could bicker and bargain.

We were soon contacted by the state agency with the news that an almost six-month-old little girl was going to be available. We were then asked to come for an interview. After one look at that cutie, we knew that we wanted her, but there had been mention of the immediacy that this transaction was going to require: Her nurse foster mother was pregnant and needed to be relieved of the responsibility as soon as possible. We drove back to Oshkosh (about twenty miles), got some clothes and supplies, and returned to Fond du Lac that afternoon to bring our Nancy home. The day was complete when Tim went next door to tell our neighbor’s, “We have a new baby sister and we’re going to keep her!”

On holding Nancy for the first time, Jim’s first comment to me was, “Flute.” This of course was not wholly prophetic. She did play flute in the Chamberlain High School (Tampa, Florida) Marching Band, but her instruments were piano, viola, and oboe.

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166 James Croft, interview by author, Tallahassee, FL, recording 1, 1 April 2006.
168 Diana Croft, e-mail message to author, 6 January 2008.
The Crofts place in Oshkosh had solidified by this time. Not only were they rearing a family, but after having rented a home since the time they had first moved to town, they had saved up enough money to consider buying a home. Croft recalled:

An evening walk just two houses down the street, we found a neighbor who stepped outside and asked us if we wanted to buy their house. After we investigated the possibilities, we realized that our savings would cover the down payment. An added bonus would include a substantial amount of very practical furniture that the owner wanted to give us if we were so inclined. Diana’s mom, Doris Pringle (who was then the Mayor of Mt. Vernon, Iowa), provided us with the help that we needed and we were soon settled in a nine-room, century old house that was just two houses away at 677 Central Avenue. We moved in 1957.

It is no surprise that Croft’s close neighbors produced principal performers on horn, alto saxophone, percussion and tuba for the OHS Concert Band, as well as a cellist for the OHS Orchestra. The tuba player, Dan Radley, continued his studies in music and enjoyed a productive career as an instrumental music educator in Wisconsin.

5.9 More Notable Students from OHS

Croft’s OHS band ultimately produced a number of significant music scholars and people who would go on to teach in post-secondary education over the years. For example, Nancy Cochran would ultimately come to serve as the Director of the Southern Methodist University Meadows School of the Arts-Music. Cochran recalled:

For students in the high school band, the experience in the ensemble and the friendships formed there quickly became central to their lives. We did everything together, and even dates often began by stopping by the Croft’s home. They were always gracious hosts although I now wonder how they put up with such frequent, unannounced invasions of their private time. Musically, the band focused on just that – music. Our big events were “Music for Moderns” concerts, which often included guest artists. We took great pride in our music making, and members of that band are still active music supporters in the various communities in which they have settled.

169 Located at 127½ Central Avenue.
170 James Croft, interview by author, Tallahassee, FL, recording 2, 1 April 2006.
171 Ibid.
172 Nancy Cochran, e-mail message to author, 7 July 2006.
Additionally, Croft’s band program produced numerous collegiate educators including Leonard Ott (University of Missouri-St. Louis), David Jacobson (Louisiana State University), Steve Raybine (University of Nebraska-Omaha), Paul Butcher (Florida Southern College), James Olson (University of Oregon), and John Lorge (San Diego State University).

Croft’s OHS band program also produced professional musicians that would have long and successful careers as performers. Among these are Tony Phillips (Vancouver Symphony Orchestra), Gary Miller (Chicago Little Symphony) Butcher and Steve Ostwald (Air Force Academy Band), Timothy Croft (West Point Band), and Mark Radl, who talked about Croft’s influence on his career:

I am a former solo chair cornet player from the Oshkosh High School Band. I went on to serve in the US Navy and Army band programs and have been actively playing now for 47 years.

I would never have become a professional musician if it hadn't been for James Croft, and I will always be indebted to him for his encouragement and example during those very formative years as a teenager.173

During the last half of Croft’s sixth year at OHS, he began a new and important direction for his successful Music for Moderns concert series by including a professional guest soloist. On 30 January 1960, the concert (Opus 5) featured the trumpet virtuoso Rafael Mendez.174 The following year Croft brought in Don McCathern from Duquense University in Pittsburgh, someone Croft considered to be the nation’s most versatile clarinetist.175 Examples of future years’ guest artists include Trumpeter Bram Smith, a former soloist with the “President’s Own” U.S. Marine Band, who performed in the 1963 Music For Moderns concert,176 while the 1964 program featured trumpeter Bobby Lewis.177 The 1965 program featured OHS alumni guest artists, including drummer Gary Miller, an OHS graduate, who was named “Best Drummer” at the Notre Dame

173 Mark T. Radl, e-mail message to author, 30 April 2006.
174 “Rafael Mendez, Great Trumpet Virtuoso Will Be Featured Tomorrow In Concert,” The Index (Oshkosh High School), 29 January 1960, 1.
175 “Music For Moderns Opus 6 Will Be Tonight And Tomorrow,” The Index (Oshkosh High School), 3 February 1961, 1.
176 “Music For Moderns – Opus 8 Coming February 7-9,” The Index (Oshkosh High School), 31 January 1963, 1.
177 “Moderns’ Opus 9 Is Friday, Saturday,” The Index (Oshkosh High School), 30 January 1964, 1.
Intercollegiate Jazz Festival, toured with Thor Johnson’s Chicago Little Symphony, and played with the Chicago Symphony.\textsuperscript{178}

\textsuperscript{178} “Music For Moderns Is In Tenth Year,” \textit{The Index} (Oshkosh High School), 21 January 1965, 1.
6. OSHKOSH: RECOGNITIONS

6.1 Growth and Development

Harold Arentsen retired from the Oshkosh School District after the 1961-62 school year. Beginning fall semester of 1962, his position as Supervisor of Music for the Oshkosh Area Schools would consequently be split in half with Croft being promoted to the position of District Coordinator of Instrumental Music and Fred Leist being promoted to the position of District Coordinator of Vocal Activities.\(^\text{179}\) This was the same year that the new Oshkosh High School opened. Both Croft and Leist were very closely involved with the planning and design of the new music facilities.\(^\text{180}\) One design concept that they were granted was a small recording room that was centrally located with visual access to the band, choir, and orchestra rehearsal rooms. Recording was efficient, but the acoustics left much to be desired.\(^\text{181}\)

The administration now recognized that Croft’s vision for instrumental music in the school district was taking the program to new levels. There was little administrative concern with how he was spending his time when not teaching his two bands at the High School, so he spent his extra time at the junior high schools. This was a bonus, as having the opportunity to observe and learn from several fine teachers and encourage those who might be struggling was important to Croft.\(^\text{182}\)

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\(^{179}\) James Croft, interview by author, Tallahassee, FL, recording 1, 1 April 2006.
\(^{180}\) James Croft, interview by author, Tallahassee, FL, recording 2, 1 April 2006.
\(^{181}\) James Croft, interview by author, Tallahassee, FL, recording 1, 18 July 2006.
\(^{182}\) James Croft, e-mail message to author, 14 May 2010.
6.2 Mid-East

Croft’s Concert Band was invited to perform at the Mid-East Music Conference in Pittsburgh, Pennsylvania on 22 March 1962. The “Mid-East,” as it was known, was essentially the result of efforts by clarinetist Don McCathern who had worked as the educational director for the LeBlanc Music Corporation in Kenosha, Wisconsin. (McCathern would ultimately leave Leblanc to become the Band Director at Duquesne University in Pittsburgh.) McCathern had decided that there was a need for a conference in the east that was similar to that of the Mid-West Conference. He invited bands from different parts of the country including the OHS Concert Band. Croft knew of McCathern as he had previously heard him perform at the Mid-West Clinic and subsequently invited him as a guest soloist with his Oshkosh band at the 1961 Music For Moderns concert. This was very convenient for McCathern because the Leblanc company was just a few hours away. Following this performance with the OHS Concert Band, McCathern invited the group to be one of the featured ensembles at the next Mid-East Clinic. Croft was interested in attending, but was concerned about the expense. One of his students recalled how they made the trip happen:

Croft wasn’t just a band director standing on the podium, he taught us other things as well. With Music for Moderns, he taught us marketing skills by designing and distributing posters, selling advertisements, and selling tickets. I happen to have been one of the students in charge of selling tickets the year we were planning on going to Pittsburgh. We really had to raise the money to be able to go on the trip, so we were trying to sell every ticket that we could for Music for Moderns. I remember that year that Dr. Croft came in and thought that he could have a couple of free tickets; I’m sure he was going to give those to probably very important people. But we told him that we were trying to raise money to go to Pittsburgh.

The OHS Concert Band ultimately took a train to Pittsburgh for the Mid-East Clinic. McCathern wanted to use some of the OHS programming devices in conjunction with some arrangements by Alfred Reed, which Reed was to conduct. Reed visited Oshkosh

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185 “Music For Moderns Opus 6 Will Be Tonight And Tomorrow,” The Index (Oshkosh High School), 3 February 1961, 1.
186 James Croft, e-mail message to author, 14 May 2010.
187 Judy Britten, interview by author, Oshkosh, WI, 8 May 2006.
for two days to rehearse the Concert Band while doing some editing on the music to be performed. The clinic/concert included performances of eight selections from Broadway musicals (conducted by Reed) and five additional contemporary pieces (conducted by Croft).  

6.3 Continued Invitations

Croft’s band program received a second invitation to play at the Wisconsin Music Educator’s Association’s (WMEA) Mid-Winter Clinic in January of 1963, this time with his full concert ensemble. (This followed the first performance in 1957 with his Brass Choir.) On 2 March 1963, the OHS Concert Band was also invited to play at University of Northern Iowa’s Tall Corn Festival in Cedar Falls where the Clarinet Choir, conducted by Leroy Wolter, was also featured.

Croft was becoming increasingly active in the professional activities in the WMEA. As his program and ensembles gained attention, he found himself becoming more involved in state and national interests. He started out by serving on the WMEA committee that selected music to be placed on the “Class A” festival “Required Music List,” a responsibility that later led to his assignment as chair of the committee for several years. The music was sent to Croft for review because the Wisconsin School Music Association headquarters, located in Madison, did not have the office space to house that which was not selected. As a result, Croft went through all of the music and ended up with boxes of music that had no home. Consequently, the band library at OHS grew very quickly. Because there was a good deal more “Class C” music, if it was not selected for the list, it stayed at OHS where the better selections were used for sight-reading purposes with his advanced band and as course material for his less experienced bands. He also shared much of this music with other committee members as well as with the four local middle school teachers. This situation was true for both solo and small ensemble literature as well, resulting in an ensemble library that, if not enviable for its quality, was diverse and extensive in quantity.  

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188 James Croft, interview by author, Tallahassee, FL, recording 2, 11 March 2006.
189 Ibid.
6.4 Growth and Transitions

Croft was now playing principal oboe in the Oshkosh Civic Orchestra as well as developing a studio of successful young players. As his best students began to surpass his technical ability, he invited Sandra Flesher (a graduate of the Eastman School of music, then serving as Principal Oboist with the Milwaukee Symphony) to come by train twice each month to take over his oboe studio and teach at a local music store. Croft’s oboe studio consisted of about a dozen students at the time, which was enough to make the trip from Milwaukee worthwhile for Ms. Flesher.190

Croft found a mentor in Fred Schroeder, a professor on the faculty at Lawrence University, located in nearby Appleton, Wisconsin. He talked fondly of Schroeder:

Schroeder was a marvelous model who took me “under his wings” as a colleague, friend, and supporter. He was a man of all seasons – a splendid teacher on all woodwinds, an extremely knowledgeable and sensitive conductor, a man who read widely and spoke with uncommon erudition, and a practitioner of the highest order. I studied oboe and reed making with him for several years and also played in a woodwind quintet with Fred. Every time we met was a learning experience I cherished. He was also a frequent visitor in the OHS band room, always providing an inspirational rehearsal.

Because of Fred, I was introduced to the music that would make a big difference in my life. Among the works that I heard live for the first time with the Lawrence band was Lincolnshire Posy, Symphonies of Wind Instruments, and the Dahl Sinfonietta. It was a litany of major band works. The first time I heard them live was there. All of this is kind of coming from a very rural Iowa kid who played the trumpet, and in the process you meet all these people whose level of sophistication opened up possibilities. Then, as you continue to study, you run into a variety of folks who add much to your general education. Fred Schroeder was a vivid example of what and who he wanted his students to be.191

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191 James Croft, e-mail message to author, 14 May 2010.
In March of 1963, Croft received another invitation to perform at The Mid-West Clinic with his OHS Concert Band. Soon after the invitation was received, he was made aware of a recently commissioned work by Pulitzer Prize winner Norman Dello Joio. Dello Joio had been commissioned by the Mary Biddle Duke Foundation to write a work for band. The result, *Variants on a Mediaeval Tune*, was premiered in April of 1963 by the Duke University Band under Paul Bryan. Croft wanted to include this new work on his program at The Mid-West Clinic. A call to the publisher, Mark’s Music Corporation, and some correspondence with the composer resulted in a guest appearance by Dello Joio as a guest conductor. Although Croft was a bit apprehensive about inviting a musician of this stature to work with high school students, the result was considered a success.

Prior to Dello Joio’s rehearsal with the ensemble, Croft noticed that he was looking around the ensemble as if he was confused about the set up. Croft then pointed out where various instruments and principal players were sitting. He recalled this anecdote:

Dello Joio wore glasses attached to a cord that would hang from his neck and there was some obvious discomfort as he adjusted to the group. He had little experience conducting bands and even less experience conducting high school bands. However, he was both efficient and effective. The rehearsal was in the Bal Taberin room, a location that complimented the band’s sonority. At the end of the 4th variation, when the low brass instruments play a C Major chord, he sustained the chord for an inordinate length of time. After he released the sound, he said proudly, “I wrote that,” after which the students in the band and the great composer erupted in laughter.

At about this time, Lucien Cailliet had recently moved to Kenosha, Wisconsin from Hollywood where he had scored a number of films including *The Ten Commandments*. He was widely known for his original orchestrations for band, but he had also performed as a bass clarinetist with the Philadelphia Orchestra and had created music arrangements for Leopold Stokowski (conductor from 1912-1941) and Eugene Ormandy (conductor from 1936-1980). Having worked together previously, Croft invited Cailliet

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to serve as guest conductor on his Mid-West program. Cailliet would ultimately conduct his own setting of J. S. Bach’s *Fugue In G-Minor*.

Paul Yoder was the third guest conductor on the program, conducting his *Carolina Clambake*. The fourth guest conductor was James Christensen from the University of Wisconsin (later Director of Music for Walt Disney Productions in California and Florida), who conducted his composition *With Bells On*. Fred Leist, OHS Choral Director, was the fifth guest conductor on the program, conducting a Loewe-Bennett setting of *My Fair Lady–Excerpts*. The feature of Leist’s contribution was that the band both played and sang. Featured vocal soloists from the band added an important quality and variety to the performance that was well received by the audience. The Oshkosh band performance was also followed by a clinic the next morning with Glenn Cliff Bainum, Director of Bands Emeritus at Northwestern University, where he demonstrated effective rehearsal techniques for movie and musical scores.\(^{194}\)

Also included on Croft’s program that weekend was *La Procession du Rocio* by Joaquin Turina, arranged by Alfred Reed. Mark Kelly wanted to perform the piece for the conference, but Croft was the first to claim performing rights. Kelly recalled the situation:

> I think Jim and I first met in 1963 when his high school band from Oshkosh and my band from Centerville, Iowa played at the Mid-West Clinic in Chicago. There was a piece called *Procession du Rocio* by Turina, arranged by Alfred Reed on the list of selections that could be performed at Mid-West and Jim got it reserved first before I did. It has always been a nice point of humor when Jim and I would meet.\(^{195}\)

Kelly and Croft have kept in frequent contact throughout their careers and Kelly elaborated why he became an admirer of Croft’s:

> There are not a lot of people in our profession who are scholars who have keen, brilliant, academic minds such as Himie Voxman at Iowa City and Don McGinnis at Ohio State. Jim Croft is also that way. He simply has a marvelous way of expressing himself. Any time I read an article that Jim has authored, I am just amazed at the words I can go to the dictionary and find out and use in my own conversation in some way.\(^{196}\)

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\(^{194}\) James Croft, interview by author, Tallahassee, FL, recording 2, 11 March 2006.

\(^{195}\) Mark S. Kelly, telephone interview by author, 24 March 2006.

\(^{196}\) Ibid.
Kelly ultimately developed a successful career as Director of Bands at Bowling Green University in Ohio as well as serving as an officer of the Mid-West Band Clinic and President of the American Bandmasters Association.

### 6.6 Contemporary Music Project

A Mid-West appearance, if successful, is a pivotal moment for any band program. For Croft, the Mid-West experience gave him an opportunity to mention to Dello Joio that he had applied for a composer through the Contemporary Music Project (CMP) for the following year, but had not received a response regarding the result of his application. Croft was very interested in contemporary music and became aware of the CMP Young Composer’s Project through frequent mail solicitations and advertisements in the Music Educator’s Journal. Croft knew that, despite the fact that OHS did not have a strong orchestra program, it did have mature choir and band ensembles. When Dello Joio (who was a significant influence on the Young Composers Project) learned that Croft had not yet heard back from the CMP, he told Croft that he would look into it for him.

The CMP was originally developed by the Music Educators National Conference (MENC) to address the lack of materials that were available for the introduction of contemporary performance practices to young musicians as well as the lack of college or university curricula that provided future teachers with a familiarity with contemporary music practices. The MENC sought to find a way to improve this condition and determined that if they matched talented young composers who were trained in contemporary procedures along with well-developed school music programs sympathetic to the same goals, they might make a significant contribution.\textsuperscript{197} The development of college and university curricula that would explore contemporary compositional techniques was also of importance.\textsuperscript{198} MENC selected schools from around the United States that had a predisposition to be involved in a project that placed young composers in a community for a year to write music for that community.

\textsuperscript{197} James Croft, interview by author, Tallahassee, FL, recording 2, 11 March 2006.
and their schools. If the collaboration worked well, CMP would renew the composer for a second year. MENC was interested to see what would happen if the students who were involved in this project would become more interested in music that explored new sounds and techniques.199

Within a few days after returning home from the Mid-West Clinic in 1964, Croft received a phone call from Grant Beglarian, who was the principal executive of the Contemporary Music Project’s Young Composer Project. Beglarian asked Croft if he could make arrangements to audition the Oshkosh groups.200 For the concert that Beglarian heard, Croft contracted the Wingra Woodwind Quintet (the house quintet from the University of Wisconsin) to perform with his ensemble. Beglarian was impressed with the band and choir and he also took some time to listen to the orchestra. Before departing Oshkosh, Beglarian indicated that he thought Croft would be hearing from him in the very near future.

Less than one week elapsed when he received a letter inviting Oshkosh High School to be a part of the CMP Composer in Residence project. The letter stated that the CMP project would pay for all expenses, including a salary for a composer, for one year. If the project was deemed successful and both parties wanted to continue into a second year, it would be Oshkosh’s responsibility to pay one-half of the composer’s salary during the second year, with the CMP project assuming the other half of the salary, as well as some other related expenses such as photocopying and materials.201

### 6.7 Jack Jarrett

In March of 1965, Jack Jarrett, who was in the process of completing doctoral work at Indiana University, was named the OHS Composer-In-Residence.202 Croft had

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200 “Ford May Send Composer Here,” *The Index* (Oshkosh High School), 17 December 1964, 5.
201 James Croft, interview by author, Tallahassee, FL, recording 2, 11 March 2006.
202 “Name Composer For Next Year,” *The Index* (Oshkosh High School), 4 March 1965, 1.
previously met Jarrett at a Music Educator’s National Conference in Indianapolis, IN\textsuperscript{203} and the two became reacquainted when Jarrett came to visit the school where he would be working for the next two years.\textsuperscript{204}

Jarrett had no idea what to expect before he started working in Oshkosh, however he did have some idea of what was possible. Jarrett recalled what he was thinking prior to arriving in Oshkosh: “I had grown up in Florida and had attended a high school where we had just an outstanding choral program, so I had some idea of what was possible with public schools. I wasn’t so acquainted with bands at that point, but I’m sure that what we talked about was what can we do that is significant and challenging that would justify the program.”\textsuperscript{205}

The first Jarrett work performed in Oshkosh was a choral symphony entitled \textit{In Praise of Johnny Appleseed}. However the idea for the work was conceived prior to arriving in Oshkosh. Jarrett recalled the time line:

I had begun work on a choral symphony. One of my ideas was to bring together the band and the chorus and be able to have them perform something jointly. This was a work that was [based on] four Americana poems. So I was in the process of doing that and it seems to me that I had it finished by the time we arrived in Oshkosh in the fall [of 1965]. They went to work on it and it was really quite successful. That was kind of the beginning of it. A lot of it was a matter of meeting with both Jim and Fred Leist and seeing what they would both need. I wanted to find out what they wanted to do that they couldn’t do by just buying music over the counter. That got us into a number of unique projects, with the Choral Symphony being the first one because it was meant to be for band and chorus. The idea eventually was that it would be the final movement of a large piece. Later on, we did another work (a mass) for the same kind of forces.\textsuperscript{206}

Hearing his music being rehearsed with the Oshkosh ensembles was a fascinating experience for Jarrett. He would bring one movement at a time to the ensemble before starting work on ensuing movements. Jarrett talked about what it was like in the OHS rehearsal rooms: “I was always tremendously impressed with the work that these guys did. Everything that I wrote, they played. They really ate it up and they really did a wonderful job of it. I don’t recall ever being disappointed about anything.”\textsuperscript{207}

\begin{footnotes}
\item[203] James Croft, interview by author, Tallahassee, FL, recording 2, 11 March 2006.
\item[204] “Composer Gets First Look At OHS,” \textit{Northwestern}, 13 April 1965, 4.
\item[206] Ibid.
\item[207] Ibid.
\end{footnotes}
It did not take long for Jarrett, Leist, and Croft to decide that they wanted to extend Jarrett’s residency for a second year. Likely wanting to receive the highest possible level of consideration, they applied very early for a grant to extend Jarrett’s residency. Jarrett was ultimately approved to return for a second year.\(^{208}\) He elaborated about the process of moving forward with his residency in Oshkosh:

We applied for [the second year grant] right away because I think we all felt that it was going to be very successful. Jim and Fred had been going to state festivals up to that point. They made a decision by the second year that I was there not to do that anymore. They felt that having a composer brought the kids a lot closer to what it was all about, what music was for and everything. They didn’t think that music competitions were what the music was all about. Plus the fact that it was kind of a routine thing because they would take straight “I’s” and it really wasn’t that big of a challenge for them.

The second year, the two big works that we did were my *Mass [Pro Tempore Mortis]*, which Jim did again [in the fall of 1993\(^{209}\)] at Florida State University. (In 2002, Croft would also commission Jarrett to write Jarrett’s *Divertimento for Oboe and Winds*, which he premiered on April 4, 2003.\(^{210}\) I [also] wrote a three-act opera, which was done with high school kids – we were able to have two different casts with it. It was kind of a real challenge too. So we were really pushing how far we could go.\(^{211}\)

The Composer In Residence program was a success for everyone involved. With all of the exchanges of ideas between composer and conductor/educator that took place during this two-year period, it is little surprise that Jarrett learned more about Croft’s philosophies, both in music as well as life skills. Jarrett recalled one particular encounter that has remained in his memory over the years:

Jim’s philosophy was to discourage anybody from going into music. His theory was that only the people who really wanted it would be able to survive and he didn’t want to encourage people to a field that had very little opportunity. He would develop them as far as he could in high school and then discourage them from going into it as a career.\(^{212}\)

But this statement is not wholly true as Croft was also known for encouraging his students to pursue music as a career option. (See 6.9 An Influence on His Students.)

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\(^{208}\) “*Jarrett Return Is Approved,*” *The Index* (Oshkosh High School), 24 February 1966, 2.

\(^{209}\) Retrieved from concert program.

\(^{210}\) Retrieved from concert program.


\(^{212}\) Ibid.
Croft felt that they had “two glorious years” together in collaboration with Jarrett as the Oshkosh CMP Composer in Residence. Jarrett’s wife was also a trained musician and gave private piano lessons to both of Croft’s children during Jarrett’s two-year residency at OHS. Jarrett might also have been partially responsible for Croft’s interest in doing a terminal degree. Fred Leist recalled that Croft learned much from Jarrett during his residency:

During Jack’s two years with us, Jim studied musicianship and score reading with Jack, among other things that Jack knew. I think that got Jim started toward getting his doctorate degree or at least gave him a little jab in that direction. We shared Jack’s time and compositions. Jim conducted the Mass that Jack wrote for us and I conducted the Johnny Appleseed. Then Jack wrote an opera for us called She Stoops to Conquer.

The mid-1960s served as catalyst for change on Croft’s career goals. He grew interested in not just how he could help his students learn through the incorporation of CMP concepts, but also in what he might be able to accomplish by becoming involved in teacher education. He ultimately heeded the encouragement from his wife, Diana, and would end up doing terminal course work at the University of Oklahoma, where he would graduate with a Doctor of Music Education degree in 1970. (See Chapter 7.)

6.8 An Influence on his Students

There is little doubt that Croft used a variety of techniques to accomplish the growth that he desired in his students. The mid-1960s brought a unique student to his band room. Terry Hathaway learned a lot from Croft, both in musicianship and in life skills. He learned that Croft had rather idiosyncratic means by which he developed desirable qualities, such as integrity, among his students.

Croft’s impact on Hathaway was not only profound, but also long lasting. It was Croft who influenced and guided his career path to one day take Croft’s very position as Director of Bands at Oshkosh High School. Hathaway recalled one of the defining moments with his teacher:

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214 Fred Leist, telephone interview by author, 22 June 2006.
It was a Tuesday in October my senior year (1964) in high school. I headed to the band room to pick up my horn to practice that evening. As I passed the band office doorway, Jim said, “Terry, come here.” I went in and he asked me what I was going to do next year. I said I was going on to school to major in chemical engineering and asked, “Why?” He said he thought I would make a good band director and asked me if I had some time to talk. There are three things that he said to me that afternoon that I never forgot: “You will never make the kind of money teaching that you do as a chemical engineer, but you also will never reap the rewards you receive by working with kids!”; “I can count on one hand the number of times I have not looked forward to going to work.”; and “No amount of money makes a job you hate worth while.”

Hathaway went on to teach high school band for thirty-seven years.

### 6.9 OHS MENC Performance

In April of 1967, the OHS Concert Band and A Capella Choir performed in Cobo Hall at the General Session of the MENC convention in Detroit. Superintendent Tipler made the trip to the convention to attend the performance, which ended up being dedicated to him for all the support he had given to the music programs at OHS; Tipler retired at the end of that school year. The performance included Jack Jarrett’s *Mass in the Time of Death* (not a Requiem Mass but an Ordinary Mass with mezzo-soprano, tenor and incidental soprano soloists), conducted by Croft (Susan Roy and Carl Brock from the University of Wisconsin-Oshkosh served as the principal soloists) and *Serenade for Small Orchestra* that Jarrett had written for a chamber orchestra. Fred Leist also conducted a performance of Jarrett’s *In Praise of Johnny Apple Seed* (from *A Choral Symphony*). This particular program was selected due to the success of the OHS Young Composer’s Project.

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216 James Croft, interview by author, Tallahassee, FL, recording 1, 1 April 2006.
6.10 OHS Tour to Europe

In the fall of 1966, it was revealed to the OHS students that a tour to Europe by the OHS Concert Band and A Capella Choir was being considered.\textsuperscript{217} At the time, there was government funding available for selected touring groups. Croft had applied for assistance and was given indication that he would be receiving some aid, but due to other commitments there were limited funds available. The students of the group would subsequently have to contribute about $400-$500 each to the effort, a financial challenge that ultimately would be met.\textsuperscript{218}

By January of 1967, an itinerary for a June tour was in place that included six concert stops: Paris, France; Dijon, France; Lucerne, Switzerland; Vienna, Austria; Bratislava, Czechoslovakia; and Rothenburg, Germany.\textsuperscript{219} Before departing, the ensembles performed a “Bon Voyage Concert” at the OHS Civic Auditorium on 11 June to a large crowd.\textsuperscript{220}

After arriving in Paris, the first stop on the tour was a unique concert on the third tier of the Eiffel Tower in Paris.\textsuperscript{221} After a performance at “The Nights of Burgundy Festival” in Dijon, France, the group ended up with two extra days of sightseeing in Milan. The groups then performed a concert in Venice in front of St. Mark’s Cathedral, but not without incident as a student accidentally dropped a timpani drum on the head of the band’s principal percussionist as it was being passed up to the stage (resulting in a few stitches). The evening ended with one of the sopranos suffering an epileptic seizure. Additional mishaps on the tour included two students getting hit by cars. Fortunately, the approximately twenty-six adult chaperons who assisted on the trip included the Oshkosh High School Principal, a doctor, four nurses, and a dentist; they were well equipped to deal with such emergency situations.

The tour continued with a performance in Bratislava, Czechoslovakia in the Slovakian Philharmonic Hall. As best as Croft could recall, the Oshkosh groups were

\textsuperscript{217} “Choir And Band May Make European Tour,” \textit{The Index} (Oshkosh High School), 13 October 1966, 1.
\textsuperscript{218} James Croft, interview by author, Tallahassee, FL, recording 2, 11 March 2006.
told that they were the first school group to play behind what used to be known as The Iron Curtain. The concert turned out to be an interesting event as it took place during a vacation time for local students who were to be the audience. To ensure that there would be a reasonable audience for the performance, the sponsors bused in nearly a full house of Czech soldiers for the concert. This was the first time that either Leist or Croft had ever come across such a large crowd that would begin to simultaneously applaud slowly and progress faster and faster in anticipation of a concert. The audience seemed to most enjoy the performance of *The Stars and Stripes Forever*, by John Phillip Sousa, the closing selection for the concert.\(^\text{222}\) The tour also included a well-attended concert in Rothenburg, Germany that received a positive local newspaper review.\(^\text{223}\)

In the years immediately following the tour, Croft refocused his efforts on the Music for Moderns program, a collective effort that was inclusive, collaborative, exciting, and helped to bring into focus the real objective of the OHS band program.

### 6.11 More Notable Visits to OHS

In the Spring of 1968, Croft invited the Wingra Quintet to appear on a concert with the OHS band.\(^\text{224}\) This was not the first invitation that he had extended to the ensemble as the first dates back to the 1965 audition for the Composer-In-Residence program. The Wingra Quintet came from the University of Wisconsin and was comprised of artist-performers that included members who played with the Philadelphia, Chicago, and Minneapolis Orchestras. As a part of the event, the members of the quintet served as clinicians for a Quintet Day, with each of the members coaching two student quintets. Croft had five quintets in his program and he invited five more quintets from other area high schools who came in for the event. Each member of the Wingra Quintet also did a clinic on their instrument in addition to the coaching, a short recital, and performed on the evening concert. The Wingra Quintet membership consisted of flutist Robert Cole

\(^{222}\) James Croft, interview by author, Tallahassee, FL, recording 2, 11 March 2006.


\(^{224}\) “Quintet Highlights Band-Tasia,” *The Index* (Oshkosh High School), 21 November 1968, 1.
(who had just retired from the Philadelphia Orchestra), oboist Harry Peters, bassoonist Richard Lottridge (who had played with the Chicago Symphony), clarinetist Glenn Bowen, and hornist John Barrows (who had played with the New York Woodwind Quintet and the Minneapolis Orchestra).\textsuperscript{225} Croft also included Fred Schroeder, John Paynter, and Emmett Sarig to act as clinicians for the middle school students.\textsuperscript{226} When possible, Croft would keep them for a second day to work with the high school students. When Croft ultimately assumed the orchestral responsibilities at OHS, he brought in people such as string bass virtuoso Gary Karr (who was playing on Sergei Koussevitzky’s bass) and violinist Wa Mo Kim who performed a Bruch violin concerto with the orchestra.

After the 1967-68 school year, Ray Dvorak retired as Director of Bands at UW. When the retirement was announced, several of the members of the Wingra Quintet encouraged Croft to apply for the position, but he chose not to. Eventually, H. Robert Reynolds was named Director of Bands in the fall of 1968, a position that he would occupy for seven years before going to The University of Michigan. Reynolds was not certain of the first time that he met Croft, although it was likely during his visit to OHS in the spring of 1969, a memorable experience that he later wrote about.\textsuperscript{227} Reynolds explained:

My first real memory of him was when I was the Director of Bands at the University of Wisconsin and I went to Oshkosh to rehearse his band on the Hindemith Symphony. He was doing the piece as a project with his group and they could really play the piece.

He wasn’t willing to sacrifice doing the best possible music in order to please a general public audience. Oshkosh, Wisconsin is a blue-collar community with paper products as the primary industry. People who would come to the concerts would not be all that ready to deal with the Hindemith Symphony. But before the piece was played, Jim explained the piece to them and more than that he explained his students’ immersion in the project and the piece. He mentioned to them that even if they didn’t understand the piece as an audience, he assured them that their students really understood it. At the end of the concert, there was a huge ovation for a piece that the audience didn’t even understand. This proved that Jim had a connection not only with his students, but also with the community. He was able to

\textsuperscript{225} James Croft, interview by author, Tallahassee, FL, recording 2, 11 March 2006.
\textsuperscript{226} James Croft, e-mail message to author, 17 July 2007.
relate to the average person who would come to the concert. He has always been able to do that and does it easily and naturally.\(^{228}\)

He certainly challenged the group by doing projects. I know he did a Baroque project with them that would last a whole semester. They would then delve into a whole lot of Baroque music and talk about Baroque music, architecture, and artists. This appealed to me immediately, that here was a guy who was doing more than just performing with a good band.\(^{229}\)


\(^{229}\) Ibid.
After Croft settled into his teaching position at Oshkosh High School (OHS) in the late 1950s, he grew concerned about certain aspects of music education curricula. He stated, “I felt that there were a fair amount of people who were involved in music education who really did not know anything about the most important facet of why they were in the curriculum, which was the aesthetic component. There was little understanding of what aesthetics meant to a musical awareness.”  

He also noted that pre-service teachers were being placed in internship situations that were counterproductive to an aesthetic awareness. Thus, he did his best to serve as a mentor to a number of student teachers throughout his years at Oshkosh. These student teachers primarily came from the University of Wisconsin in Oshkosh, although there were also students from Lawrence University in Appleton, Wisconsin, Northwestern University in IL, and The University of Wisconsin (Madison).

In many respects, Croft’s rehearsal room was an ideal laboratory for the novice music teacher. For the majority of his years he operated with three bands, whose makeup ranged from students who enjoyed playing but had little inclination to practice to those who had their sights set on playing in the top Concert Band. The student teachers did not rehearse the Concert Band but were given a great deal of podium time with the other two concert ensembles. These bands, the Blazer and the Varsity, were much more likely to present teaching problems that the interns would encounter as they entered the teaching profession, while the Concert Band served as an ideal model for observation.

While he was immersed in a steady flow of student teachers during the mid-1960s, Croft began to think seriously about his career and the possibility of trying to move into a position where he could teach future teachers. Diana was also highly encouraging.

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He continued to develop his interest in educational and aesthetic theories and sought direction in a serious academic environment. The more he worked with student teachers (and became involved in professional activities), the more attractive teaching at the post-secondary level became. He recognized that there would always be a need to teach teachers how to hone their perceptions and professional craft. Croft simply felt that experience was but one facet of the teaching challenge.

7.1 UW-Madison

Croft began studying applied horn with John Barrows at the University of Wisconsin-Madison (UW) in the mid-1960s. As Barrows came to know Croft and his Oshkosh program, he encouraged him to come to Madison to work on a doctoral degree that would initially consist of courses leading to the Ph.D. and then switch to a new conducting degree once it had been approved by the University’s administration. Excited by the idea, Croft enrolled in course work in the summer of 1965 because the program mandated that a student take at least nine credit hours before taking the entrance exam that would confer degree-seeking status. His course work included a general philosophy course, a philosophy of music education course, and advanced brass ensemble.

Professor Hays, who taught the general philosophy class, was a strong supporter of musicians; he was also serving in a “think tank” for the university. (He also had studied applied horn with James London.) Croft recalled that the class contained the most sophisticated level of inquiry that he had experienced. Croft was exposed to major philosophers whose thinking had educational implications. Instead of studying the traditional Socratic method, they studied the various schools of educational philosophy in both unique and dramatic ways.

When they started studying the philosophy of John Dewey, the professor would come into class, nod, and then not say a word until something would happen (waiting several minutes). Finally, someone in the class would ask, “Are we doing something wrong?” to which the professor would respond, “I don’t know.

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233 Diana Croft, interview by author, Tallahassee, FL, 2 July 2006.
235 Ibid.
Do you think we’re doing something wrong? What are we doing wrong?” After this, Hays would lead the class in a discussion of indirect inquiry.236

During his studies, Croft engaged in a long conversation with Robert Petzold of the Music Education Department. He suggested Croft enroll in independent study during the fall of 1965 to help with his preparation for the qualifying examination and the Miller Analogies exams later in the fall semester. Croft comfortably passed both exams and was admitted to the doctoral program. He met again with Petzold who told him that he should begin thinking about potential dissertation topics, which they would discuss in January.

While these events were transpiring, Croft also had a chamber wind ensemble scheduled to play at the Wisconsin Mid-Winter Music Clinic in Madison. (This was the same annual event at which Croft had previously performed with his Wind Symphonette and Concert Band.) By now, Croft knew the entire wind faculty at UW and invited them to attend the performance. He also made a point to personally invite Petzold to the performance as he wanted him to hear what his students were doing. His group performed a program that included a Serenade that Jack Jarrett had written for the group, a pair of the movements from Mozart’s Gran Partita, and the Strauss Serenade (Op.7). The performance received praise from several of the UW faculty who were in attendance. Much to Croft’s disappointment, Petzold did not attend the performance.

In the spring semester of 1966, Croft enrolled in an independent study class in aesthetics that was taught by Petzold. He then drove to Madison every three weeks to meet with him and discuss the papers he had been assigned. At one of the early meetings soon after the Mid-Winter performance, Croft met with Petzold who gave him the assignment of coming up with a list of five topics that might be considered for a dissertation topic. This was at a time when Croft was becoming increasingly more interested in the education component of music. Croft came up with his list and when he met with Petzold, he told Croft, “Jim, I think this is the most disappointing thing I’ve experienced with you. Not one of these topics lends itself to the rigor of measurement. You find a way to measure your proposed topics and we’ll talk.”237

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237 Ibid.
Because Croft had grown interested in aesthetics (and he felt he knew very little about the topic), everything on Croft’s list dealt with aesthetic issues. His goal was to develop a rationale that would help others know why it is that music educators are doing what they so with so little perceived effect. Croft stated, “I felt that a lot of what was going on was simply treading water, and in some cases was regressing.” Feeling quite frustrated (as well as discovering that the terminal conducting degree was still well away from being incorporated into an alternate degree program), he quickly came to the conclusion that the University of Wisconsin was not going to be the location of further graduate work.\footnote{238 James Croft, interview by author, Tallahassee, FL, recording 3, 11 March 2006.}

7.2 OU

Croft had more than enough on his mind back at OHS at this time, including the planning of several national performances with his band as well as an international tour to Europe. (See Chapter 6.) He also chaired a committee on aesthetics and conducting at the American School Band Directors Association (ASBDA) convention located in Milwaukee, Wisconsin that year.\footnote{239 Ibid.} Croft recalled:

I became interested in aesthetics during a philosophy of education course that I had taken at Iowa State Teachers College during my second summer there. A visiting professor from Brooklyn College was the instructor and he was a passionate promoter of arts education, all of which was based on an aesthetic point of view. I was curious and he provided references for me to read, including \textit{Philosophy in a New Key},\footnote{240 Ibid. by Suzanne Langer.\footnote{241 Suzanne Langer, \textit{Philosophy in a New Key} (Cambridge, MA: The President and Fellows of Harvard College, 1957).}} by Suzanne Langer.\footnote{242 James Croft, interview by author, Tallahassee, FL, recording 3, 21 February 2006.} This lead to further inquiry and I wondered why, as music educators, we had such poor backgrounds in aesthetic theory. I suggested this to the President of ASBDA and he appointed me chair and told me to find a committee.\footnote{243 James Croft, interview by author, Tallahassee, FL, recording 3, 11 March 2006.}

At the time, Harry F. Haines was a very successful band director at Norman High School. Croft had known Haines through the Mid-West Clinic as participants...
and as active ASBDA members. After having a chance to have lunch with him, he ended up on Croft’s committee and was the one who suggested Bob Smith from The University of Oklahoma (OU) as a clinician on the topic at the ASBDA National Convention. (Smith had also written a dissertation on [a]esthetics.\textsuperscript{244}) Croft then discussed the subject with Smith and described his concerns with the doctoral program at UW while indicating that he was looking into studying with Charles Leonhard at the University of Illinois. Smith noted that Leonhard had been his major professor and encouraged Croft to come to OU. After hearing Smith’s presentation at the ASBDA convention, Croft grew very interested in OU.\textsuperscript{245}

Croft and Smith then spent some time talking about issues that Smith had raised in the ASBDA presentation. Smith consequently told him that he should be studying at OU because they had a program that was ideally suited for people with interests in the area of aesthetics. Smith provided Croft with a research assistantship that would cover tuition as well as a stipend that would alleviate additional costs associated with enrolling in classes. Additionally, Croft found out that he could combine a summer semester together with either a spring or fall semester to fulfill the academic residency requirement, a possibility that was financially appealing. Croft was also pleased to learn that his nine credits from UW would transfer to OU.\textsuperscript{246}

Croft completed one summer (1968)\textsuperscript{247} at Oklahoma before being admitted into the Doctor of Music Education degree program. During this summer, he enrolled in the University Orchestra, a class in Classical Music History, and a course with Smith in aesthetics.\textsuperscript{248} He used this summer as a trial to see if the program was a match for him, much the way he had done at the University of Wisconsin earlier. However, this time he was satisfied with what OU had to offer.

\textsuperscript{245} James Croft, e-mail message to author, 4 January 2008.
\textsuperscript{246} James Croft, interview by author, Tallahassee, FL, recording 3, 11 March 2006.
\textsuperscript{247} Retrieved from James Croft academic transcript from the University of Oklahoma.
\textsuperscript{248} Ibid.
After returning to Oshkosh for the 1968-69 school year, arrangements were made to take a semester of leave from his job in Oshkosh during the fall of 1969.249 Leroy Wolter then took over the OHS band and orchestra program in his absence.250

Coincidentally, Fred Leist also left his job at OHS in the spring of 1969 to become the Director of Music Education for the Oshkosh Area Public School System.251 This is when Larry Klausch (who had been Leist’s assistant several years before this) stepped in as the OHS Director of Choral Activities.

The Croft family readied themselves financially for the planned OU residency when Diana went back into the classroom to teach, replacing a teacher on leave at Lincoln Elementary School. Her salary was used to cover living expenses during the time in Norman, Oklahoma. The Croft family moved to Norman for the summer and fall semesters of 1969. At the time, their son, Tim, was in the eighth grade and daughter, Nancy, was in fourth grade. The Crofts viewed the OU residency as an adventure that would be brief, full of surprises, rich in variety, and would ultimately become a good memory.

However, after Croft was settled in Norman and enrolled in his classes, he learned that Smith had resigned to accept a position at Illinois State University in Normal, Illinois. This news was quite upsetting to Croft as Smith had been the reason he enrolled at OU.

Croft soon learned that the replacement for Smith was Dr. Robert Glidden who came to OU from Indiana University.252 Having a background as a school and university band director, Glidden knew of Croft’s reputation and that he was held in high regard by the profession.253 Glidden relocated to the University of Oklahoma later that summer.

Glidden was aware that Croft had already selected a dissertation topic that had been agreed to by Smith. Glidden thought that what Croft had written was without

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251 “Music Director Leaves After 27 Years At OHS,” The Index (Oshkosh High School), 27 March 1969, 4.
253 Ibid.
question intellectual work, but the question in his mind at the time was whether the proposal carried sufficient scholarly rigor and originality.\textsuperscript{254}

Glidden determined that Croft needed to add an experimental component to his proposal through the use of an analysis of covariance because Croft had an ideal setting in Oshkosh with three bands that he could compare with three different treatments. As requested, Croft reworked his study and Glidden approved the revised project.

As a part of his (now) quantitative study, Croft knew that he was going to have to deal with statistics. Croft had previously taken a statistics course at the University of Wisconsin-Oshkosh, but it was a point of frustration for him. At the time, he had never dealt well with numbers, although he understood the material conceptually. He also thought he was grasping the concepts with comfort but did progressively worse on each of the first two class exams, to the point that he had the lowest score in his class. After expressing an interest in dropping the class, the professor convinced him not to quit because it was apparent that he knew the material, but was careless with his quantifications. Croft persisted and made use of his local resources, including help from the OHS football coach, Harold Schumerth, (who also happened to be a math teacher). Schumerth had previously taught statistics at the university level. Croft frequently worked with Schumerth. By the time the last test was given, he received the second best score in the class and ultimately passed the course.\textsuperscript{255}

After the completion of his residency at OU, Croft returned to Oshkosh for the spring semester of 1969. Soon after, Leonard Meyer, author of \textit{Emotion and Meaning in Music}\textsuperscript{256} and Professor at the University of Chicago, was scheduled to give a lecture at the University of Wisconsin-Oshkosh. Meyer was known for his theories on the generation of emotion, which interested Croft significantly. After Croft attended the lecture, he asked Meyer if he would discuss some of the problems that he was having with his proposal. Croft mentioned, “Since Meyer was not busy, he said he would be happy to read and discuss the proposal. This very distinguished scholar met with me,

\begin{footnotesize}
\textsuperscript{254} Robert Glidden, telephone interview by author, 29 June 2006.
\textsuperscript{255} James Croft, interview by author, Tallahassee, FL, recording 3, 11 March 2006.
\end{footnotesize}
expressed interest, provided some significant direction and offered to read the completed work for criticism before the final defense of the document.”

Croft continued to do coursework via directed study on issues that had to do with his dissertation topic. He also wasted no time in resuming his rigorous schedule of national appearances with his band. For example, his Concert Band was featured at the 20th Dorian instrumental festival at Luther College in Decorah, Iowa on March 2nd. He then headed back to Oklahoma for an additional summer to complete the coursework for his degree in the summer of 1970.

It was while he was at OU that Croft was introduced to the work of Harry Broudy, a realist philosopher from the University of Illinois. He thought that Broudy’s work supported the aesthetic rationale central to his thesis and found it very helpful in his dissertation. Broudy’s thinking balanced many of John Dewey’s, Susanne Langer’s, and Monroe Beardsley’s concepts that contributed to the eclectic position that marked his dissertation’s rationale.

While at OU, Croft spent time observing conductors and teaching methodologies that impacted his approach to conducting and music education, including a two-week workshop on J.S. Bach’s solo cantatas sponsored by the American Choral Directors Association. Margaret Hillis (Director of the Chicago Symphony Chorus), Vance George (The San Francisco Symphony Chorus Conductor), and John White (harpsichordist with the New York Pro Musica) were present at the workshop. Otto Werner-Mueller served as the guest clinician.

Croft ultimately earned a Doctor of Music Education degree, which has essentially the same course content as OU’s current Ph.D. in Music Education degree. Croft went back to OU to defend his dissertation in October of 1970. Members who sat on Croft’s doctoral committee were Gail Boyd de Stwolinski, Margaret Smith Haynes, Eugene Braught, Larry Gleeson (Associate Professor of Art History), and Robert Glidden, who served as Chairman.

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257 James Croft, e-mail message to author, 5 January 2008.
258 “Dorian Festival Opens at Luther,” The Cedar Rapids Gazette, 2 March 1969, 2B.
Croft’s dissertation reviewed several established issues that challenge aesthetic inquiry and application. For example, he supported, not surprisingly, that students will experience a more aesthetically enriching experience when they know more about the music that they perform. But central to his position is that it will be an even more enriching experience if students are able to add dimensions that other areas of the fine arts and humanities can provide, noting similarities and differences provided by painting, sculpture, and architecture; these are suggested as rich in that potential. However, there are several factors that come into play with regard to student perception, predisposition, and clear objectives that must guide the instructor in the educational setting.  

Leon Karel, an acknowledged leader in the area of related arts education who was quite familiar with these components, reviewed Croft’s dissertation in 1972. His review was quite positive, though he also identified limitations of Croft’s study. For example, Karol suggested Croft’s solution was possible only where an enlightened, supportive administration exits. That was certainly the case with Croft as he did enjoy an unusually high level of interest and support from the Oshkosh administration. Karel felt that the strength of the study was the aesthetic rationale. He also commended Croft for a careful and thoughtful study that was supported through the experimental component of using the three diverse bands in an analysis of co-variance.

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8. OSHKOSH: THE LAST YEAR

8.1 Summer 1971

During the spring of 1971, Croft received invitations to apply for college teaching positions at the University of Wisconsin and the University of Oklahoma (OU). These were declined because of his lack of desire to move his family at this particular time. However, Croft did accept a summer teaching assignment at OU in 1971 where he taught a music education course that discussed music philosophy and rationale.265 One of the doctoral students on Croft’s class roster was Vance Jennings. Jennings talked about the circumstances surrounding their first meeting:

I met Jim at the University of Oklahoma. I had started working on a doctorate in 1964. Then I secured a position at the University of South Florida as Assistant Professor of Clarinet and Saxophone and came [there] in the fall of 1967, did three years, obtained a leave of absence without pay, and left the campus in the summer of 1970 for the purpose of establishing a residency at the University of Oklahoma for the doctorate. So I reported there during the summer of 1970 and remained there through the summer term of 1971.266

Jennings was a past President of the National Association of College Wind and Percussion Instructors, had taught at Wichita State University, and was currently Professor of Clarinet at the University of South Florida (USF) as well as a musician with the Tampa Symphony. Jennings seemed to be impressed with Croft because he mentioned to him that there was going to be a job opening at USF beginning the fall of 1972 due to the retirement of Gerald Prescott. (Prescott was the Director of Bands at the University of Minnesota until he joined the USF faculty.) Jennings thought Croft would do well at USF and put him in touch with Virginia Bridges who was the Music

266 Vance Jennings, interview by author, Tampa, FL, 26 June 2006.
Education Chair at USF. This suggestion by Jennings ultimately played a major role in the future of Croft’s life and career.

8.2 1971-72

The last year as Director of Bands at Oshkosh High School (OHS) was special for Croft because his son, Timothy, was then a sophomore at OHS and was the principal hornist in the Concert Band. Timothy talked about the experience as well as what it was like growing up with his dad:

During my sophomore year of high school (1971-72), I was able to play principal horn in my dad’s Concert Band. It was an extraordinary experience to have that father-son relationship and the musical relationship. We were always pals.

Both mom and dad also encouraged [my sister and I] to take piano lessons. I started on piano at about age seven or eight and also started playing viola in fifth grade. In sixth grade, I started playing the horn, which really was the instrument that was the focus of my endeavors. I enjoyed the piano, but it just didn’t attract me like the French horn did.

During the spring of 1972, Croft attended a national MENC meeting in Atlanta, GA and, upon the advice from Vance Jennings during the summer of 1971, made arrangements to meet with Virginia Bridges. Croft was excited about the possibility of working with Bridges who quickly decided that she would like to have Croft come to USF for a visit. Croft was not certain that he was interested in leaving an Oshkosh job that was going so well for him. Similar to what had happened in 1962, when the new Oshkosh High School opened, Croft had been highly invested in the design and construction of the music suite of the new Oshkosh North High School that was to open in the fall of 1972. He was planning to move there from OHS (which was to become Oshkosh West High School in the fall of 1972). But the Crofts were ready to move if the right opportunity came along.

In April, Croft went to USF and interviewed for the position. While there, he was asked to conduct Percy Grainger’s Lincolnshire Posy and Hayden Wood’s Mannin

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267 James Croft, interview by author, Tallahassee, FL, recording 2, 1 April 2006.
The offer was accepted and he resigned from the Oshkosh School District. One of his students at this time recalled how he found out that Croft was leaving Oshkosh:

I distinctly remember the day he told us he was leaving. He said, “Many of you may have heard rumors that I am leaving this organization to go on to teach elsewhere and I just want to let you know that those rumors are true.” After he said this, there was dead silence. It was a very emotional time and students started crying. But then he explained why he got his doctorate and that it was time to move on.

Croft’s final year at OHS was also notable for the music that was performed. Specifically, the OHS music department presented Carl Orff’s *Carmina Burana* with the A Capella Choir and Orchestra, a testament to the faculties of the music program at this time. Larry Klausch, now the choir director, recalled the event:

After Fred Leist moved on, I did *Carmina Burana* with Croft. I prepared the singers and he prepared the orchestra. He had a fine sense of humor with a huge orchestra and a lot of singers. He could get everybody’s attention and hold it. He had a mannerism of demanding respect at the podium. He didn’t have to ask for it – it was just there. It was how he did things and how he knew what to do.

One of Croft’s Concert Band students from this time period also talked about a mutual respect between Croft and his students:

Dr. Croft expected and demanded respect – which most kids gave him. There were those that may not have liked him, but not one person disrespected him. Concert Band was the top band. When you were asked to join that band, we knew it was an honor. We also knew we had to work hard to stay there. He let us know that we were replaceable, yet he did his best to encourage us to work as hard as we could to remain. You just wanted to work hard to stay there.

The final concert of the year featured Arnold Schoenberg’s *Theme and Variations*, Op.43a. Croft recalled, “The piece was selected for the commencement program as the seniors voted overwhelmingly for the work as their favorite piece. We had spent a lot of time on it. Needless to say, it left a whole lot of parents and audience members

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268 James Croft, interview by author, Tallahassee, FL, recording 2, 1 April 2006.
269 Staff Resignations Accepted. (1972, April 21). Daily Northwestern, p. 3.
270 Jeff Starke, interview by author, Oshkosh, WI, 4 May 2006.
271 James Croft, interview by author, Tallahassee, FL, recording 1, 1 April 2006.
272 Larry Klausch, interview by author, Oshkosh, WI, 05 May 2006.
273 Lynda Kleinschmidt-Johnson, e-mail message to author, 8 May 2006.
uncomfortable both from the afternoon sun and from a piece of music that required some explanation to the older generation from the younger.”274

274 James Croft, e-mail message to author, 18 May 2010.
9. OSHKOSH: THE END OF AN ERA

9.1 One Key to Success: Administrative Support

The Croft era at Oshkosh High School (OHS) spanned eighteen years from the fall of 1954 to the spring of 1972. Croft knew that he had an enormous amount of support while he was at Oshkosh. With the exception of his first year, Carl Traeger served as Croft’s Principal through his tenure at OHS. Like Superintendent Tipler, Traeger was always extremely supportive of Croft and his efforts.

At one point, the school athletic director had made a request to the Board of Education to have the football, basketball, and baseball coach’s stipends raised substantially from what they had been. Superintendent Tipler said that he would support the raises under one condition: the high school music faculty would have to receive a comparable raise. So it was that the raises were given, when none had been requested – a testimonial to the support of the administration.275

9.2 The Growth of a Music Program

Croft designed the OHS band program so that he would maintain the highest amount of contact with the youngest students (sophomores) coming into the program. The sophomore band was the “Blazer Band,” the junior band was the “Varsity Band,” and the senior band was the “Concert Band,” which consisted of the best-auditioned students regardless of class year.276 Croft mentioned, “At one point, Leroy [Wolter] and I even tried splitting the Concert Band into two Wind Ensembles, but this did not work out very well.”277

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275 James Croft, interview by author, Tallahassee, FL, recording 1, 1 April 2006.
277 James Croft, interview by author, Tallahassee, FL, recording 1, 1 April 2006.
When Croft came to OHS in the fall of 1954, there were about 1700 students in grades 10-12. When Croft left in the spring of 1972, there were over 2800 in grades 10-12. With the exception of a few schools in Milwaukee, Oshkosh High School became one of the largest schools in the state. The year after Croft left, the high school split into two populations, with approximately one-half of them moving to the new North High School and the others remaining in the same building, which would be renamed Oshkosh West High School.278

9.3 Croft and Orchestra

In addition to teaching band throughout his tenure at Oshkosh, Croft also started teaching Orchestra from the fall of 1966279 until he left for USF. This responsibility caused him to relinquish some of his efforts with the band program, which were reassigned to other faculty members. He also knew that he was going to have to put a good deal of effort in building the image of the orchestral program.280 Croft taught one orchestra class plus a chamber orchestra that met after school hours, but he also coached other smaller string ensembles outside of normal class time. Although it was a challenge to recruit more string players, it was quite easy for Croft to find wind players to play in the orchestra.281

Croft worked diligently to build the orchestral program and he enjoyed talking about some of his successes:

I modeled a program after the Music For Moderns concept with the band program and called it the ‘Sketches’ concert. We charged admission for all of the concerts, creating a source of revenue to further support the program. Additionally, I created an orchestral Dessert Concert, where I charged for an evening that included a dessert and admission to the concert, which featured senior soloists.

Through additional attractions such as a strolling string group, the program did prosper. The Bakers Dozen was small enough to be easily transported, attractively outfitted, and very flexible. It was also a source of revenue. We played for several

conventions, entertaining at banquets and events needing a little class. For three years we added a harp to the twelve strings. When our harpist graduated and was not replaced with an experienced player, we reverted to the piano.\textsuperscript{282}

The string program grew to about fifty string students by the time he reached his last year at OHS.\textsuperscript{283}

\textbf{9.4 In Reflection}

Looking back at his years with his Oshkosh High School (OHS) students, Croft recalled that he had really put forth a tremendous amount of professional effort before he went back to graduate school.\textsuperscript{284} For example, serving as the director of his band program and also taking on the orchestral duties at the high school turned out to be a challenging endeavor for him. However, he was able to schedule extra high school assistance from Leroy Wolter who was working at Webster Stanley Middle. In his last years in Oshkosh, Croft worked with the orchestra, the top band, and the third band. Wolter conducted the second (Varsity) band and he created a new image for the jazz ensemble, which ultimately became a more predominant and successful group. (Wolter also conducted the clarinet choir and taught a music theory class.)

During his 18 years in Oshkosh, Croft never felt that the orchestra program was as effective as the band program, including the years that he taught orchestra. Yet, when he came to Oshkosh there were three instrumental (band and orchestra) faculty members; when he left, there were ten.

During the final years of his time in Oshkosh, Croft grew more and more in demand as an adjudicator and a guest conductor. He also became more active as an author of articles published in \textit{The Instrumentalist} and \textit{The School Musician}. He served as the Research Chairman for the state of Wisconsin for the last two years that he was in the state, and wrote several articles for \textit{The Wisconsin School Musician}. Croft’s writing at this time was geared toward apprising people of the roll that research should play in

\begin{quote}
\textsuperscript{282} James Croft, interview by author, Tallahassee, FL, recording 5, 21 February 2006.
\textsuperscript{283} James Croft, interview by author, Tallahassee, FL, recording 2, 11 March 2006.
\textsuperscript{284} Ibid.
\end{quote}
every teacher’s job. It was not until Croft started doctoral studies at the University of
Oklahoma that he began to focus his writings into a direction that was more research
driven. As his career progressed, the focus of his teaching aligned with the related
arts movement that included a comprehensive teaching of the arts (i.e. music, painting,
sculpture, architecture). Croft also was involved in several North-Central
accreditation teams and became more aware of the total curriculum.

The history of professionals who visited and worked in the OHS band room during
Croft’s tenure is notable. This list includes, but is not limited to: Fred Schroeder,
Lawrence University; Raymond Dvorak, University of Wisconsin-Madison; H. Robert
Reynolds, University of Wisconsin-Madison; Lucien Cailliet, composer and arranger;
Paul Yoder, composer and arranger; Alfred Reed, composer and arranger; Norman
Dello Joio, composer; Jack Jarrett, composer; Weston Noble, Luther College; Grant
Beglarian, Contemporary Music Project Director; Thor Johnson, Conductor; John
McManus, Contemporary Music Project Consultant; John Davies, Contemporary Music
Project Consultant; Glenn Cliff Bainum, Northwestern University; John Paynter,
Northwestern University; Marvin Rabin, University of Wisconsin-Madison; Walter
Beeler, Ithaca College; John Barrows, Horn Soloist; Raphael Mendez, Trumpet Virtuoso;
Bram Smith, Trumpet Soloist with the United States Marine Band; Paul Whear,
Composer; The Staff Band of the Chicago Salvation Army; James Neilson, Oklahoma
City University and Editor for Leblanc; James Christianson, Walt Disney World; and
Emmett Sarig, University of Wisconsin-Madison. There is little question that all of these
individuals left a lasting impression on the students and the band director at OHS.

9.5 A Place in History

The development and accomplishments of Croft’s high school band program at
Oshkosh High School are extraordinary. Craig Kirchhoff called attention to the
importance of the program:

285 James Croft, interview by author, Tallahassee, FL, recording 1, 1 April 2006.
286 “Musicians Become Expert Arts Appreciation Gained,” Oshkosh (High School)
287 James Croft, interview by author, Tallahassee, FL, recording 1, 1 April 2006.
There are two contributions that Jim Croft has made that are central to how history looks at him: In addition to the fact that Jim was always on the cutting edge of the development of the wind ensemble repertoire, I can think of no better college band director than Jim Croft from the standpoint that he had established such a terrific program at the high school level and the impact that he left with his students over the years as well as the thousands of people that his [college] students have [subsequently] impacted [are significant]. I believe that the band program that Jim Croft had at Oshkosh is the model for what music education should be today. Future educators need to know about it. When I think of two high school programs that changed the course of music in this country it is Jim Croft’s program at Oshkosh and Frank Battisti’s at Ithaca. 

It came as no surprise to some of Croft’s OHS students and personal friends that he did not remain in Oshkosh for his entire career. One student said:

I think I ascertained that, even at my high school age, Jim wasn’t going to have longevity at the high school level. The things that he made us do such as bringing us into the orchestra room to view artwork and listen to orchestral pieces... we didn’t understand at the time what he was doing... but I understand now that he was pushing us ahead and helping us to broaden our horizons as young students."

Two close friends of Croft also mentioned:

You knew that Jim wasn’t going to finish his career here in Oshkosh because of his professionalism and the fact that he was receiving regular invitations to conduct and work elsewhere. He is the only person I have ever met in my life who on Sunday night would say, ‘I can’t wait to get back to work Monday morning.’ That was just an outpouring of his enthusiasm for his job."

Craig Kirchhoff, telephone interview by author, 16 April 2006.
Steve Verhooven, interview by author, Oshkosh, WI, 6 May 2006.
10. THE UNIVERSITY OF SOUTH FLORIDA

10.1 Year One (1972-73)

10.1.1 College Politics and Protocols

At Croft’s interview and audition at the University of South Florida (USF) in April of 1972, he talked at length with Gale Sperry, the Director of Bands and Department Chair. Sperry conducted two bands, the Concert Band Ensemble (a wind ensemble that consisted of about sixty select players) and the “Reading Band” that was designated for music education students or anyone with playing experience. Gerald Prescott occasionally conducted the Reading Band, but it was not recognized as a formal performance organization.

Sperry was familiar with Croft’s Oshkosh band program, as he had previously judged his Concert Band. During his interview and audition, Sperry encouraged Croft to join the USF faculty, assuring him that there would be opportunities for him to conduct. When he accepted the job at USF, Croft understood that it was strictly a music education position that would involve no assigned ensemble conducting. Instead, the extent of his conducting would be limited to demonstration and critique of student conductors, an extension of his instrumental music methods and materials classes.291

Joining the faculty at USF as an Assistant Professor in Education with Instrumental Education being the primary thrust, Croft elaborated further on the circumstances of his hire:

I told Sperry that conducting would be fine, but I was really more interested in sharing some of the experiences that had been acquired during a twenty-one-year career in the schools, in music education coursework, and in research. No later than the first part of May 1972 (before I had moved to Tampa), I received a letter from Sperry that in effect read: “Jim, this is to let you know that I will not be here this next year. I am taking a job as the department chairman at Florida Technological

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291 James Croft, interview by author, Tallahassee, FL, recording 2, 1 April 2006.
University.\textsuperscript{292} I want you to know that I have recommended that they simply install you as the new Director of Bands.\textsuperscript{293}

The Croft family moved to Tampa in August of 1972. The move was marked by a new series of family challenges, including the diagnosis that Diana had Multiple Sclerosis. When Croft arrived at USF, he quickly perceived that the school was undergoing an upheaval. The Dean of Fine Arts, Harrison Covington, had retired and there was a search underway to find his replacement.

Following a national search, Avant Garde composer Larry Austin, from the faculty of the University of California-Davis (UCD), was named the new chair of music. Austin also brought with him a substantial reputation as well as several faculty members who worked with him at UCD. One of the changes that Austin instituted was a program where a pool of the most experienced wind and percussion players were assigned to the USF Orchestra and the Orchestra became the primary instrumental ensemble. Austin was in charge of the Orchestra, but high visibility guest conductors were hired to conduct most of the concerts. In addition, there was a brass choir, conducted by Donald Kneeberg (Trombone and brass/bass professor) and a woodwind choir conducted by Noel Stevens (Clarinet and Saxophone professor) that engaged performers not assigned a concert part from the orchestra pool. Neither the faculty nor students were pleased with this arrangement. Croft recalled, “When he was asked what he planned to do with the people who were not in the orchestral pool, he told the faculty that they could be in band. Since Sperry had left USF, Austin also needed to assign someone to be the director of this group. But when he sought help from his faculty, no one would add this to their academic load.”\textsuperscript{294}

Since it was known that the new music education professor from Oshkosh, Wisconsin had extensive band experience, Croft was considered for the position. However, he was hired as a member of the College of Education faculty, therefore a change in responsibilities needed to be cleared with his department chair, Dr. Virginia Bridges. Croft said, “Virginia asked me if I would be interested in assuming this

\textsuperscript{292} Florida Technological University was renamed The University of Central Florida in 1978.
\textsuperscript{293} James Croft, interview by author, Tallahassee, FL, recording 2, 1 April 2006.
\textsuperscript{294} Ibid.
responsibility and I indicated, in jest, that I would be happy to do it …until they could get somebody good.”

During the fall semester of 1972, Croft’s teaching load was essentially doubled. He taught two courses in instrumental methods and materials that were highly comprehensive in that they covered all aspects of Philosophy and methodology. Additionally, he taught an introduction to graduate study, an introduction to music for elementary teachers, he supervised several student interns, and he worked with the university band twice weekly. Croft also spent time in the local secondary schools.

Included in Croft’s teaching load was a course on marching band techniques. What is significant about this is the irony that marked this assignment. Throughout his career, Croft had done everything he could to downplay the role of the marching band. While teaching in Oshkosh, he quickly eliminated his marching program and regretted how each year he had to march in parades. Yet now he was asked to teach future high school band directors how to teach marching band. Ivan Wansley attended USF from 1974-1978 and was one of the students who took this class. Wansley recalled:

He taught a class on marching techniques. He didn’t like the marching band and he made this very clear to his students. It didn’t really prepare me for what I needed to know.

Throughout his tenure at USF, Croft’s assignments generally consisted of a similar load. However the longer he was there, the more time he spent recruiting students, developing performing opportunities, and becoming involved with a number of professional organizations. Further, Croft began doing a considerable amount of writing, he assumed additional administrative responsibilities with the bands, and he accepted an increasing number of guest conducting, consulting, adjudicating, and clinic opportunities. Croft held his first band concert in the fall of 1972.

Ultimately, Nelson Cooke, who had been the principal cellist with the London Symphony Orchestra for fifteen years before joining the USF faculty as a Professor of Cello, was appointed the new Music Department Chairman, replacing Austin who was assigned other duties. Cook appointed Croft as Director of Bands in the fall of 1973.

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295 James Croft, interview by author, Tallahassee, FL, recording 2, 1 April 2006.
296 Ibid.
297 Ivan Wansley, interview by author, Tampa, FL, 26 June 2006.
298 James Croft, interview by author, Tallahassee, FL, recording 2, 1 April 2006.
10.1.2 Program Adjustments

Beginning with the spring semester of 1973, Croft was given the support that he needed to make appropriate adjustments to the USF band program. The Wind Ensemble, now modeled after the Eastman Wind Ensemble, was moved back to three rehearsals per week (Monday, Tuesday, and Thursday from 4:00-6:00 p.m.), leaving Fridays open for travel, recruiting, adjudicating, and professional responsibilities. Although Croft contended that it was not until his third year at USF that he had an ensemble as capable as his top Oshkosh group, everything about Florida was to the family’s liking and he particularly enjoyed the USF faculty.\(^{299}\)

10.1.3 Joseph Kreines

It was early on at USF that Croft met Joseph Kreines. Kreines had close ties to USF. He had been a graduate student there under Gale Sperry. Thus, Kreines had an interest in meeting the new band director taking Sperry’s place. Kreines recalled:

I knew nothing about Jim Croft before he came to USF. We met within the first year or two after he arrived. I went over to the school because I wanted to meet with him and talk to him. I attended a rehearsal and then spoke to him afterwards. Ultimately I became a helper of the school because I was impressed with what he was doing and I was in a position to steer some students there to at least visit the school and see what it was like. This was because I felt Jim was a worthwhile person both as a musician and as a teacher. Further, I could steer Jim to the good high school band programs in the state.

It was obvious to me that Jim Croft was a very knowledgeable, articulate person and quite a bit different from the usual high school band director coming out of a high school into his first college job. He was extremely well read and very literate and articulate in his conversation. He has a great skill with communication both verbally and otherwise and he showed his enthusiasm and willingness to communicate with the groups that he conducts. This instills a great deal of admiration, affection, and willingness to follow him.\(^{300}\)

Kreines’ career would be filled with a number of conducting jobs as well as guest conducting and clinician invitations, including sharing the responsibility of guest

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\(^{299}\) James Croft, e-mail message to author, 10 January 2008.

\(^{300}\) Joseph Kreines, telephone interview by author, 4 July 2009.
conducting the USF Wind Ensemble during the 2006-07 school year, a responsibility he shared with Croft and Jack Crew.

10.1.4 FBA

The summer of 1973 was spent teaching graduate courses, running a summer band, and revising courses for the fall semester. But Croft was also involved in hosting the Florida Bandmasters Association (FBA) Summer Convention, which helped him to become more acquainted with his new surroundings in Tampa. This event had been traditionally held at USF long before he arrived, however with Croft’s presence, there were new influences contributing to future conferences.301

Croft thought that the conference might grow by bringing in notable clinicians and convinced the FBA officers to bring in such notable clinicians as James Neilson, W. Francis McBeth, H. Robert Reynolds, Thomas Lee, and Donald Hunsberger. He also suggested that they bring in Ralph Houghton (father of jazz drummer Steve Houghton) who had developed a remarkably comprehensive band program in the city of Kenosha, Wisconsin.302 Croft elaborated on the issue further:

FBA is an organization for high school and middle school band directors, but it also definitely did not include the college university band directors in terms of its administrative structure – you could be advisory, but that would be about the extent of it.

I just wanted them to know that I was basically one of them, a high school band director, and that the things that interested them interested me and that I would be happy to be available in whatever capacity that I could help. Probably the greatest help that I was to them was in suggesting people from other parts of the country. Not because they were doing better things in other parts of the country but because there were different ways at looking at solutions to problems that everybody had.303

The FBA ultimately asked Croft to do clinics and conducting for FBA conventions.304

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301 James Croft, interview by author, Tallahassee, FL, recording 1, 11 June 2006.
302 James Croft, interview by author, Tallahassee, FL, recording 2, 1 April 2006.
303 James Croft, interview by author, Tallahassee, FL, recording 1, 3 July 2006.
304 James Croft, interview by author, Tallahassee, FL, recording 2, 3 July 2006.
10.2 Year Two (1973-74)

10.2.1 Assessment and Plan of Attack

Croft’s teaching load during his second year at USF continued in much the same way as his first year. The “Reading Band” became known as the “Laboratory Band,” and came to serve the Music Education students. This “Lab Band” served as an outlet for students to play secondary instruments in an ensemble, to practice their teaching and conducting skills, and to provide a place where students could learn from each other. For example, if the students were going to be conducting a piece, they would first have to provide Croft with documentation that indicated they had studied their score and knew how they might anticipate particular issues, as well as how to deal with them. Although there were approximately fifty to sixty members in this ensemble, there were only about twelve to sixteen students who were Music Education majors, which allowed for adequate podium opportunities for everyone desiring the experience. Croft also worked with these future music educators on how to grade and select music they might use once employed.

Included in his course load was a class where students explored different instruments through reviewing different published method books and learning how to effectively utilize these resources. This was essentially a third “lab” ensemble where students rotated learning how to play different instruments while also learning different teaching methods. Stemming from the course he taught at the University of Oklahoma, he again taught a graduate course that covered music philosophy and rationale, which developed into a class for training elementary music teachers. The rest of his time was spent as administrator of the wind program. Reminiscent of his first years at Oshkosh, Croft arranged his schedule such that he had all day Friday to visit as many secondary schools as time permitted.

The biggest concern for Croft at this time was the fact that they did not have the quality of player needed for a mature Wind Ensemble. There had been such a disruption in the program during the previous year that recruiting was down and the impact was felt throughout the department.
There were several faculty members at USF who were familiar with the names of the local successful high school band directors. Croft started contacting these people, keeping a book that he referred to as his “Call-A-Day” reference. This enabled him to keep track of his recruiting efforts.\(^{305}\)

**10.2.2 The Festival of Winds**

Once Croft settled into his new position as Director of Bands, he realized that he needed to find some way to attract more students to the USF campus. He also wanted to find a way to bring another dimension to Florida’s guest conducting packages. Thus, he created the Festival of Winds, with the inaugural festival taking place during the 1973-74 school year. He did not have a particular model in mind when he started the festival, but he did have a pretty good idea of what it was going to take to create a successful experience for directors and students. He was also very focused on the high school band directors and wanted to create a situation where he and the entire USF wind and percussion faculty could encourage more interaction.

Croft took care when selecting the time of year for the festival because he was well aware of the potential conflicts that might unintentionally exclude students. In selecting a date, he felt that the time after Thanksgiving vacation (which often marked the end of most high school football seasons) and before the winter holiday vacation season would be an ideal time to hold the event. This was due to the fact that there was a gradual transition from high school marching activities to concert band activities. What was also very important was that by this time of the year the rosters for the All-State Band and All-State Orchestra were announced and these players would automatically be invited to apply for the honor band. When students arrived on campus, they were auditioned for chair placement by the applied faculty, providing studio teachers with an opportunity to identify potential USF students.

In its inception, there were no invited guest conductors and no honor bands. Instead, Croft invited two model bands to perform: Vince Aguero’s McClain Junior High School Band from Brandon, Florida and Andrew “Jack” Crew’s Riverview High School band from Sarasota, Florida. Of course, the USF Wind Ensemble performed on

\(^{305}\) James Croft, interview by author, Tallahassee, FL, recording 2, 1 April 2006.
the concerts as well as the USF faculty brass quintet. Croft felt like the Festival of Winds program started in the right direction with a solid turnout and became increasingly successful, adding new components each year. After running the Festival of Winds by himself with student assistants for a few years, he turned more management responsibility over to his current graduate assistant. This provided important time for interaction with the large body of potential college students as well as their parents.

The festival came to feature one high school honor band that was comprised of students who were recommended by their high school band directors. Croft asked high school band directors to submit a list of up to ten names. From these lists, a band of approximately eighty to ninety members was fashioned. He also invited several Florida high school bands to perform at the festival and special appearances by schools such as the noted Clinton, TN High School Band and the Florida Junior College Band from Jacksonville. Clinics given by faculty, the USF faculty quartets, and the USF percussion ensemble were annual highlights as were the guest conductors and Croft’s conducting clinics. Croft also felt that a very important facet of the festival was a formal banquet for the honor band, providing students an opportunity to have a “university experience” in the student union where the guest conductor would speak briefly and Croft would have an opportunity to address the students as well. The Festival of Winds continued to grow in sophistication with each passing year.306

10.2.3 Wrapping Up the Year

During the spring of 1974, Croft again hosted The Florida Bandmasters Association conference. At this meeting, he made first acquaintance with John Carmichael, who was ultimately named Director of Bands at USF in the fall of 2007.

Also in the spring of 1974, Robert McCormick came to USF to interview for an applied percussion position – a position that he would come to occupy for more than three decades. McCormick always felt that Croft was a strong supporter of his percussion studio and talked about how Croft assisted his efforts to be successful at USF:

306 James Croft, interview by author, Tallahassee, FL, recording 1, 11 June 2006.
He would always attend the percussion concerts. He was a wonderful mentor for me in that he would suggest that I go places to help me get known in the state. He was certainly on the road a great deal going to high schools and developing bands in Florida. I would also attend his rehearsals and concerts. Certainly, he would always see that I was involved in the Festival of Winds having the percussion ensemble perform or in some other manner. He made sure that I understood how to develop a studio and how to get students. Jim gave me confidence as a person, musician, and teacher.\textsuperscript{307}

10.3 Year Three (1974-75)

10.3.1 A Developing Image

Starting in the fall of 1974, Don Kneeburg was assigned to conduct the USF Wind Ensemble II. This ensemble was established due to the fact that recruiting efforts had produced an excess of able underclassmen, primarily through the efforts of Croft whose reputation was quickly growing. Graduate students also became interested in more conducting study and activity. Croft responded to this interest by adding a conducting course, conducting projects on an \textit{ad hoc} basis, and individual study programs starting the fall of 1974. Several of the better school conductors in the state were attracted to this offering and it led ultimately to a conducting workshop that featured Warren Benson and H. Robert Reynolds in the summer of 1978.

The USF Wind Ensemble was soon making appearances at music conventions, including the 1974 Florida Music Educators Association (FMEA) conference in Orlando and the 1975 Music Educators National Conference (MENC) Southern Division conference appearance in New Orleans, LA.\textsuperscript{308} The MENC conference served as Croft’s first regional recognition at USF and he comment about the experience:

There were some splendid performers in that group, including several graduate students who were also contract players with the Gulf Coast Orchestra. Featured soloists were flutist Carl Hall (playing Henk Badings’ \textit{Concerto for Flute and Wind Symphony}), and oboist Joyce James Carrasco, who was the soloist on the Warren Benson’s \textit{Requerdo}. I asked Hilton Jones to write a piece for the occasion and the result was \textit{The Mangroves and the Manatee}. The program also included the [Paul] Hindemith \textit{Konzertmusik}, [Paul Leemans’ \textit{Marche des Parachutistes Belges}}, William

\textsuperscript{308} James Croft, interview by author, Tallahassee, FL, recording 1, 11 June 2006.
Schuman’s *Circus Overture*, Richard Strauss’ *Suite in B Flat*, Charles Ives’ *Country Band March* arranged by James Sinclair, and William Albright’s *Foils*. Alan Bonner, later conductor of the Air Force Band, was also in that band.\(^{309}\)

By 1978, the Wind Ensemble appeared at the American Society of University Composers (ASUC) national convention in Miami and in April of 1980 they performed for the 27th National MENC convention, also in Miami. Croft maintained a rather vivid memory of the ASUC conference because Larry Austin (the former chair of the USF school of music) was a co-host of the event and approached Croft to see if he was interested in having his ensemble perform. Austin had already talked to Frederick Fennell (then, the Director of Bands at the University of Miami) who had determined that he did not have personnel capable of playing the music that was to be performed at the conference. Croft concurred that the scores were challenging, but he did agree to perform at the conference and ultimately created a recruiting tour out of the event.

The Wind Ensemble tour became a regular part of his annual schedule because he needed to get his group better exposure, letting people know that USF had an ensemble that compared favorably with other collegiate wind ensembles. The idea was to tour through as much of the state of Florida as possible, going up one side of the state and then back down the other. Twice the group performed at the Purple Palace in Sarasota, Florida. Croft thought that performances in this venue not only helped visibility, but it gave his students an opportunity to play in an excellent hall.\(^{310}\)

During these early years at USF, there was a relatively low profile of intercollegiate athletics. Since there was no football team at USF at this time, there was no need for a marching band. The use of a school pep band was a low priority, but one did exist. Art Woodbury, who ran the jazz program, directed the group for a couple of years but was grateful to be relieved of the job. Croft covered the responsibilities for a year, but as the basketball team gained predominance, he worked out an agreement that supported a graduate assistant director and a volunteer pep band that was paid for each service.

Something Croft found interesting about the state of Florida was that when he visited high schools, the directors turned their bands over to him to rehearse. Without prior special arrangements, he never considered making the same gesture to someone

\(^{309}\) James Croft, e-mail message to author, 15 July 2007.

\(^{310}\) James Croft, interview by author, Tallahassee, FL, recording 1, 11 June 2006.
visiting his band when he was working at Oshkosh High School. Croft was well equipped to offer ideas to help build high school programs due to his personal teaching experiences. In the case where it was obvious that the program was struggling, he would ask the director to talk about his feeder program.

After Croft visited a school, he made an effort to contact the school principal to report how much he enjoyed spending time with their band director and express appreciation for the courtesy that had been extended to him. As it turned out, principals were always anxious to talk about their school and these conversations established exactly what he was looking for: if they ever had a band teacher vacancy, they might think to contact Croft to see if he had any strong candidates at USF looking for employment.

Croft asked his office secretary to schedule calls to several band directors, which was a more efficient use of his time. Thus, his Friday schedule was established earlier in the week. Croft found that he could make 3 to 5 school visits in one day. He always felt that USF’s location to Florida’s population centers was a great advantage. Croft spent as much time as possible recruiting in high schools across the entire state of Florida, with a concentration in the counties located in the middle and southern parts of the state that housed larger populations. A high school student at the time, Robert Romanski recalled a visit that Croft made to his high school during his senior year:

I met him in either 1973 or 1974 when he was on a recruiting trip to Sarasota, Florida. He came to my high school, which was Riverview High School. Our high school band director was phenomenal. But then Jim would walk in and we would realize that he was at a whole new level. His competence blew us away at the high school level. He demanded more of me, expected more from me, and got more out of me, and gave to more than anyone else has. He is not fifty percent or ninety percent of the reason why I went to USF, he is one hundred percent!  

Croft’s daughter, Nancy, who was attending USF at the time, talked about her observations on the growth in the band program:

“To get to play in his band at USF and seeing all of the kids around me who made a decision to come to that school because of my father… and the kind of music that we could create in that group… his excitement was just contagious and it made me very proud and supportive of everything that he wanted to do.”

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311 James Croft, interview by author, Tallahassee, FL, recording 2, 1 April 2006.
313 Nancy Croft Pearson, telephone interview by author, 18 March 2008.
10.3.2 Frank Wickes

Croft felt that one of the highlights during his USF years was the first time that his band played for the Florida Music Educators Association in Orlando in the mid-1970s. This program included Croft’s transcription of the Hunt Scherzo from Anton Bruckner’s Fourth Symphony. This probably was the very first time that he met Frank Wickes, then working at the University of Florida in Gainesville. Croft and Wickes often crossed paths personally and professionally. Croft mentioned:

We occasionally found ourselves recruiting in the same area. Frank and I have been good friends as well as friendly competitors when he was up at the University of Florida. We were both trying to develop programs. Frank inherited a very modest University of Florida program and brought those concepts he had learned at the University of Michigan. I admired the work he had done with his Ft Hunt, VA High School Band, having heard them at the Mid-West Clinic in Chicago.\(^{314}\)

10.4 Year Four (1975-76)

10.4.1 Recordings

In the fall of 1975, Croft was promoted to the rank of Associate Professor.\(^{315}\) By now, he had successfully conducted several regional and All-State Bands (including the Florida All-State Band) that were recorded by Clark Galehouse who owned Crest Records. Galehouse liked what he saw from Croft, both in the way that he worked with the students as well as the results. Galehouse asked Croft if he would be interested in making some records for Crest. Excited at the idea, Croft suggested using FSU cellist Antony Cooke, son of USF faculty member Nelson Cooke, who took his father’s place when Nelson returned to their native Australia.

With Antony coming to USF in 1975 from London (where he had been a freelance musician and principal cellist with the London Chamber Players), Croft decided that he

\(^{314}\) James Croft, interview by author, Tallahassee, FL, recording 1, 3 July 2006.

\(^{315}\) Letter to Dr. James Croft from Carl D. Riggs, Vice President for Academic Affairs. Retrieved from James Croft personnel file at the University of South Florida.
wanted to record some works for chamber winds and solo cello. The result was *Music for Cello and Wind Orchestra* on the Golden Crest label (CRS4189) in 1978.\(^{316}\) Croft’s recording output at USF continued intermittently throughout his years at USF.\(^{317}\) He also played a significant role in preparing the USF Wind Ensemble for a recording that they did with Frederick Fennell.\(^{318}\) The recording featured the compositions of Alec Wilder’s music and was recorded on 24-25 May 1980 in the Tampa Theater.\(^{319}\) Croft felt the Tampa Theater was actually a very good recording site and was happy to record there on four occasions. He viewed his recordings with Crest Records as one of the highlight of his time at USF.\(^{320}\)

### 10.4.2 Invitations of Stature

During his time at USF, Croft accepted numerous invitations to serve as a clinician, adjudicator, and conductor.\(^{321}\) These activities serve as an indication of both the level of service that Croft was providing to the profession at the time as well as his successful immersion into the local and regional musical and educational environments. As an indication of his growth in stature, Croft was selected to conduct a Florida All-State band (for the first time) on 8-10 January 1976.\(^{322}\) He then also served as an adjudicator for the Florida Bandmasters Association at Godby High School on February 21, 1976,\(^{323}\) which was likely the first time that Croft visited the city of Tallahassee.\(^{324}\)

Croft impacted and influenced several musicians throughout his career as an honor band clinician. A high school student at the time, Barbara Johnson sat under Croft and recalled the impact that Croft had on her life:

\(^{316}\) James Croft, interview by author, Tallahassee, FL, recording 3, 1 April 2006.
\(^{317}\) See Appendix D for a sample of recordings by James Croft.
\(^{318}\) James Croft, interview by author, Tallahassee, FL, recording 1, 11 June 2006.
\(^{320}\) James Croft, interview by author, Tallahassee, FL, recording 1, 3 July 2006.
\(^{321}\) Source: numerous contracts on file in James Croft’s University of South Florida personnel file.
\(^{322}\) Retrieved from James Croft University of South Florida personnel file.
\(^{323}\) Ibid.
\(^{324}\) James Croft, interview by author, Tallahassee, FL, recording 1, 3 July 2006.
My first encounter with Jim Croft was as a high school student in a central Florida honor band under his baton. It was an awesome experience and inspired me to achieve excellence in my music endeavors. He was at USF at that time. As a Florida band director, my contact with him continued through FBA for many years.\footnote{Barbara Johnson, e-mail message to author, 14 April 2006.}

Johnson went on to become the Director of Bands at the Amman Baptist School, located in Amman, Jordan.

\textbf{10.4.3 Exercises on How to Stop the Band!}

Long before being invited to conduct All-State Bands, Croft had considerable experience with All-County, All-City, and Area Honor Bands. When he conducted these groups, he was always looking for rehearsal techniques that, in their uniqueness, would ease the apprehension students might feel with the guest conductor. One such method used an adaptation of an echoing exercise that he adapted from Carl Orff: Croft would have a concert B-flat in his head before he stepped in front of his ensemble asked the students to play what he sung. This started with simple scale-wise passages and grew increasingly complex with the addition of intervals and folk tunes, and finally he practiced smaller intervals, such as seconds. Singing always seemed to help loosen up the band members.\footnote{James Croft, interview by author, Tallahassee, FL, recording 1, 3 July 2006.} Croft explained some additional exercises that he enjoyed:

Through the process of singing and playing scales, I was able to demonstrate what various intervals sounded like when they were both in tune and out of tune. For example, I would ask all woodwinds to play a concert B-flat major scale while the brass would play a concert A-flat scale, thus creating a collection of major second intervals. When either scale followed in unison, pitch improved dramatically. Through this process, the students also develop an intensity of tone and sonority. It is a matter of focus and helps turn on the ears.

I always liked the idea of echoing – having them play what I sang and then have them play it. We used to do this a lot in Oshkosh with all of the bands. I would sing something and then they would sing it and then they would play it. Then we turned it around. I would sing it and then they would play it and then sing it. Then we would do it up a step… then down a half of a step… so they are constantly using their ears. By and large, band kids don’t use their ears. They simply don’t have a sufficient command of their instrument to really begin to hear the pitches in their fingers. These exercises do help.\footnote{Ibid.}
To these exercises, he added what would come to be known as one of James Croft’s signature exercises: To Stop the Band – also known to some as Watch the Conductor.

Croft gives credit to Ginna Nelson who learned it from a Janesville, Wisconsin Band Director who had married into her family. Croft learned the traditional musical round from Nelson who taught it during a Sunday school class picnic at her lakeside cottage. The original lyrics come from a sign that was typically posted in British trains:

To stop the train, in cases of emergency
Pull down the chain.
Penalty for improper use, five pounds.

Croft thought that the tune was so clever that he decided to adapt the words of the round so that it could be used in a concert band situation.\(^{328}\) (See Table 1.)

Table 1.\(^{329}\)

"Watch the Conductor" Fanfare

\[\text{To stop the band when ever it is necessary watch the conductor!}\]

\[\text{Watch the conductor! If you don’t, you may end up all by you self!}\]

He then divided his band up into at least three different sections and changed conducting styles to elicit a wide variety of musical styles from the sections of the band. This grew to be an important exercise for Croft:

There was nothing but eyeball-to-eyeball ear training and attention requiring technique. Kids just loved to do it! I would find them leaving the rehearsals singing To Stop the Band and of course they would take it home with them and they would teach it to their home bands. I’ve had two occasions when kids spotted me coming towards them in the Atlanta airport. The first one as he grew closer stopped and

\(^{328}\) James Croft, interview by author, Tallahassee, FL, recording 1, 3 July 2006.
\(^{329}\) Printed with permission from Kimberly K. Archer.
said, “Hey, you’re the Stop the Band guy!” The other was with her mother. They stopped and as I approached them, the daughter introduced me to her mother by saying, “Mom, this was the conductor who taught us that round, To Stop the Band.”

10.4.4 A Shift in Adjudication Philosophy

In addition to his rigorous honor band schedule, Croft was also doing a lot of adjudicating. In fact, he was now adjudicating outside of the United States in places such as Mexico City, Canada, and Nova Scotia. At least two of these engagements took place in April and September of 1976 for the Mexican International Band Festival in Mexico City. This was arranged through a Miami promoter, Fred Fox. Fox had connections with the Mexico City Conservatory of Music, which is where the band performances were held. Croft made a total of four visits to Mexico City: twice by himself, once with his daughter Nancy, and once with Diana. Croft found that the quality of the visiting American Bands was generally adequate, but not outstanding. Following the first year, he did not have to give the bands a rating, something that was important to him. He explained his philosophy on the issue:

I did not feel that a rating did much to benefit the bands or the band directors. Furthermore, there was a pressure on me to issue higher rankings than were often deserved. For example, many bands would come to Florida and would use their earned trophy as a means to justify future trips. But if I were to issue a lower ranking than one that would earn a trophy, the bands might not receive funding for similar trips in the future. Therefore, in some cases, there was unpleasant encouragement from the hosting organizations of such festivals for me to issue higher rankings than were warranted.

Croft slowly moved away from accepting invitations that involved rating groups as he preferred to just critique or clinic bands. Part of this decision was based on the fact that the participating bands would pay thousands of dollars to receive comments, a rating, and a large trophy, yet the judges were paid a fraction for their professional

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330 James Croft, interview by author, Tallahassee, FL, recording 1, 3 July 2006.
331 Retrieved from James Croft University of South Florida personnel file.
332 James Croft, interview by author, Tallahassee, FL, recording 1, 3 July 2006.
333 James Croft, interview by author, Tallahassee, FL, recording 1, 3 July 2006.
service. Meanwhile, the hosting company would realize an enormous profit. For Croft, this seemed to be a professional exploitation that he opted to avoid.\textsuperscript{334}

He also did a number of conducting workshops where he worked for a day with band conductors. During these workshops, he came to find one of the biggest issues of concern was conductor etiquette. Croft felt that many conductors were ill at ease on stage, creating audience discomfort and insecurity in the ensemble. The development of a vocabulary of gesture that elicited appropriate musical responses was always a favorite topic requested by sponsors of these workshops.\textsuperscript{335} Croft recalled the content of this type of workshop:

\begin{quote}
If the audience is looking at the conductor and saying, “Isn’t he wonderful?,” chances are that he or she is overdoing whatever it is that is happening on the podium. I always liked Lloyd Oakland’s concept of the “complementary gesture.” He contended that if every gesture is complementary to the music, the audience will never notice and the ensemble will never be out of the effect of that gesture and the affect of the music.\textsuperscript{336}
\end{quote}

### 10.5 Year Five (1976-77)

#### 10.5.1 Promotion

In the fall of 1976, Dean Roger Wilk asked Croft to become the Acting Chairperson for the departments of Art and Music Education because there was a level of perceived unhappiness with Virginia Bridges (then Department Head). Having had former experience as an administrator during his time in Oshkosh, Croft accepted the assignment. Once he was moved to the administrative position, he quickly came to abhor the paperwork that required time away from his classes and band activities.\textsuperscript{337}

\begin{footnotes}
\item[334] James Croft, e-mail message to author, 11 January 2008.
\item[335] James Croft, interview by author, Tallahassee, FL, recording 1, 3 July 2006.
\item[336] Ibid.
\item[337] Ibid.
\end{footnotes}
10.5.2 Tenure

Croft was granted tenure at USF by the Board of Regents on 13 June 1977. In fact, he was moved to a tenured position at the earliest possible date allowed by the University at that time, which was after five years of service. Having had a successful year as Acting Department Head, on 16 September 1977, Croft’s title as department administrator was also changed from Acting Chairperson to Chairperson, Department of Art & Music Education. (The Art Department had asked him to be their Department Chairman.) As Department Chairperson, Croft’s responsibilities now included the evaluation of faculty, including making suggestions for salary adjustments and input in hiring and terminating faculty members, a responsibility that he did not enjoy.

10.6 Year Six (1977-78)

10.6.1 Scholarship

In the winter of 1977, Croft’s writing scholarship included two dissertation reviews for *The Bulletin of the Council for Research in Music Education*, with a third dissertation review published in 1980. Richard Colwell, a founding editor, had asked Croft to write his initial review because they wanted to have someone who was interested in aesthetics and had a background in instrumental music. Croft’s critiques were often geared as much toward those directing the projects as they were to the author’s topic. When he found research methodologies that were not adequate, he was not afraid to denounce them.

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338 Letter to Professor James E. Croft from Wm. Reece Smith, Jr., Interim President. Retrieved from James Croft University of South Florida personnel file.
339 James Croft, interview by author, Tallahassee, FL, recording 1, 3 July 2006.
341 James Croft, interview by author, Tallahassee, FL, recording 1, 3 July 2006.
342 For citation information, please see Appendix A.
10.6.2 Visit from Donald Hunsberger

In August of 1977, Donald Hunsberger (conductor of the Eastman Wind Ensemble) served as the FBA Summer Convention clinician. In this capacity he conducted the Bay Area Honors Wind Ensemble. At about this same time, Hunsberger also served as a conducting clinician and guest conductor of the USF Wind Ensemble I and Honors Wind Ensemble conductor at the Festival of Winds. Hunsberger tried to recall his first meeting with Croft, but it was likely at least a few years prior to his visit to campus in 1977:

It was probably through CBDNA after he had left the high school scene and had moved up into the college level. My first working relationship with him was when he was at the University of South Florida. I went down there and probably did a concert and a bunch of classes and rehearsals, etcetera. He had just moved into the area. It was not one of the most stellar occasions as far as music education was concerned because nothing had really been going on there and he was just starting his college career. We had a very compatible personal relationship because I think we were on the same wavelength as far as what should be done – trying to educate people and how to do it through wind music especially, rehearsals, etcetera.  

10.6.3 Wind Ensemble I and the Silver Cornet Band

At the height of Croft’s development of the USF band program, there were several performing groups. Of these, none had a larger or more deserved reputation than Wind Ensemble I. One of three active bands (additional ensembles served primarily as laboratories for music education students), it was a highly select group of musicians who studied and performed a wide and varied repertoire of the finest wind literature. Two ensembles that spun out of Wind Ensemble I’s activities were the Chamber Winds (selected students who studied and performed works requiring smaller forces) and the USF Silver Cornet Band (a group that was devoted to “memories of park melodies past.”

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344 Donald Hunsberger, interview by author, 26 May 2006.
345 Retrieved from tour concert program.
346 Ibid.
The concept of the USF Silver Cornet Band emerged out of recognition that a great heritage was, almost by default, being lost. One of the band’s concert programs explained the background of the ensemble:

At least one and perhaps two, generations had but a flitting exposure to a part of musical history that was rich in Americana. The performance of band music that concentrated on this heritage of the business or professional bands of the 19th and early 20th century was virtually non-existent. In view of the popularity of this pre-film mode of musical entertainment, ranging from the pit to the park band, it seemed that an experiment was in order.

The Silver Cornet Band was the name given this experiment, for there were many Silver Cornet bands throughout the country at the turn of the century. These ranged from the regionally popular band (Jack Daniel’s Original Silver Cornet Band) to the highly professional bands that featured [a virtuoso] cornet soloist who invariably played a silver cornet! The USF Cornet Band is composed of 32 musicians selected from USF’s Wind Ensemble I.  

The Wind Ensemble I came to distinguish itself through significant performances at events such as the Florida Music Educator’s Association and the 1977 Music Educators National Conference (MENC) in Atlanta. The 1977 MENC performance served as the fourth MENC invitation extended this ensemble under Croft, the previous three being at Mobile, Atlanta, and New Orleans. Participation in the American Society of University Composers Conference in Miami was also an important event to the ensemble that year.

By spring of 1978, Croft had served as a guest conductor, clinician, and conductor in 17 states. Also in the spring of 1978, Croft conducted All-State Bands in Georgia and Alabama and festival bands in Eric County (Buffalo, NY), and Duval and Dade Counties in Florida. He also returned to adjudicate the Mexico City Invitational Band Festival.

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347 Retrieved from concert program.
348 Retrieved from tour concert program.
349 Retrieved from tour concert program.
10.7 Year Seven (1978-79)

10.7.1 Sousa and The Tampa Theater

The facilities at USF were not ideal. Croft responded to this situation in part by holding some of his band concerts away from campus. For example, the Tampa Theater was the venue where the USF Wind Ensemble not only recorded music, but they also performed concerts, occasionally in the style of John Philip Sousa’s band. In these instances, Croft worked with the Music Supervisor of the public schools of Tampa to bus all of the sixth graders in the district to the concerts in an effort to expose children to quality band literature as well as heighten their interests in playing a band instrument.

One particular Sousa concert in the Tampa Theater (c. 1979) was created with a special interest in mind. Croft made an effort to research the last time that the Sousa band performed in Tampa. In his research, he determined that a local pianist from Tampa had written a march for concert band called *March Tampa* and Sousa decided to program the piece on his concert.\(^{350}\) Accounts of the period indicate that a committee of interested citizens approached Mr. Sousa about performing this march on a 16 February 1924 concert. The march was programmed and a review relates that Sousa was impressed by this work that “fairly brought the audience to their feet.” He stated that he would “be glad to include this fine piece of music in the band’s repertory.”\(^{351}\) A considerable effort was made to locate a score and parts for the piece, but there was no single collection available. Some parts were located in the library on the campus of the University of Tampa, more parts were retrieved from the Bachman library at the University of Florida, and Croft filled in missing parts with his own hand.

Croft ultimately came to understand that the original composer of the work was Nelle Wells Durand, a theater organist, and it was originally dedicated to Tampa’s American Legion Band. Durand happened to have a daughter serving as a secretary at the Shrine national headquarters in Tampa and she was contacted and subsequently

\(^{350}\) James Croft, interview by author, Tallahassee, FL, recording 1, 11 June 2006.

\(^{351}\) Retrieved from concert program.
able to attend the special USF Sousa concert that featured *March Tampa*. Croft also mentioned:

There were about five alumni of the Sousa band still alive in the Tampa area and they were invited to come to the concert. The oldest alum was a ninety-four-year-old bass trombonist who was a bit oblivious to all of the ceremony and attention. The concert was very well received by both the Sousa band alumni and the audience.  

10.7.2 A Foreshadow to Florida State University

During the early part of Spring semester of 1979, Robert Braunagel from Florida State University was in Tampa doing some music teacher internship supervision and stopped by USF to talk to Croft. Braunagel mentioned that he was going to retire at the end of the 1979-80 school year and that he thought Croft should apply for his position. Croft told Braunagel that he was very happy where he was teaching and had no interest in moving anywhere else. Croft was also not interested because he would have been teaching Music Education courses, with little emphasis on doctoral students. Although he would have been the Coordinator of Wind Faculty, there would be no conducting involved, a facet that he thought he would miss.

10.7.3 Summer Music Camp

For some time, Croft had been looking to start a summer music camp on the campus of USF. This type of event assisted with the developing reputation of the USF music program, while creating another vehicle for recruiting students. In the summer of 1979, this vision became a reality, but the establishment of a summer camp at USF was not wholly Croft’s. William Clark elaborated about both the history of the Florida Summer Music Camp as well as the details of the camp moving to USF:

In the summer of 1978, my wife to be, Carolyn, and I were the administrators for the Florida Summer Music Camp located at Webber College in Babson Park, Florida. The camp was the outgrowth of a summer music camp for junior and

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352 James Croft, interview by author, Tallahassee, FL, recording 1, 11 June 2006.
353 Ibid.
354 James Croft, interview by author, Tallahassee, FL, recording 1, 11 June 2006.
senior high school band students which had its beginning on the University of Miami campus.

At the end of the Florida Summer Music Camp’s 1978 season, it became necessary to replace one of the principal band directors. Jim Croft had established an outstanding reputation as Director of Bands at the University of South Florida and was first choice for our replacement. I called Jim and offered him the position with our camp. Jim informed me that he had been thinking of starting a music camp at USF and would not be able to fill our position.

Shortly into the planning for the camp’s 1979 session, a change of administrations at Webber College along with a change in priorities made it necessary for us to seek another location for the camp. Remembering Jim’s statement of beginning a camp on the USF campus, I called him and explored the possibility of moving the camp to Tampa. Jim’s response to my phone call was one of enthusiasm.

Jim suggested that Carolyn and I meet with him during the Thanksgiving holiday of 1978 to explore just how compatible our ideas of a music camp were. Carolyn and I traveled to the USF campus and spent the entire Thanksgiving holiday in Jim’s office comparing notes with Jim about the music camp on the USF campus. Surprisingly, our thoughts were completely compatible.

Staffing was a most important area to be considered; we felt there were some of our staff we needed to bring to the USF campus and with one exception, Jim approved those requests. Carolyn and I recognized the necessity of using USF instructors whenever possible. However, many USF instructors had other commitments and we were able to bring many of our previous teachers.

Our goal for a successful music camp was to provide an outstanding musical experience along with a secure, outstanding living experience. An additional in-depth planning meeting took place on the USF campus in May 1979. The camp [was to have] two sessions, a senior high session and a junior high session and was [ultimately] very successful.

During the senior high session Jim offered for credit a workshop for band directors in conducting. In addition to himself serving as a clinician for the workshop, Croft brought in top names such as H. Robert Reynolds and Warren Benson. The select senior high band was the demonstration band for the workshop.

10.7.4 A Graduate Student of Note

Andre Arrouet, a masters degree student at this time, had been a successful band director at Melbourne (FL) High School. Croft had introduced himself to Arrouet after Arrouet’s Concert and Symphonic Bands had performed at the FBA State Band Festival in Lakeland, Florida in May of 1973. Croft was quite proactive in convincing Arrouet to become a masters student at USF. Arrouet’s relationship with Croft remained intact in

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355 William A. Clark, e-mail message to author, 4 July 2006.
the years to come, including a future opportunity to work together as colleagues at FSU starting in the fall of 1982.

10.8 Year Eight (1979-80)

10.8.1 USM and FSU

As he moved forward into the 1979-80 school year, Croft applied for a sabbatical leave. On 11 December 1979, his application was rejected.\textsuperscript{356} Croft was disappointed at the news of the rejection as he had hoped to find someplace where he could observe various programs and expand his knowledge of literature.\textsuperscript{357} In addition to this, Croft grew frustrated with an increasing departmental resentment of the growth of the band program.

By the fall of 1979, Croft was actively looking into other employment possibilities. At one point during his job search, he was asked to submit an application for an opening as Director of Bands at the University of Southern Mississippi (USM), which he knew to be a good school. Joe Barry Mullins had been at USM for quite some time and was highly regarded in the profession. Unfortunately, Mullins was beginning to lose his hearing. The audition and interview in the spring of 1980 were positive as the band played very well. He was offered the job at the salary he had requested.

However, while the USM negotiations were in progress, Croft received a call from Dean Robert Glidden apprising him of a position at FSU that he wanted him to consider. This was the same position that Robert Braunagel had apprised him of during the previous school year.\textsuperscript{358} Glidden had been Croft’s doctoral committee chair at the University of Oklahoma and had closely followed his career. He spent three years at the University of Oklahoma before becoming the Executive Director at the National Association of Schools of Music in Washington D.C. in the fall of 1972. He later became a Dean of the School of Music at Bowling Green State University in Ohio in the fall of

\textsuperscript{356} Letter from William H. Scheuerle to James Croft on December 11, 1979. Retrieved from James Croft University of South Florida personnel file.
\textsuperscript{357} James Croft, interview by author, Tallahassee, FL, recording 1, 3 July 2006.
\textsuperscript{358} James Croft, interview by author, Tallahassee, FL, recording 1, 11 June 2006.
1975. In the fall of 1979, he became Dean of the School of Music at Florida State University.\(^{359}\)

Glidden had been talking with high school band directors around the state and they would tell him USF is where they had confidence that their students would get a good music education, particularly those students who might want to go into music education themselves. Clifford Madsen was serving as the Department of Music Education Chairman at FSU at this time and recalled the concerns of both himself and Glidden:

> I knew that Glidden had been Jim Croft’s major professor for his doctorate degree at The University of Oklahoma. I said to Dean Glidden words to the effect of, “Bob, we’ve got one of your doctoral students here in the state and frankly, he’s just eating our lunch.” The natural conduit from the best high school bands in the state and the region (and in the world in some cases), were people who were coming here to study at Florida State University as undergraduates. This trend was continuing, but our graduate students (especially in the greater Tampa area) preferred to go study with Jim Croft at The University of South Florida. To me, that was understandable as well as a tad distressing. I told Bob that I thought that we should do everything we could to get Jim Croft here.\(^{360}\)

After his interview at USM, Croft subsequently went to FSU for an interview. The interview did not consist of any conducting, but some of the members on the interviewing committee (which included Glidden, Clifford Madsen, and Bentley Shellahamer) had already seen him conduct (likely at a Florida Music Educators Association conference or a Music Educators National Conference clinic) and knew what he was capable of producing. Glidden made it clear to Croft that he would not be Director of Bands, but would still have a major group to conduct.\(^{361}\)

Croft was ultimately offered the job at USM, but he declined because he preferred the offer from Florida State University.\(^{362}\) Despite USF’s willingness to match a salary increase offered by FSU, on 23 April 1980 James Croft wrote a letter to Carl D. Riggs to resign his position a USF. This resignation was accepted on 22 May 1980.\(^{363}\)

\(^{359}\) Robert Glidden, telephone interview by author, 29 June 2006.
\(^{361}\) James Croft, interview by author, Tallahassee, FL, recording 1, 11 June 2006.
\(^{363}\) Letter from Carl D. Riggs to James Croft on May 22, 1980. Retrieved from the University of South Florida personnel file.
10.8.2 USF in Retrospect

There were clear indications of Croft’s firm teaching methods and high expectations during his years of teaching in Oshkosh,\footnote{See Chapters 4, 5, and 6 for additional information.} which carried into his teaching at USF. One of his students, Joe Keesling, talked about Croft’s rehearsal environment, including his expectations:

He used metaphor when dealing with something abstract in the music. He was very workman-like and ran his rehearsals like an opera conductor in that opera conductors don’t have a lot of time. He would talk to musicians while he was conducting or stop the rehearsal to talk about the music and make corrections, but then get back into the music quickly.

He was very demanding of his players. He would stop rehearsal and not just talk to undergraduate students, but also masters [degree] students, and say, “You know, I’d be ashamed if I played like that.”\footnote{Joe Keesling, interview by author, Tampa, FL, 26 June 2006.}

Another student who sat under Croft during his last year at USF took a moment to reflect on what she observed in Croft’s band rehearsals:

He never had a set time when he was going to rehearse a piece, something that I have observed in universities now where students know when they don’t have to be at rehearsal. Instead, everyone came to rehearsal and he demanded that he have the floor at all times. You were always there, you were always on time, and you always did a lot of work. There was no gossiping or talking in between pieces. If you didn’t play on a piece, then you sat in your spot and waited until it was time for you to play again. But [I don’t think the students] minded it because [we] learned a lot from the way he rehearsed everybody. He would just tell us what he wanted and then we would try to produce it. He was always upbeat and very encouraging. Even when some things didn’t work well, he would always find the positive side of the performances or rehearsals.\footnote{Amy Collins, interview by author, Tampa, FL, 27 June 2006.}

Clearly, Croft had brought with him a wealth of knowledge and experience to USF. He systematically brought a university band program to new heights and new levels of recognition, while simultaneously establishing himself as a bandsman of note. Croft’s reputation spread regionally throughout the United States and reached such a point of influence that an in-state rival university sought him out for not only what they knew he could do to build their program, but to concomitantly eliminate the competition.
When Croft departed, the Florida Bandmasters Association’s annual summer conference also moved from USF.
11. FLORIDA STATE UNIVERSITY: THE FIRST DECADE

11.1 Year One (1980-81)

11.1.1 The FSU Band Program Prior to Croft

The history of the Florida State University (FSU) band program prior to the arrival of James Croft is well documented. The origins of the program began with Owen F. Sellers in 1941 and increased to seventy members under the direction of Frank Sykora within three years. By 1946, Robert G. Smith was added to the band faculty due to increased enrollment. Robert T. Braunagel joined the faculty in 1947, took complete responsibility for the Concert Band in the fall of 1948, and was named the first Director of Bands, a position he held until 1954. Dr. Manley Whitcomb was recruited from Ohio State University in the summer of 1953 to assist with the expansion of the marching band program. Also from Ohio State University, Charles Carter arrived at the same time as Whitcomb as a music arranger for the marching band. In 1963, Whitcomb relinquished his responsibilities with the marching band, which were then given to Braunagel. With the addition of Richard Mayo in the fall of 1969, the band program began to move in new and diverse directions. Whitcomb suffered a heart attack in 1970 and William Higgins was hired in 1970 to assist Mayo who was named the new marching band director. In the fall of 1972, Wesley C. Collins replaced Higgins. The fall of 1976 saw the addition of two new faculty members to the FSU program. Carl Bjerregaard was named coordinator of bands and William Raxsdale was appointed Assistant Director of Bands. Bentley Shellahamer then replaced Raxsdale the following year. In January 1978, William Kennedy joined the faculty as Director of Jazz Studies. Due to the series of rapid personnel changes, momentum and growth in the band program had leveled off.

368 Ibid., 11-54.
11.1.2 A Quick Immersion

Croft moved to Tallahassee in the summer of 1980 anxious to start his new job as Coordinator of Winds and Percussion. Even before the fall semester began, he taught a workshop in band conducting and literature during the summer and served as the conductor of the musical *Pirates of Penzance* in August. This particular project would come to demand more than would typically be expected from a musical conductor as there were difficulties securing enough string players for the orchestra. As a result, Croft rescored the entire musical for winds (plus piano and string bass). Croft always enjoyed doing musicals and in future years conducted *West Side Story* (June 1983), and *The Sound of Music* (October 1984), but was unable to continue conducting musicals because of the amount of time demanded. Also arriving on the FSU campus in the fall of 1980 was Jon Piersol, hired by Robert Glidden to serve as Assistant Dean.

Once settled, Croft realized that his background in aesthetics added an extended dimension to an already complete doctoral music education program at FSU that was grounded in behaviorist theories. Croft noted, “Clifford Madsen who was the Department Chair was well aware and appreciative of my interest. I think he got a kick out of my philosophical interests and wondered where he would ever find another band director who was interested in aesthetics.” With the addition of Croft, the band program resumed its previous growth in both stature and quality.

With the addition of Croft, the full complement of the FSU band department faculty consisted of Carl Bjerregaard (Director of Bands), Bentley Shellahamer (Director of the Marching Chiefs), and William Kennedy (Director of Jazz Studies). Croft’s job description was to coordinate the wind and percussion faculty, assist in determining what was in the best interest of the area, conduct the FSU Symphonic Band, and coordinate activities appropriate to the applied studios.

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370 James Croft, interview by author, Tallahassee, FL, recording 3, 3 July 2006.
371 James Croft, e-mail message to author, 22 May 2010.
373 James Croft, interview by author, Tallahassee, FL, recording 1, 13 June 2006.
Croft knew Bjerregaard before he arrived at FSU. Croft was teaching high school in Oshkosh, Wisconsin at approximately the same time that Bjerragaard was teaching across Lake Michigan in Muskegon, MI. Bjerregaard recalled the time period:

We never met until he was at The University of South Florida and I was at Western Michigan University. I was then hired at Florida State University. That first or second year when I was at FSU, we met at one of the Florida M.E.N.C. conferences and we both knew exactly about the other’s high school’s reputation and accomplishments.375

Croft had served on several masters committees at the University of South Florida, but this first year at FSU marked the beginning of his supervision of doctoral students with Don McLaurin becoming his inaugural student. At this time, Croft also served as chair for a doctoral trumpet student, Ken Kronholtz, as well as on the doctoral committee of George Riordan.376

11.1.3 The Marching Chiefs

Croft’s teaching assignments during his first year at FSU included Observation and Field Experiences in Music Education (taught with Shellahamer), Developments in Music Education Curriculum, Administration of Instrumental Music in the Secondary School, twelve different directed study assignments, conducting the Symphonic Band, and supervision of five student interns. His first year at FSU was spent simply getting used to activities on a much larger scale than previously experienced.377 He explained:

I really had no idea how important the Marching Chiefs were to the school. I immediately felt that some of the undergraduate music education students placed too much emphasis on their marching band experiences. However, I also came to realize that the way the Chiefs were handled through student involvement and leadership was a tremendous learning experience that really prepared students for many aspects of what they were going to be doing as future band teachers in the public schools. It was really quite illuminating for me to go out to the practice field and watch how Bentley Shellahamer, then the Chiefs Director, conducted his rehearsals because I had never done anything like this in the previous twenty-nine years that I had been teaching. I was very impressed with the way that Shellahamer

374 James Croft, interview by author, Tallahassee, FL, recording 1, 11 June 2006.
375 Interview with Carl Bjerregaard 17 March 2008.
376 James Croft, interview by author, Tallahassee, FL, recording 1, 13 June 2006.
377 Ibid.
ran his band as well as the evident camaraderie, spirit, and responsibility among
the members of the band, especially the student leadership.378

Bentley Shellahamer talked about the details and responsibilities of the band staff at
this time as well as Croft’s reaction to the marching band:

I was Associate Director of Bands and Director of the Marching Chiefs. When I
was hired, there were two different positions: The Director of Bands position (that
was in charge of the Symphonic Band and the Wind Ensemble) and the Director of
the Marching Chiefs. [Soon, there were] three people directing bands: Jim Croft
[became] the Director of Bands [during his second year] and conducted the [concert
bands], I directed the marching band, and Bill Kennedy directed the jazz band.
Charlie Carter was also the staff arranger. So, I was like an Associate Conductor.
But the Marching Band didn’t fall under the supervision of the Director of Bands at
that time. The Marching Band was an independent position. When Jim took over as
Director of Bands, he and I then worked together.

Jim was very, very supportive of the Marching Chiefs and me soon after he
arrived. Although he didn’t have a history of being a huge marching band
advocate. But [he quickly developed a support for the marching band] once he got
here and saw how we operated, that it was a student-oriented group and wasn’t a
threat in anyway to the concert ensembles. I don’t think he had it when he arrived
here, but I think he developed a respect for what we were doing.379

Croft had additional thoughts regarding collegiate level marching bands and their
importance to the College Band Directors National Association (CBDNA):

If you were to eliminate college marching bands, CBDNA would be a pretty
small organization. CBDNA would not be as effective if it were not for the
marching band. Not because the marching bands are given that much attention
from CBDNA (they’re not), but without that... the marching band is what makes
the college band go. The marching band has the money, it has the audience, it has
the public support, it plays music that is much more representative of that which it
does represent and... the residuals are the things that happen... you can have the
other things because of the marching band... so, I think CBDNA has had periods of
its best growth when we have recognized the comprehensive character of what’s
happening with bands: research, the curriculum, interaction with the schools... not
setting ourselves completely apart – recognizing that we have to have music other
than that which is so esoteric that no one cares to listen to it (or if they do listen, all
too often they find it offensive).380

378 James Croft, e-mail message to author, 22 May 2010.
380 James Croft, interview by author, Tallahassee, FL, recording 6, 3 July 2006.
11.1.4 The Development of Tri-State

Knowing how successful the Festival of Winds was for recruiting students at USF, Croft knew that there was a need to create a similar festival at FSU. William Kennedy had already established a band festival called the Tri-State Festival during the 1970-71 school year well before Croft’s arrival. The festival was solely a jazz event format and was not necessarily geared toward recruiting students for the concert band program. Croft, Bjerregaard, and Kennedy pooled their thoughts and reorganized the next event (26-28 February 1981) to include both jazz and concert bands. Kennedy was willing to oblige because the student attraction to the festival had begun to wane and Kennedy wanted to encourage attendance.\(^\text{381}\) Bjerregaard discussed the situation further, including the development of the popular Prism concert:

I felt that Bill Kennedy had a very successful jazz program and we just expanded that to include some high school bands. We would invite them to play and later we added a banquet. I started that. Then when Jim came in, he took over and sort of expanded it. I also started the Prism concerts, only I didn’t call it Prism. I called it something like Band Spectacular. Jim expanded that too, to his credit. I had all of the concert bands and the marching band play, but I didn’t have all of the studio instrument groups play. That was something that Jim did.\(^\text{382}\)

For the concert band portion of the festival, Bjerregaard and Croft decided to use the same format for the Tri-State Band Festival that Croft used to start out the USF Festival of Winds in that it initially consisted of invited bands without a director recommended honor band. This program then expanded as it grew in popularity.\(^\text{383}\)

During his tenure at Western Michigan University, Bjerregaard brought in a composer in every year for an event that was similar to what they were trying to create with the Tri-State Festival. Bjerregaard’s event featured music by that composer.\(^\text{384}\) For this “first” Tri-State Band event (that now included concert bands), they brought in composer Fisher Tull plus several area bands, including Jeff Bradford’s Godby High School Band (Tallahassee, Florida), Andre Arrouet’s Melbourne High School Band (Melbourne, Florida), Dwight Satterwhite’s Rutherford High School Symphonic Band (Panama City, Florida), Lonnie Keen’s Brandon High School Band (Brandon, Florida),

\(^{381}\) James Croft, interview by author, Tallahassee, FL, recording 3, 11 June 2006.
\(^{382}\) Carl Bjerregaard, interview by author, Tallahassee, FL, 17 March 2008.
\(^{383}\) James Croft, interview by author, Tallahassee, FL, recording 1, 11 June 2006.
Larry Keating’s Murphy High School Band (Mobile, AL), and William J. Pharris and Timothy A. Zabel’s Hardaway High School Symphonic Band (Columbus, GA). As an added bonus for participating in the festival, each of the high school bands received the opportunity of working with Tull who conducted one of his own compositions. The total repertoire conducted by Tull during this festival included *Credo*, *Reflections on Paris*, *Final Covenant*, *March for Tripod*, *Prelude and Double Fugue*, *Jargon*, *Cyclorama*, *Antiphon* (conducted with two different high school bands), and *Sketches on a Tudor Psalm*, which was performed with Croft’s FSU Symphonic Band.

The following year’s festival (1981-82) was billed as the “Twelfth Tri-State Jazz & Band Festival” and featured Donald Hunsberger as the festival clinician. One outstanding band from each state (Florida, Georgia, and Alabama) was also invited to participate in the Festival.  

By the third year (1982-83), the festival was billed as the “Tri-State Band Festival.” There were still several invited high school bands that attended the event, however this was the first year that the festival featured an Honors Wind Ensemble, conducted by Frank Battisti. This ensemble was made up of students who were recommended by their high school band directors and proved to be a successful recruiting tool for FSU.

The 1983 Tri-State Festival featured Richard Floyd (then the Director of Bands at the University of South Florida) and Allan McMurray as the Honors Band conductor. This was also the first year that the festival included a concert called “Celebration of Sound,” later renamed the “Prism” concert, an element that developed into perhaps the most unique part of the festival.

While spending a great deal of time together at the Mid-West Clinic in Chicago, Hunsberger had told Croft about the Prism concert they produced at the Eastman School of Music; it was an all school affair. The Prism concerts were hosted in Kilbourn Theater at Eastman and became quite successful. It also generated a significant amount of income for the school. The concept focused on the idea of different events that would happen in different parts of the auditorium with diverse ensembles, which would vary significantly.  

386 James Croft, e-mail message to author, 22 May 2010.
Croft was quite attracted to this idea, but he decided to produce the concert solely within the band program. He encouraged each of the applied wind and percussion studios to perform a selection as a part of the Prism concert and then he thought to include the Marching Chiefs to provide a spectacular finale to the concert. Bentley Shellahamer recalled the transition into the Prism Concerts and the inclusion of the Marching Chiefs:

Another factor that entered into the Prism Concert is that I had begun doing a Marching Band Extravaganza with the Florida A&M University Band. We put the two bands in the civic center and sold tickets. Both marching bands would do their thing and then we did a couple of things together. But it was all sit down performances with no marching. The first time we did it was 1980-81 and then again in 1981-82. Then I left fall of 1982 and went off to do graduate school at Ohio State, which is when Andre Arrouet filled in for me. Jim then started the idea for the Prism Concerts at about that time.

The inaugural Prism concert at FSU was free. However, beginning with the second year of the concert, Croft decided to start charging a modest ticket fee. By about the fourth or fifth year, more performances had to be added because the concerts in the 1,500-seat auditorium were selling out within hours. High school bands started purchasing entire blocks of seats so that they could bring their bands to the performances. The revenue produced by ticket sales to the Prism concerts grew so significantly that it became an important source of annual income in the Band program.

As the years passed, the Tri-State Festival expanded to the point that the invited bands portion of the event was discontinued. Instead, the format moved to a completely director recommended honor band format, which grew to two bands in 1985, three in 1990, and ultimately expanded to four. Each of these four honor bands were conducted by invited guest artists from across the nation, allowing Croft to attend to other issues of importance, such as entertaining the guest conductors and producing Prism, but more importantly it gave him opportunities to meet with all of the potential FSU band students and their parents who were visiting campus.

While all of these students were on campus, there were additional activities to provide variety to the extensive schedule of rehearsals. Students attended performances by FSU ensembles, sat in on master classes given by the FSU applied faculty, and

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387 James Croft, interview by author, Tallahassee, FL, recording 1, 13 June 2006.
388 Bentley Shellahamer, interview by author, Tallahassee, FL, 17 July 2006
participate in social activities. These social activities proved to also be a critical part of
the experience for students who were in the process of making a decision about where
to attend college, surrounded by hundreds of other people who were making the same
decision. Social bonds took place, students gained a glimpse of college life at FSU, and
the student interest in FSU increased.

As the years progressed, the jazz element continued with the festival, but in a less
predominant role. One traditional aspect that did remain in place over all of the years of
transition was the opening concert by the FSU Jazz Ensemble I. It was felt that this
concert was a very important aspect of the festival because the music quickly related to
the students and generate a level of excitement while the students were just getting to
know each other.389

The weekend festival ended with a Finale concert that featured each of the four
honor bands that had been working with their respective guest conductors. By the 1986-
87 school year, the festival was billed as the “Tri-State Band Festival and Conducting
Conference.” Each of the four visiting guest conductors, along with the FSU Band
Faculty, would offer clinics and workshops throughout the multi-day event. This
created an interest for high school band directors to observe the guest conductors at
work. It also gave them an opportunity to learn from special sessions geared toward
band directors as well as interact with the clinicians.

11.1.5 Year One Continued: Reaching Out to High Schools

After the success of the first Tri-State Festival during his first year at FSU, Croft was
ready to take the Symphonic Band on tour. It is interesting that the first such tour was
aimed at venues in and around Tampa, Florida (Brandenton, St. Petersburg, Lakeland,
Lake Wales, and Winter Park), the home to the University of South Florida where Croft
had been employed for the previous eight years. Clearly, Croft was looking to maintain
his student recruitment from these schools, but wanted anyone who cared to know that
he was now working at FSU.

389 James Croft, interview by author, Tallahassee, FL, recording 1, 13 June 2006.
Croft was also making quick progress with relationships among the local Tallahassee high school band directors and already had a close colleague in town. Bobby Adams talked about his interactions with Croft:

I became the Director of Bands at Leon High School in Tallahassee one year prior to Jim heading to Florida State University, so that put us in the same town. Because he was so busy, I didn’t see him very much right away. But he would always make it his business to get out into the high schools. He would come over to Leon from time to time, so our association just started growing. Jim became one of my closest friends in the world and we developed a very high level of trust with each other.390

Ultimately, Adams left Leon High School to take a job as Director of Bands at Stetson University in the fall of 1987.

11.1.6 The Advent of WASBE

In addition to numerous conducting and adjudication invitations (both in and out of the state of Florida), publications, service and research activities, Croft’s first year at FSU included the premier performance of his arrangement of When Jesus Wept at the Mid-West Clinic in Chicago, an invitation to serve as consultant with David Whitwell on tourism standards for music students for the Austrian (Tyrol) government in Innsbruck, and an invitation to deliver a major paper at the International Conference for Bands, Wind Ensembles, Composers, and Conductors (ICBWECC) in Manchester, England. The ICBWECC is recognized as the genesis for what would ultimately become the World Association for Symphonic Bands and Ensembles (WASBE). Frank Battisti played the critical role in seeing that Croft was present at the conference:

When I organized the International Conference for Conductors, Composers, and Publishers in 1981 in Manchester, England — that conference was the birthplace of WASBE — I asked Jim to lead a strand of discussions391 that went on throughout the week that dealt with having various representatives of countries basically give reports on the education of the band directors in their country. Jim was the organizer or the moderator of all of those daily discussions. I selected Jim because I

390 Bobby Adams, interview by author, Ann Arbor, MI, 30 March 2007.
thought that he was the perfect person for that kind of project and it was a very important part of the conference.\textsuperscript{392}

11.1.7 International Connections

Many significant relationships began at this planning conference, including the first meeting between Croft and Timothy Reynish. The life-long friendship that developed between the two came as little surprise to the people who knew each of them simply because their music philosophies and approach to literature were nearly identical, not to mention their similar sense of humor. In talking about the earlier years in their friendship, Reynish said, “He came to Europe and England regularly every year to look for new pieces. In my experience, he led the field in the USA by a long way in digging out new foreign repertoire, particularly British.”\textsuperscript{393}

It was also during his time at the initial 1981 ICBWECC organizational meeting that Croft met Balent Varga who was the editor of the Editio Musica Budapest, the Hungarian State sponsored publishing company.

11.1.8 Interlochen

In the summer of 1981, Croft made his first of at least three trips to the National Music Camp at Interlochen, MI where he served as the clinician for the High School Symphonic Band. His first program was presented on 18 July 1981 in Corson Auditorium and included: \textit{Masquerade Overture} by Nielsen-Boyd, \textit{Prelude and Double Fugue} by Tull, \textit{Marching Song, Op. 69, No. 3} by Prokofiev-Croft, \textit{Larghetto for Horn} by Chabrier-Froseth, \textit{Andante and Rondo} by Dohnanyi-Harding, \textit{Who Puts His Trust in God Most Just} by J.S. Bach (arranged by Croft), and \textit{March Ecossaise} by Debussy-Schaefer.\textsuperscript{394} Croft recalled, “Nancy Cochran-Block, an Oshkosh band alumnus, served as the horn soloist on \textit{Larghetto for Horn}.”\textsuperscript{395}

\textsuperscript{392} Frank Battisti, telephone interview by author, 30 May 2006.
\textsuperscript{393} Timothy Reynish, e-mail message to author, 20 June 2006.
\textsuperscript{394} Byron Hanson, Interlochen Music Camp Archivist, e-mail message to author, 6 January 2010.
\textsuperscript{395} James Croft, e-mail message to author, 6 January 2010.

Croft returned to Interlochen a third time eleven years later. On 31 July 1993, his program included *Mercury* by Jan VanderRoost, *John Gay Suite* by Buxton Orr, *Cakewalk Suite* by Hershy Kay (arr. Challoner), *La procession du Rocio* by Turina (trans. Reed), and *Days of Glory* by Richard Harvey (arr. Hingley).\(^{397}\)

### 11.2 Year Two (1981-82)

#### 11.2.1 Transitions

The Dean of the School of Music, Robert Glidden, who had a background of developing small ensembles, decided that he wanted to look into creating a similar program at FSU. Carl Bjerregaard had an extensive interest in chamber music as was evidenced through conversations that he had with Croft when he was still teaching at USF.\(^{398}\) In the fall of 1981, Bjerregaard then founded and became the Coordinator and Conductor of the Graduate Chamber Winds program at FSU. This was the first group of its kind in Florida and had an important impact on high school chamber ensembles. He was also instrumental in establishing a repertoire for the FBA Chamber Winds Select Music List.\(^{399}\) Croft was moved to the position of Director of Bands during his second year at FSU.\(^{400}\) Croft recalled:

> The Dean wanted to move to a chamber music program and Carl was the one who had the most expertise. He also had more experience than anyone at FSU, so he was asked to head up the new chamber wind program. This scenario then

\(^{396}\) Byron Hanson, Interlochen Music Camp Archivist, e-mail message to author, 6 January 2010.

\(^{397}\) Byron Hanson, Interlochen Music Camp Archivist, e-mail message to author, 7 January 2010.

\(^{398}\) James Croft, interview by author, Tallahassee, FL, recording 1, 13 June 2006.


\(^{400}\) James Croft, interview by author, Tallahassee, FL, recording 1, 13 June 2006.
focused my responsibilities in the large wind ensemble program where I continued to conduct the Symphonic Band and now took over the responsibilities of conducting the Wind Ensemble (later renamed the Wind Orchestra).

Under the direction of Dean Glidden, participation in a chamber wind ensemble then became a yearly requirement for freshman and sophomore students. The goal was to encourage growth through the individual responsibility that was demanded in such a musical setting. Bjerregaard was then responsible for not just conducting the FSU Chamber Winds (an ensemble that was primarily made up of graduate students), but also to oversee all of the undergraduate chamber wind ensembles, which quickly grew in strength and number. Ultimately, Bjerregaard was overseeing several graduate students who would come to serve as conductors of the many undergraduate chamber wind ensembles.  

11.2.2 A Continuing National and International Impact

After Croft’s presentation at the Royal Northern College of Music in Manchester during the summer of 1981, the 1981-82 school year included more presentations at the Nova Scotia Music Education Association and the Florida Bandmasters Association Annual Meeting. He was invited to perform at the College Band Director’s National Association (CBDNA) Southern Division Conference in Nashville, TN on 22 January 1982. Croft now had an additional four publication credits in The School Musician, five publication credits in The Florida Music Director, another dissertation review in the Council for Research in Music Education, guest conducting appearances at five honor band events, and appearances as All-State Band conductor in South Carolina, Georgia, Texas, and Minnesota. He also did conducting clinics at the Universities of Illinois and New Hampshire. Clifford Madsen talked about the impact of Croft at FSU as well as the importance of his publications in The Florida Music Director:

His writing of a column for the practitioner in the field in The Florida Music Director for years evaluating literature and being very specific about its artistic and aesthetic contribution, was one of the more important things that he did. A lot of people complained about literature and they say that the literature is bad, but there are only two ways that you can go about that in a creative way: you can either write some literature yourself, or you can identify the best literature and tell people why it is that you can play it, what its grade level is, and what the difficulties are going to be. He did that magnificently well.

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401 James Croft, interview by author, Tallahassee, FL, recording 1, 13 June 2006.
402 Retrieved from tour concert program.
403 Retrieved from tour concert program.
So he has not just been a band director, he’s been a quintessential music educator. In the letter I wrote in nomination for the Florida Hall of Fame, I mentioned that as well because his contributions may not have been so immense if it did not ever get outside the band world. His reputation and his work has taken him throughout all music and he sincerely believes and cares about all good music; he’s worked toward educational goals and realizing the score through his devoted conducting for his entire life. His ability to have demonstrated conclusively at every single level K-20, expert musicianship and the ability to have top rate groups is without peer.

11.2.3 Meeting John Bird and John Stanley

During a guest conducting experience with the Texas All-State Concert Band in 1982, Croft met the noted Percy Grainger scholar John Bird. Bird talked about that first meeting:

I met him in 1982 (the centenary of Percy Grainger’s birth) when I was in Texas for [the joint Texas Music Educators Association (TMEA)/Music Educators National Conference (MENC) convention]. I was invited to give six lectures at this convention on the life and work of Percy Grainger.

I discovered that Jim had been standing at the back of my lecture hall and he approached me one day and asked me if I would like to give some lectures at his university and at other universities. He said he would be happy to arrange these for me. Although I’d planned my trip to Texas only to embrace these six lectures for the convention, I thought that as I was there I might as well stay there and see more of America.

John Stanley was familiar with Croft from the 1981 International Conference for Conductors, Composers, and Publishers. Stanley and Croft found time to become acquainted at the same TMEA. Croft recalled the meeting:

I met Stanley when I was the clinician for the 1982 Texas All-State [Concert] Band and John was there because it was a combined National MENC/TMEA convention and he was the coordinator of Fine Arts for the Department of Defense schools based in London. He talked to me about coming over to England to do an international youth band made up of kids who went to Department of Defense schools from all over Europe.

It was John who was my contact person who really got me started in England, which is then when I met David Stanhope. Stanley is also the one who told me about Tim Reynish. So, I went on up to Manchester and spent some time with Tim.

405 John Bird, telephone interview by author, 1 July 2006.
I guest conducted his group, had about nine hours of rehearsal with them, and Tim and I hit it off.\textsuperscript{406}

Stanley was the person who introduced Croft to a number of English band enthusiasts and some of the military band directors who later became good friends. After meeting Croft in Texas, Stanley recommended to Timothy Reynish that he bring Croft to England to conduct.\textsuperscript{407}

Before the end of the spring semester, Croft was elected to the prestigious American Bandmasters Association on 6 March 1982.

\section*{11.3 Year Three (1982-83)}

\subsection*{11.3.1 The Influence on a Student}

Andre Arrouet had a long-standing relationship with Croft, including positive experiences as both a high school band director in Florida (his Melbourne High School Band was invited to play at a previous Tri-State Festival) and as a masters student under Croft at USF. Arrouet talked about coming to FSU:

In the spring of 1982, I was asked by Bentley Shellahamer and Robert Glidden to accept the interim position of Director of the Florida State University Marching Chiefs for a period of two years while Bentley took a leave of absence to pursue and complete a Ph.D. at The Ohio State University.

As part of my stay at FSU, I was admitted to the Ph.D. program and was assigned Dr. Croft as my major professor. While I never admitted it to Jim, this made me very uncomfortable because for one, he wanted me to do a dissertation on the life of FSU Director Emeritus, Manley Whitcomb, who was still alive and living in town. While Dr. Whitcomb was a great man, I was more interested in doing applied, rather than descriptive/historical research. Because of our good professional and personal relationship, I thought it might be better to choose a different advisor. In the end it didn’t matter, as I chose not to pursue a terminal degree after my two-year position with the Chiefs was completed.\textsuperscript{408}

\begin{flushright}
\textsuperscript{406} James Croft, interview by author, Tallahassee, FL, recording 5, 3 July 2006. \\
\textsuperscript{407} Timothy Reynish and James Croft, interview by author, Ann Arbor, MI, 30 March 2007. \\
\textsuperscript{408} Andre Arrouet, e-mail message to author, 03 January 2010.
\end{flushright}
Arrouet talked further about his collegial relationship with Croft while he was at FSU:

One of the things I appreciated most about Jim was that he was more than willing to involve me in the planning process for his special projects, including the first FSU Prism Concert as well as the Tri-State Band Festival and FSU Summer Band Camp. At the Mid-West Band Clinic, Jim chose to introduce me to many of the major “players” in the CBDNA, as well as composers and other folks he had known over the years and encouraged me to speak up during major discussions that were held at various director meetings. He really made me feel like both a colleague and trusted friend and never a “fifth wheel” at those events.409

11.3.2 Return to Recordings

Although he had done some promotional and educational recordings for Kendor and Crest Recordings during his first two years at FSU, an important development for Croft during his third year at FSU was a resumption of his commercial collaborations with Clark Galehouse at Crest Recordings which had begun during his tenure at USF. Crest wanted to pursue a composer series recording and decided to bring in Earl Slocum for the project, a person who was well-known and admired for his arrangements for band. Croft prepared his Symphonic Band and Slocum conducted the performances for the recording, which was completed and released in 1982.410 Croft and Galehouse planned on a recording of Igor Stravinsky’s Concerto for piano and wind instruments with pianist Grant Johannessen, who was a close friend of Galehouse, however the record producer passed away before the project materialized.411

11.3.3 Recognitions and Invitations

Croft’s activity this year included presentations at the Florida Bandmasters Association Conducting Workshop, the University of Florida, and the Minnesota Music Educators Association State Convention. Major performances included the Florida Bandmasters Convention with the Symphonic Band, the Florida Music Educators Association (FMEA) State Convention, and on 16-19 March, the CBDNA National

409 Andre Arrouet, e-mail message to author, 03 January 2010.
410 See Appendix D for full citation information.
411 James Croft, interview by author, Tallahassee, FL, recording 1, 13 June 2006.
Convention in Atlanta, which included a piece for brass quintet and band by Gunther Schuller. Guest conducting appearances included 12 honor bands, plus the Minnesota All-State Band. By this time Croft was also serving on fourteen different graduate student committees, including serving as chair on one D.M., two Ph.D.s, and three M.M.E.s. The year also included six additional publications in *The School Musician* and *The Florida Music Director*. The Croft family hosted David Morgan who visited FSU for the premier of his *Concerto for Wind Orchestra* (February 1983).

### 11.4 Year Four (1983-84)

#### 11.4.1 The Kennedy Center

During his fourth year at FSU, Croft toured with the (Chamber) Wind Ensemble to Washington D.C. where they performed at the Terrace Theater in the Kennedy Center. This was a performance opportunity that Croft had looked into during previous visits to the area when he had served as a guest conductor, but this trip was made possible through financial support from Dean Glidden. The concert included a performance of the Kurt Weill *Violin Concerto* and FSU composer Harold Schiffman’s *Anemone*, which was commissioned and premiered by Croft.

#### 11.4.2 Return to England

Also of significance was Croft’s return to England where he was invited to guest conduct both the International Honors Band (American School) in London, England (1-3 March 1984) and The Royal Northern College of Music Wind Orchestra in Manchester (5-7 March 1984). Croft mentioned that the International Honors Band event was where he met David Stanhope:

> David Stanhope was standing at the back of a very warm rehearsal hall. Since I had no idea who he was, it was a bit unnerving for he just stood there taking in the

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413 Ibid.
414 James Croft, interview by author, Tallahassee, FL, recording 3, 3 July 2006.
proceedings quite intensely. John Bird, when he introduced me, said that his companion was David Stanhope, a very talented Australian pianist, hornist, and composer who had written some works for band. Astonished, I said, “I think I’ve seen his stuff at Novello’s [music publishing company]. They’re terrific!” That’s when it started. Following the rehearsal, I asked David how I could get those particular works from Novello. Since they were doing nothing in the rental (hire) holdings of Novello, he removed them and sent me a card noting their availability and wrote, “I would like to send you the score and parts, but I just don’t have the money to do that.” So, I sent him a hundred dollars, hoping that [it] would take care of postage. He sent sets of both [of his] Folk Song Suites and some other works, including The Little Ripper March. I later performed both Suites as American premieres.415

John Stanley recalled talking to Croft about a lecture that he gave at The Royal Academy of Music in London, likely during this March 1984 visit:

He came over and made a presentation at the Royal Academy of Music and he talked about bands. I remember him saying, “It was as though I could have actually been speaking to a bunch of tree stumps because I don’t think they understood anything that I was trying to tell them.” I remember him being kind of concerned because he had prepared this lecture only to feel as though they weren’t [understanding it]. But, then of course, he wasn’t used to the British way, which means that they don’t react a lot. It’s as if they really aren’t listening, but they are – it’s just their manner of a reception.416

Stanley also talked about how he came to invite Croft to conduct the Department of Defense Dependent’s Schools International Honors Band:

At the time, I was the Coordinator of Music for the Department of Defense Dependent’s Schools. When I first went to observe the Honors Band, each one of the participating band directors was conducting it and I felt as though we weren’t getting anywhere [by following this practice], because there was no professional development for us. I think the first year we had someone from the United States military: Carl Chevellard. Then we felt that this was the to way to go and it was maybe a year or two afterward that we invited Jim to come, because Jim was one of the names that I knew.417

11.4.3 Graduate Seminar

The 1983-84 school year is approximately the time that Croft developed and taught a seminar class for his graduate conducting students. He explained:

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415 James Croft, interview by author, Tallahassee, FL, recording 3, 3 July 2006.
417 Ibid.
I started the graduate seminar that met on Wednesday evenings at about the third or fourth year at FSU. It would meet for no credit, but I thought that it was very valuable and so did the students. We met each week and I would have different speakers share their expertise such as Lewis Jones from FBA, June Hinckley who was the Florida State Supervisor for Music, Rod Eichenberger and Michael Allen from our faculty, plus those who were working on research projects or dissertations who would share their topics with us; visiting faculty were almost always invited. We also used that seminar as a time when we organized the Prism concert and the Tri-State Festival. I thought that the class was quite innovative and effective.  

11.4.4 The Influence on Future FSU Faculty Member

A future FSU band faculty member came in contact with Croft early in his music career. David Plack came to FSU in the fall of 1988 to do his undergraduate degree, thinking that he had a future in music education. However, he talked about how this might not have happened were it not for Croft:

At that time I started to have doubts about being in this field. I think at some point that he caught wind that [I was concerned]. I was a Music Education Major for probably three years and a semester, but then my last semester I started to panic that maybe I wasn’t cut out to do this. So I switched my major to a Bachelor of Arts thinking that I would probably teach, but just not music. I thought that I would probably go into elementary education or something.

He got wind of this and sat me down on a basketball band trip and talked to me about why he thought I needed to be a band director. He also said that bands needed people like me, which is something that really rings in my ear coming from someone like him. So from that point, he became my champion to get me into the profession. But it didn’t work at that point because I felt the pressure to graduate, so I graduated with a Bachelor of Arts degree anyway.

So, I ended up doing what a lot of people do when they get a B.A. – I waited on tables the following year. But I would get a phone call from Dr. Croft about every three weeks and he would encourage me to come back to school. One day, I got a letter from the Florida State School of Music and it informed me that I had been accepted into the masters program at FSU in Music Education.

Plack was one of Croft’s graduate students and commented on some of his experiences in Croft’s seminar class:

[As] a masters degree student, it was a little overwhelming and intimidating to be sitting in the room with [Croft] and [his] doctoral students. It was not a class in a formal setting. You would sit around a table and have talking points where

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418 James Croft, e-mail message to author, 22 May 2010.
419 David Plack, interview by author, Tallahassee, FL, 5 July 2006.
everybody would share. You might discuss a [composition] or issues facing the band profession. A lot of it was philosophical, and some of it dove into analytical issues with specific compositions or recent new works for band.\footnote{David Plack, interview by author, Tallahassee, FL, 5 July 2006.}

Croft balanced his serious approach to philosophy with lighter moments. For example, Croft often started the first meeting of his graduate conducting class with a reading of The Little Blue Engine, by Shel Silverstein.\footnote{Shel Silverstein, \textit{Where the Sidewalk Ends} (New York: HarperCollins Publishers, 1974).}

One could get a sense of Croft’s professional values by an examination of the items hanging on his office wall. Among the many awards and recognitions, Croft kept a frame containing a comment attributed to Harry Broudy, Emeritus Professor of Education at the University of Illinois-Champaign. Croft remembered clearly Broudy’s admonition, “If the humanities don’t make a difference, much of what we have called civilization has been a mistake.” However he felt that it needed to be a bit more inclusive, so he altered it to include, “If the Humanities, Fine, and Performing arts don’t make a difference, much of what we have called civilization has been a mistake.”

Next to the Broudy plaque, Croft also hung a little sign that read, “When all else fails… PRACTICE!”

\section*{11.5 Year Five (1984-85)}

\subsection*{11.5.1 The Wind Orchestra and Campus Band}

In September 1984, Croft renamed the Wind Ensemble as the Wind Orchestra. Although, this was not a new ensemble, it was the Wind Ensemble simply renamed. Croft recalled:

\begin{quote}
I liked the concept of a wind orchestra as compared to a string orchestra. It identified a group, just as Fennell did with the Wind Ensemble. I also liked the [British] noting every large ensemble [including string orchestras] as being a band.\footnote{James Croft, e-mail message to author, 26 July 2007.}
\end{quote}
An additional expansion of the concert bands at FSU also took place in the fall of 1982 when the Campus Band was established through the efforts of Clifford Madsen. The group was primarily created for music majors who could participate on secondary instruments and for non-music majors who simply wanted to play during the fall semester but did not want to audition. Croft mentioned, "The ensemble was a great success when conducted and taught by graduate assistants who took the responsibility seriously and that was generally the case. It prospered further when guided by faculty member Steven Kelly."  

11.5.2 Craig Kirchhoff

The Tri-State festival that year featured Frank B. Wickes as the festival clinician and Craig Kirchhoff as the Honors Band guest conductor. Kirchhoff discussed how he came to know Croft:

I was teaching in Milwaukee, Wisconsin at John Marshall Junior/Senior High School in 1971 and knew of [Croft’s] work at Oshkosh, Wisconsin. I became more familiar with him when he went to USF and then to FSU. Our real first significant time together was when he visited The Ohio State University [when I was working there] and the FSU Marching Chiefs came up for a football Saturday [in 1981]. Jim stayed for an extra few days and that is where I got to know Jim and find out what made him tick and find out what he was all about. Strangely enough, the other reason he was up there was to do some recruiting.

11.5.3 Hosting John Bird

From 11-15 March 1985, Croft hosted John Bird who gave a set of lectures on Percy Grainger. Croft mentioned:

I thought other people should get to know John Bird because he was such a rare contributor to what we know about Percy Grainger, and so I set up a tour for him. He is not a musician or a performer, but he is one of the most knowledgeable people about music that you’ll ever meet. I learned about the source music for Grainger’s folk songs through Bird. Anything that had to do with Grainger and his music, he had all of the original sources and would play them for me.

423 James Croft, e-mail message to author, 22 May 2010.
424 Craig Kirchhoff, telephone interview by author, 16 April 2006.
425 James Croft, interview by author, Tallahassee, FL, recording, 3 July 2006.
11.5.4 David Stanhope

After having met David Stanhope in England in March of 1984, Croft began to promote Stanhope’s music at FSU. Stanhope recalled how his music first made it to Tallahassee:

I think it was in 1985 that I got in touch with him again because I had made an agreement with a publisher in London to publish one of my folk songs suites. I asked Jim if he would like to play it and he was delighted to do so. He encouraged me to send him anything that I had written and that’s basically the substance of our relationship. He was certainly the most important contact that I had in America as a composer who was beginning to write for wind band. Anything I wrote, Jim was happy to perform and he gave most of the premiers of the works that I wrote for wind band. I dedicated a piece of mine called *Concerto for Band*[^426] to him and he of course gave the first performance of that.[^427]

Croft did several Premiers of Stanhope’s music. Stanhope confirmed that Croft did the premier of *Folk Songs for Band, Set I* (now titled *Folksongs for Band, Suite No. 1*), but could not confirm the date.[^428] Meanwhile, FSU program archives list Croft doing the world premier of Stanhope’s *Folk Songs for Band, Set II* (now titled *Folksongs for Band, Suite No. 2*) on 18 April 1985. Stanhope talked further about the premier performances:

I think he premiered certainly the second suite [*Folksongs for Band, Set II on April 18 1985*], the first suite,[^429] the *Concerto for Band* – he didn’t premier the *Third Suite*… that was done here in Australia, but he certainly gave the first American performance of it [on October 1, 1992]. After that I can’t be sure what other pieces he may have premiered… Probably between Jim Croft and Russell Hammond [the leader of the Australian band movement]… and certainly Jim was the first responsible for helping me and promoting my works early in [my first few years as a wind band composer] and of course subsequently… I know Jim has performed pieces of mine on and off since then.

Croft premiered at least one more piece of Stanhope’s titled *End Piece* on April 11, 1999.

[^426]: This was listed in the concert program as *Concerto for Winds* (See Appendix F), a title that Croft felt was more fitting.
[^428]: David Stanhope, e-mail message to author, 21 December 2009.
[^429]: The composer was unable to confirm a premier date.
11.5.5 Laszlo Marosi

Croft attended the second meeting of WASBE in the summer of 1985 in Kortrijk, Belgium. After having met Balent Varga four years earlier in 1981, Varga now introduced Croft to Laszlo Marosi, a person who played an important role in Croft’s international career. Through his relationship with Marosi, Croft was invited to guest conduct several times in Hungary. Marosi recalled:

I met with Dr. Croft through WASBE in 1985. He came to Hungary with the help of Balent Varga, the manager of the Hungarian National Publishing Company called Editio Musica. I hosted him as guest and he conducted my Central Army Band in Budapest. From that point on I became connected to him and invited him back several times. In 1994, when I established the Liszt Academy Wind Orchestra, he was one of the first guest conductors. Since then we have worked together several times, especially as council members in WASBE, serving together for four years from 1997 to 2001. He also visited my conducting classes at the Liszt Teacher Training College in Budapest.

Because of his great interest in new repertoire, he learned the new Hungarian pieces quickly and premiered several of them in the States. He also did a recording with the Hungarian Radio of the first movement of the Trumpet Concerto of Kamilló Lendvay in 1985 with Gyorgy Geiger as soloist.\footnote{Marosi ultimately attended FSU to complete a masters degree in Orchestral Conducting and a Ph.D. in Music Education. His dissertation would be the last that Croft would direct.}

11.5.6 Southern Division MENC

Croft’s Symphonic Band participated in a regional tour from 26-29 March 1985 that included visits to the Gulf Coast Community College (Panama City, Florida), Ft. Walton Beach High School (FL), Pensacola High School (FL), and ended with a performance at the Southern Division MENC convention in Mobile, AL in the Saenger Theater. The performance featured the 1984 NBA-DeMoulin Composition Contest winner: \textit{Concerto for Wind and Percussion Orchestra} by Arthur Gottschalk.\footnote{Retrieved from James Croft Personnel File, The Florida State University.}
11.5.7 Through Year Five

In a moment of modest reflection, Croft mentioned, “I felt that after about five years, much of my initial vision for FSU and the band program had become well established within the State of Florida. This was in large part because of the success of the Tri-State Festival. It has to be remembered that FSU bands had an illustrious history; my contributions were simply contemporary extensions." 432

11.6 Year Six (1985-86)

11.6.1 Papers and Presentations

Croft’s papers and presentations during this point in his career tended to favor the issue of how to select worthwhile wind literature. On 11 October 1985, now in his sixth year at FSU, Croft gave a lecture on “Seeing Ourselves as Others See Us” at Kent State University, during the Ohio Music Educators Association Conference. This was one of Croft’s more popular lectures and was given previously at the Mid-West Clinic in Chicago. 433 This lecture recognized that others do not view wind band directors the same way that wind band conductors view themselves. Croft said:

“...There are those of us who see our leaders as being paragons of virtue and inspiration. You can take a guy like Fred Fennell who was venerated as an icon and lost the only job he ever had with a major orchestra... he was an assistant with the Minnesota Orchestra. He was there for one or two seasons. But that’s probably as good as we get.” 434

11.6.2 All-States & Adjudications

Croft served as a guest conductor at least fifteen times during the 1985-86 school year. In addition to clinic invitations to Nova Scotia and the Mid-West Clinic, he also served as the All-State Band conductor for North Carolina and Kentucky.

432 James Croft, e-mail message to author, 22 May 2010.
434 James Croft, interview by author, Tallahassee, FL, recording 3, 3 July 2006.
Croft’s non-competitive adjudication invitations this year took him to Washington, D.C., Daytona Beach, and Quebec City where he participated in the Canadian National Band Festival. Additional premier performances this year included Paul Basler’s *Water Music IV*, John Boda’s *Sinfonia for Winds*, and the American premier of Geoffrey Burgon’s *Gending*.435

11.6.3 The Principle of Principals

As early as 1986, Croft started including a statement on his Wind Orchestra programs that read, “The Wind Orchestra does not designate principal players. The principal player is whoever plays the first part and this rotates by concert or work. Thus the Wind Orchestra is an ensemble of principal performers!”436 Croft made this statement because he felt that a graduate ensemble ought to consist of people who are “co-equals.” With this, members graduated from the ensemble not with a recommendation that they were a principal player, rather that they were simply a member of an elite organization. In effect, the statement was as much for the students who were in the ensemble (so they understood that each player is just as important as the next) as it was for the recognition that they would receive for being in the group (so a recommendation from Croft was just as important for each member).437

### 11.7 Year Seven (1986-87)

11.7.1 Alexander Jiménez

In the fall of 1986, Croft was unaware that there was a person playing in his ensembles who ultimately came to be a significant figure in the future of the FSU School of Music. Alexander Jiménez, who was ultimately appointed Director of Orchestral Activities at FSU, had entered FSU as a masters student and recalled his experiences with Croft:

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436 Retrieved from concert program.
I was actually an FSU masters student working on a percussion performance degree from the fall of 1986 until the spring of 1988. I met Dr. Croft by playing in the Wind Orchestra. However I didn't know him real well at that time. Instead, I knew him in a student/teacher capacity and also had a healthy fear of him because I knew there was a sort of reputation that he was all-knowing, all-seeing, and all-powerful. But I enjoyed working in his ensembles and felt that he treated us very fairly. I learned a lot about expectations that came by being who he was rather than by some kind of forced hand. You knew that you were in a room with Dr. Croft and this was a man who had earned his stripes. But it also became very clear to me that this was a man who also had our best interests in mind.\footnote{Alexander Jiménez, interview by author, Tallahassee, FL, 16 June 2006.}

I really came to know Dr. Croft on a different level in the fall of 1997, which is when I came back to FSU to work on my doctorate degree in performance.

I felt like even though I had not been a band graduate student and that I really had not been in communication with him during those ten years that I was away, that this did not make a difference to him. He immediately became personally supportive of me in ways I could not have imagined.

While I was working on my doctorate, I took it upon myself to just walk into his office and ‘pick his brain.’ I learned a great deal from him in those conversations because he was always very willing to make that kind of time for me. In those days, I still played in the Florida State Chamber Winds as often as I was needed. However, during this same period much of my time was consumed by a professional playing engagement in South Florida. But I helped him out a few times and I was always happy to do so.\footnote{Ibid.}

11.7.2 The National Band Association

During the 1986-87 school year, Croft became the President-Elect for the Southern Division of CBDNA and he also began his Presidency for the National Band Association (NBA). Frank Wickes talked about how he and Croft created greater cooperation between NBA and CBDNA:

In late July or early August of 1978, Jim and I had worked as committee members for the National Band Association and we were discussing the future of the NBA. Then in the 1980s, we had tandem Presidencies [with NBA]: he from 1986-88 and me from 1988-90. We then had a reverse tandem of Presidencies in the CBDNA Southern Division. Because of this, we were constantly serving on executive boards together. Myself, Jim Croft, and Jim Copenhaver at The University of South Carolina were all involved with NBA and CBDNA and so we made the decision to include a component of the NBA at the Southern Division CBDNA conferences that each of us hosted, something that has continued to this day. We did these combined events because we were trying to involve more teachers at the
secondary school level as well as community band people and encourage their convention attendance in the professional associations.  

Croft discussed the NBA further:

NBA was originally devoted to young band directors who needed the most assistance and provided a sort of mentoring program. I sensed that the organization needed to re-address this program. During my two-year term as NBA President, I tried to emphasize that original aspect of the mission. I felt that NBA should be paying more attention to teacher training, mentoring, and assisting of the neophyte. I never really felt that much of my vision was realized, however I also recognize that some of this was due to communication, a problem that had vexed my predecessors as well. One positive result of my term as President was a National Conference of importance. At this time when electronic mail was not yet commonplace, I tried to overcome communication problems via telephone. By making calls to divisional presidents, the state chairs did become more involved.

Also during his time as President of NBA, Croft described an interesting experience that he had when he attended the National Arts Education Committee (as the NBA Representative) in Washington, D.C.:

These were primarily people from national arts organizations, such as theater and dance, all of whom were determined to get into the schools – finding things for their people to do on grants. They had no interest in the nuts and bolts of education; they simply wanted performance access. Further, they looked at the band as an amateur organization quite outside the arena of art. At that time, they did not factor what was going on in the elementary and secondary schools. I pointed out that Arts education has many components and that simply bringing in professional performers and performances without a good deal of interaction prior to the performance would lead to a limited result. I felt that there was little understanding or awareness of what was already in place in the elementary and secondary schools or the role that MENC had in developing this curriculum.

Richard Miles, Director of Bands at Morehead State University and former Croft doctoral student, elaborated on Croft’s contributions to the profession, specifically through the NBA:

His most important contributions to the profession are leadership and modeling. He has given positive direction and action, whether that is in the National Band Association, the College Band Directions National Association, or [any other] venue, he has created concrete direction and he has allowed for opportunities for an exchange. What I think has been significant about Dr. Croft’s

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440 Frank Wickes, telephone interview by author, 02 May 2006.
441 James Croft, interview by author, Tallahassee, FL, recording 4, 3 July 2006.
442 Ibid.
443 James Croft, e-mail message to author, 28 December 2007.
contribution is the involvement of everyone, not just “we, who sit in the ivory tower,” but those who share in any and all areas. In Dr. Croft’s vision, the elementary music teacher is of equal importance. When we look at the influences of the school music programs, everyone has been included.\footnote{Richard Miles, telephone interview by author, 30 June 2006.}

11.7.3 Frank Ticheli

On 10 February 1987, Croft’s Wind Orchestra performed Frank Ticheli’s \textit{Concertino for Trombone and Band}, which featured FSU faculty member John Drew on trombone. Ticheli talked about Croft:

\begin{quote}
I was thrilled because I wasn’t getting that many performances back in the mid-1980s. I remember that the performances were really good and were as good of a performance of [\textit{Fortress}] that I had heard. He’s a great musician and students certainly pick up on that. He is a gifted interpreter of music, but I think his greatest strength is his humanity.\footnote{Frank Ticheli, telephone interview by author, 19 June 2006.}
\end{quote}

The relationship between Croft and Ticheli was a bond that grew over the years to come. (Ticheli played a significant role in the commemoration of Croft’s career when he would be commissioned to write a piece for Croft’s retirement in 2003.)

11.7.4 Festival of New Music

Since arriving at FSU, Croft had been regularly conducting ensembles in the biennial FSU Festival of New Music. Initiated by Dean Glidden, the first festival took place in the spring of 1981 with the intent of introducing new music as well as accentuating existing twentieth century literature.\footnote{Timothy Allan Paul, “A History of the Band Program at Florida State University: 1969-1987” (masters thesis, The Florida State University, 1989), 57.} Throughout his career, Croft became known for being a “champion” of new music and the Festival of New Music produced a regularly occurring outlet for Croft to experiment. The 4 April 1987 Wind Orchestra concert in the Festival included FSU composer John Boda’s \textit{Sinfonia for Wind and Percussion Ensemble} and Steven Stucky’s \textit{Voyages for Solo Cello and Wind Ensemble}, with Eric Edberg as the cello soloist.\footnote{Retrieved from concert program.}
11.7.5 Keith Brion

In April of 1987, Croft invited Keith Brion to FSU, who had become known for his portrayal of John Philip Sousa. The spring concert, titled “Stars, Stripes and Sousa”, included Sousa’s *Songs of Grace and Songs of Glory* and *Waltz, The Colonial Dames*. The concert concluded with Lake’s arrangement of Tchaikovsky’s *Finale, Overture 1812*, but left open the possibility of up to eight encore performances. (Encore marches were a notable feature of Sousa concerts.)

11.7.6 Additional Creative Activity

Croft’s guest conducting invitations this year included the Kansas Intercollegiate Band, the Georgia Intercollegiate Band, and the Alabama All-State Band while his publications continued to include messages on how to select appropriate repertoire. Also in the spring of 1987, the FSU Symphonic Band was invited to perform at the American Bandmasters Association in Knoxville on March 26.\(^{448}\)

In the summer of 1987, Croft was invited to conduct the National Youth Band in Natanya, Israel. Donald Hunsberger had been there previously and when the organizers of the event asked Hunsberger for suggestions for future clinicians, he recommended Croft.\(^{449}\) His visit lasted two weeks and included two performances and one clinic.\(^{450}\)

11.8 Year Eight (1987-88)

11.8.1 An Increase in Premieres

The 1987-88 academic year included five more premieres for Croft, which included America premieres of Ole Schmidt’s *Homage a Stravinsky*, Colin Touchin’s

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\(^{448}\) Retrieved from James Croft Personnel File, The Florida State University.

\(^{449}\) James Croft, interview by author, Tallahassee, FL, recording 2, 13 June 2006.

\(^{450}\) Retrieved from James Croft Personnel File, The Florida State University.
Topaz, Kamillo Lendvay’s Festspiel and both the World and American premiers of Lendvay’s Senza Sordina. This dual premier resulted when Croft guest conducted the Central Army Orchestra (Band) in Budapest on 13 May 1987 in the World premier, followed by the American premier at FSU on 29 September 1987.

**11.8.2 International Travel**

Additional international invitations this year included the Youth council Honors Band in Melbourne, Australia, and a series of three different engagements during a trip to England where he conducted the Irish National Youth Wind Ensemble and Harmonie ‘84 at the BASBWE conference, as well as guest conducted the Royal Northern College of Music (RNCM) Wind Orchestra. While at the BASBWE conference, Croft served as the Principal Guest Clinician where he delivered four lectures, which discussed rehearsal procedures for the young band; non-verbal communication; standard American repertoire; and research on rehearsal techniques. He also delivered the keynote speech at BASBWE, which addressed the issue of band literature and performance practices. Croft was also now serving as the President of the CBDNA Southern Division.451

**11.9 Year Nine (1988-89)**

**11.9.1 Visits from Gunther Schuller and Eric Banks**

In the fall of 1988, Gunther Schuller visited FSU as a Housewright Fellow through arrangements by Dean Glidden. Croft recalled the interactions with Schuller quite vividly:

He about undid the orchestra. Phillip Spurgeon, then the FSU Director of Orchestras, was upset because of the unabashed way in which Schuller addressed student limitations. When he came into our Symphonic Band rehearsal [in preparation for a concert on October 27, 1988], his first comment was to the xylophone player: “Do you notice what clef you are in? Well why don’t you play

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“what’s written?” He was rehearsing his *In Praise of Winds*, a monumental work that he wrote, and I just loved it! But I hadn’t noticed the displaced octave and I hadn’t heard it... and then what knocked me out was, as we were leaving, Gunther asked, “Is the E-flat gonna be there tomorrow?”, like four measures after [rehearsal letter] “D” or something... “in the horn section, there was an E-flat missing.” ...and this was like a thickly scored chord, maybe a six- or eight-note chord or something, and he could hear it. It was just overwhelming. I said, “I don’t know Gunther, I had a kid who was missing.” And he said, “Well, we might make it when all of the notes are there...” I’ll tell you, those were intense rehearsals and I sat there with that score soaking things up as I watched that guy. He was terrific! And the kids in the band just loved him.\(^{452}\)

Schuller also recalled his visit to FSU in 1988:

James Croft performed one of my major works for wind ensemble, *In Praise of Winds*, and it was quite a successful performance. It is an extremely difficult and challenging piece for a very large wind ensemble. For example, you could have two bass clarinets and a contrabass clarinet – those are instruments that you wont even find in a symphony orchestra. It is a real luxury for a composer to have all of the saxophones and multiple clarinets.\(^{453}\)

An additional invited guest came in November of 1988 when Croft invited Wing Commander Eric Banks, conductor of the Central Band of the Royal Air Force, to FSU to guest conduct the Wind Orchestra. In December of 1988, the annual Prism concert featured the premier of Charlie Carter’s *Prism for Band and Brass*, a composition that utilized the formidable brass section from the Marching Chiefs.\(^{454}\)

### 11.9.2 Additional Creative Activity

Croft’s docket of All-State and Honor Band guest conducting appearances this year included the Minnesota All-State Band in February 1989, where he also delivered one of his favorite presentations called “I Love Bands. I Hate Bands. Let’s Do Something About the Latter.” This lecture quickly gained the attention of its audience as it began with a discussion about all of the things that are easy to hate about bands (including disinterested directors). Then he talked about all of the things that there are to love

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452 James Croft, interview by author, Tallahassee, FL, recording 5, 3 July 2006.
453 Gunther Schuller, telephone interview by author, 16 May 2010.
454 James Croft, interview by author, Tallahassee, FL, recording 5, 3 July 2006.
about bands (including the sonority) and concluded with a discussion of what can be
done about the things that band directors hate.\footnote{455}

Before the conclusion of the academic year, Croft conducted the Cornell College
High School Honor Band in a tribute to Lloyd Oakland, the person who served as
Croft’s mentor at Cornell. During the conclusion of the 15 April 1989 concert, Croft was
presented with the Distinguished Alumni award from Cornell College.\footnote{456} Before the
start of the following academic year, Shellahamer was promoted to Assistant Dean and
Robert Sheldon was hired as the Director of the Marching Chiefs.

\section*{11.10 Year Ten (1989-90)}

\subsection*{11.10.1 Bicentennial Celebration of the French Revolution}

The closing year of Croft’s first decade at FSU began with an important project.
Croft was asked to participate in a bicentennial celebration of the French Revolution
where the FSU University Singers and Chamber Choir, under the direction of André
Thomas, and the University Symphony Orchestra, under the direction of Phillip
Spurgeon, joined Croft and his Wind Orchestra to present music from this era. The 28
September 1989 event also brought Michel Lennuyeux-Comnene, Deputy Chief of
Mission from the French Embassy in Washington, D.C., to Tallahassee. The celebration
took place at Trinity United Methodist Church and Croft’s program included Overture
in C by Charles-Simon Catel, Marche de la garde consulaire a Marengo (arranged by
William Schaefer), Symphony militaire a F by François Joseph Gossec; Marche des musiques
de la Revolution by Louis Emmanuel Jadin, and Le Chant du depart by Gabriel Allier.
Research for this program was conducted during a special visit to Lincoln Center in
New York City.

\footnote{455}{James Croft, interview by author, Tallahassee, FL, recording 5, 3 July 2006.}
\footnote{456}{Ibid.}
11.10.2 Paula Holcomb

The December 1989 Tri-State Festival included guest conductors Edward Lisk and Paula Holcomb. Holcomb’s father, Dillon Holcomb, was Croft’s only formal trumpet teacher (other than his own father) when his family lived in Mount Vernon, Iowa during his high school years. Croft clarified why he had invited Holcomb to the Tri-State Festival:

I had known Paula since her childhood and studied trumpet with her dad, Dillon. I also worked on their farm for a bit and played in his Shrine band. She had done an exceptional job at a little school in Iowa (Central College in Pella) and served as President of the Iowa Music Educators Association. Wherever she appeared, she was getting great reviews as an inspirational conductor, so I brought her in.\(^\text{457}\)

Holcomb went on to become the Director of Bands at the State University in New York Fredonia.

11.10.3 Creative Activity

Some might consider the 1989-90 academic year to be a slow year for Croft due to the fact that he had no international invitations. However, Croft’s creative activity included the delivery of no fewer than eleven papers, a dozen performances with his large ensembles (not including four additional performances during a Wind Orchestra tour), premiers of three works for band, eight guest conducting appearances (including two more All-State Band events), three publications, a recording for TRN Music Publishers, and service on twenty-five graduate committees. Additionally, he now served as a Contributing Editor for The Instrumentalist magazine, was on the Advisory Council for Band Digest International, served his last year as President of the Southern Division of CBDNA, and was Chair of the initial WASBE Research Committee.

In reflection of his first decade at FSU, Croft said, “I felt that things were really going quite well. The graduate program was strong – we were recruiting strong people into the program – and we were doing more commissioning of new music and giving

\(^{457}\) James Croft, e-mail message to author, 5 August 2007.
performances of important new works for band. I was also scheduling more activity away from campus.\textsuperscript{458}

In fact, Croft’s colleagues were starting to note a trend with Croft’s activity away from campus. Bentley Shellahamer elaborated:

He reached bands and band music wherever he went. Yes, he was a good conductor and teacher, but no one could spread that enthusiasm for band literature like he could. Not only that, but he is the world’s greatest recruiter. Everywhere he went, we would get students from that location for the next two or three years. He’d go to Washington D.C. to do an honor band and in two years, you could expect a handful of students to show up here wanting to study music. He was like a missionary, going out and spreading the gospel of band music.\textsuperscript{459}

\textsuperscript{458} James Croft, interview by author, Tallahassee, FL, recording 1, 13 June 2006.
\textsuperscript{459} Bentley Shellahamer, interview by author, Tallahassee, FL, 17 July 2006.
12. FLORIDA STATE UNIVERSITY: THE SECOND DECADE

12.1 Year Eleven (1990-91)

12.1.1 Increased Leadership

The second decade at FSU became a period of time when Croft became more involved in and assumed diverse leadership roles in professional music organizations. His music reviews appeared regularly in the Florida Music Director and by 1990, he was elected Vice President (President Elect) for the College Band Director’s National Association (CBDNA). During the fall of 1990, Croft was also asked to speak at the Florida Bandmasters Association (FBA) Hall of Fame Dedication for the induction of Oliver Hobbs & Peter J. Gustat. William A. Clark discussed the circumstances of why Croft was never inducted into the FBA Hall of Fame:

The Florida Bandmasters Association set up the Hall of Fame to recognize outstanding Florida school band directors. The first induction was in 1990. After this recognition had been in place for some time, the organization realized the provision was for high school directors (possibly junior high also) and did not recognize the contributions of those in higher education and other areas who had made contributions to Florida band programs. So, in 2001 a new designation to accompany the Hall of Fame recognition was formed, the “Roll of Distinction.” The first director honored in the Roll of Distinction was Richard Bowles in 2001 and the second person honored was Jim Croft on November 9th, 2002.

12.1.2 Henry Fillmore

Croft also undertook a new recording project in 1990, which ultimately produced the recording “Americans We: The Great Marches of Henry Fillmore.” The recording was released on 1 January 1991. William Clark, who was a member of the University of

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460 James Croft, interview by author, Tallahassee, FL, recording 5, 3 July 2006.
461 See Appendix D for additional information.
Miami Band from September 1950 until January 1955 frequently performing under Henry Fillmore, recalled some of the details of the project:

Jim Croft undertook a project of recording of Henry Fillmore’s most famous marches and trombone “smears.” As might be expected of Croft, he researched Fillmore’s entire life in an attempt to produce a recording as true to Fillmore’s wishes for the performance of his works as possible. As part of this research, Jim sent requests to everyone he could think of who had knowledge of Fillmore and his music. This included such people as Paul E. Bierley, who had written a biography of Fillmore’s life entitled, “Hallelujah Trombone!,” Al G. Wright, former Director of Bands at Perdue University and former band director at Miami High School (Wright had frequently featured Fillmore as a guest conductor with the Miami High Band), and most flatteringly, me (among many others).

I was able to send Jim about five typewritten pages of my recollections of the way Fillmore performed his works. These included: the bell part in the second strain of Noble Men, the “long version” of His Honor, the “tag” to Lassus Trombone, and special drum and cymbal beats and crashes in all of the marches.462

Croft clearly took an interest in the proper performance practice of marches as is evidenced by his recording of Henry Fillmore marches in 1991. Croft spoke to this practice:

I’ve always played marches and have an affinity for them. I sometimes played them as encores if I felt the program needed a lift and left them off the program, as did Sousa, just for the sake of surprise. I’ve always liked to diddle a bit with accents, changing instrumentation and borrowing some of the tricks of the business bandmasters used to individualize their concepts. Anything that causes the toe to tap and leaves you with a tune in your head can’t be all that bad.463

12.1.3 Research Leave

Dean Glidden granted Croft a Research Leave during the spring of 1991. This would be his only career sabbatical absence from his teaching activities. During this leave, Croft spent most of his time in England where he became even more interested in the British Association of Symphonic Bands and Wind Ensembles (BASBWE).464 He came to serve as a BASBWE guest clinician several different times in his career.

Activities planned for the sabbatical included conversations with critics of the British

462 William A. Clark, e-mail message to author, 4 July 2006.
463 James Croft, e-mail message to author, 5 July 2009.
464 James Croft, interview by author, Tallahassee, FL, recording 1, 13 June 2006.
band movement. This also marks a time when Croft’s relationships with Timothy Reynolds, John Bird, and John Stanley flourished.

While Croft was on leave, he made arrangements with the Swedish conductor Per Lyng, Frederick Fennell, and Keith Brion to guest conduct the Wind Orchestra and Symphonic Band in his absence. Croft recalled additional details of his leave:

I also did a tour of schools including Northwestern, The University of Michigan, The Eastman School of Music, and the Cincinnati Conservatory. My hosts were John Paynter, Bob Reynolds, Don Hunsberger, and Gene Corporon respectively. I was interested in looking over the physical layout of the institutions, the libraries, and new music. Each of my hosts were very accommodating and helpful. I picked up lots of information and insight and adapted a number of the results.

Guest conducting appearances during this time include the All Eastern Honors Band in Pittsburgh, Pennsylvania and the Melbourne (Australia) Youth Music Council Symphonic Band.

12.1.4 André Thomas

In March of 1991, Croft made a return visit to conduct an International Honors Band in March, this time in Brussels, Belgium. Croft made the trip accompanied by FSU choral conductor André J. Thomas. Thomas had arrived at FSU in the Fall of 1984 (coming from the University of Texas at Austin) in much the same manner that Croft did in that Dean Glidden created a new position for him that did not previously exist: Assistant Professor of Choral Music Education. Thomas came to admire certain qualities about Croft’s conducting:

I watched [Croft] because I always watch conductors no matter what their medium is. The thing that impressed me... was Jim Croft’s left hand. [That is] the thing that has constantly impressed me: the expressivity of the left hand and the left hand gesture. Because I so responded to that, when I was teaching undergraduate conducting, I would have him come in to my second semester undergraduate conducting and just teach left hand independence and expression. He did all kinds of exercises.

See Appendix F for detailed program information.

James Croft, interview by author, Tallahassee, FL, recording 1, 13 June 2006.

James Croft, e-mail message to author, 18 July 2007.
I [also] liked [how his] band sang and he never sacrificed beauty for loudness. [Considering that I am a choral director], sometimes there can be a tendency in some conductors when they conduct a band to simply go for its sheer power, not for an exquisite line. That, I felt, was always foremost in his [mind] – the structure of the music and the shape of the musical phrase. But the other thing that I thought was so good was that you have these instrumentalists who have always made music outside their body and so [asking them] to make music with what they have in their body gives a different kinesthetic connection. So when they pick up their instruments, that [singing] now becomes a part of that reference.\(^{468}\)

On 16 May 1991, Croft was invited to conduct the Hungarian Central Army Orchestra in Budapest, made possible by Laszlo Marosi.

### 12.2 Year Twelve (1991-92)

In the fall of 1991, Croft returned to his standard course load of Symphonic Band, Wind Orchestra, Advanced Conducting, and a music education course that served as an orientation for future music teachers. Still active on the lecture circuit, he made visits to the University of Michigan and the Wisconsin Music Educator’s Association to talk about the current state of bands and sensitizing band conductors to current issues. Premiers during this time included the American premier of David Stanhope’s *Folk Songs for Band #3* and the World premiers of Allyson Applebaum’s *Illuminations* and Frigyes Hidas’ *Florida Concerto*.\(^{469}\)

#### 12.2.1 Ensemble Adjustments

As the number of undergraduates grew, so did the need to create formal ensembles to accommodate the degree requirements of the student population. Rather than create a new band, Croft divided the existing Symphonic Band into two sections. Bentley Shellahamer talked about the reconfiguration:

Traditionally, there were a lot of non-music majors in the Marching Chiefs who used to play in the Concert Band. Jim thought that we had so many outstanding music majors at that time, they should have an opportunity to be playing in a

\(^{468}\) André J. Thomas, interview by author, Tallahassee, FL, 5 July 2006.  
\(^{469}\) Retrieved from James Croft Personnel File, The Florida State University.
concert group as well because we could only take so many in the Symphonic Band. So he proposed to me that we form two concert bands in the fall with one of them being freshman and sophomores only and the other would be juniors, seniors, and graduate students. He said that he wanted to do the younger band, because once they play their way into the Symphonic Band, they won’t have him as a conductor unless they get into the Wind Orchestra.

Spring semester, we would then re-audition the bands and place people regardless of what year they were in school. So that was the philosophy that guided our bands. We operated that way right up until his last year.

12.2.2 Patrick Dunnigan

With Croft overseeing three large ensembles, an increased amount of podium time was being shared with FSU graduate students and faculty members, including Carl Bjerregaard, Bentley Shellahamer, and Patrick Dunnigan. Dunnigan was hired by FSU in 1991 as Director of the Marching Chiefs, replacing Sheldon.

Through their twelve years of working together, Dunnigan believes he learned many lessons from Croft’s example regarding the multifaceted nature of the college band director’s job: educator, scholar and conductor. Of these, he considers Croft’s leadership in the world of music commissioning to be especially valuable. Dunnigan stated:

The most important thing that I learned from Dr. Croft, among many important things, is how critical it is for the college band director to be proactive in the creation of new music. You just can’t assume that good music is going to fall out of the sky. If you don’t offer good money to the composers that you want to write for band, you can’t expect them to just do it on their own. So in other words, you won’t have it! You have to work at creating new music in the way that world works -- with money.

Prior to coming to FSU in 1991, I was a young band director who thought that if something was "in print," then it must be good music because clearly the publishers wouldn’t waste their time publishing something that wasn’t good. And of course, that just isn’t the case at all. It takes a young band director time to learn the distinction between a Persichetti-level composer and the good, but clearly weaker composers. So when I came to FSU, I learned from Dr. Croft’s example because he is someone who has really worked hard to find the best composers to write new and exciting music for band. And the importance of working hard at that, because if you don’t work hard at that, you won’t have it.

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471 Patrick Dunnigan, interview by author, Tallahassee, FL, 05 May 2006.
Dunnigan was ultimately promoted to Director of Bands at FSU following the retirement of Croft in the spring of 2003.

12.3 Year Thirteen (1992-93)

12.3.1 Ladislav Kubik

As a part of the 1989 Festival of New Music, Croft performed Ladislav Kubik’s *Concerto for Wind and Percussion* with the FSU Wind Orchestra. A native of Prague, Kubik joined the music composition faculty at FSU in the fall of 1990. After developing a professional appreciation for Croft’s music making abilities, Kubik arranged for a guest conducting appearance with the Ensemble Barrundem, Wallenstein Gardens, Prague, CZ on 22 July 1992. By the time of the 1993 Festival of New Music, Croft premiered of Kubik’s *A Faun at Late Afternoon* and later in the fall of 1993 premiered his *Symphony for Winds and Percussion*, inspired by a painting by Salvador Dali entitled “The Discovery of America.”\(^{472}\) The interactions between Croft and Kubik continued throughout their time as colleagues at FSU.

12.3.2 England: Royal Bands and Barry Hingley

In the fall of 1992, Croft returned to England for a tour that began on 14 October when he gave a presentation on examining conductors at the Royal College of Military Music (Kneller Hall) in Twickenham, England. The following day, he conducted the Royal Regimental Band of the Coldstream Guards, Wellington Barracks, London, England. On 19 October, Croft was also asked to guest conduct the Bromley School of Music Wind Orchestra, Bromley, England.

Croft then participated in a three-day tour as a guest conductor with The Massed Bands of The Royal Air Force, Wing Commander H. Barry Hingley, Director of Music. The tour consisted of three performances that took place on October 22-24: the Poole Arts Center, located in Poole, England; Royal Albert Hall, located in London, England;

\(^{472}\) Retrieved from James Croft Personnel File, The Florida State University.
and the Conference Center, located in Harrogate, England.\textsuperscript{473} This tour was part of a special joint commission between Royal Air Force Music Services and Florida State University.\textsuperscript{474} Croft mentioned:

I met Barry Hingley when he was an assistant to the Commander of the Central Band of the Royal Air Force, Eric Banks. Banks had come to FSU as a guest conductor in November 1988 where he conducted the Symphonic Band and the Marching Chiefs in a British Tribute. When Banks retired, Hingley assumed command. As the Wing Commander of the band, he asked me to do a conducting service with his band, which consisted of a reading session with The Central Band that focused on some of my favorite American wind music.\textsuperscript{475}

The idea of the joint commission was that two works were commissioned at approximately the same time, with Croft and Hingley switching bands for each of the premier performances. The final product did not turn out this way. Croft did conduct his premier with The Massed Bands of The Royal Air Force as scheduled on 22 October 1992 when he performed Richard Harvey's \textit{Days of Glory}. However, Hingley did not conduct the premier performance of Tony Hymas' \textit{Mountain and City}, as he was originally slated to do because he did not have time to prepare the score. Instead Croft conducted the premier on 23 November 1993 and Hingley guest conducted two pieces: \textit{Celebration} by Philip Sparke and \textit{Royal Air Force March Past} by Henry Davies and George Dyson, a work that also closed The Massed Bands of The Royal Air Force tour in England.

On one of many England trips, Croft also remembered a reading session and clinic with the Grenadier Guards (\textit{circa} 1992).\textsuperscript{476}

\section*{12.3.3 Domestic Activities and Recognitions}

In addition to at least seven other domestic guest conducting opportunities, the remainder of the 1992-93 academic year was filled by fifteen local or domestic performances with FSU ensembles (including a performance at the Clinic Concert for the Southern Division MENC conference in Savannah, GA on 29 January 1993) and the

\textsuperscript{473} Retrieved from James Croft 1992 Annual Personnel Evaluation.  
\textsuperscript{474} James Croft, interview by author, Tallahassee, FL, recording 6, 3 July 2006.  
\textsuperscript{475} Ibid.  
\textsuperscript{476} James Croft, e-mail message to author, 28 December 2007.

Croft received additional professional recognition for serving on the Board of Consulting Editors for *The Quarterly* and continued service as a Contributing Editor to *The Instrumentalist*. Croft was recognized for his service as Past President for the Southern Division of CBDNA, a Past President for the National Band Association, was serving on the Board of Directors for the WASBE, was serving as President-Elect of the CBDNA, and was now the Vice-President for the Atlantic Coast Conference Band Directors Association (ACCBDA), an association that he organized. Croft mentioned, “We really needed to have an organization that would speak to issues such as band half-time presentations and basketball as well as other athletic band functions. I suggested that the organization could also contribute to issues well beyond these.”

**12.4 Year Fourteen (1993-94)**

**12.4.1 Arranged by James Croft**

Croft was looking to add to his creative output during the fall of 1993. He first decided to create a new setting of Mozart’s *Il Mio Tesoro Intanto* from the opera *Don Giovanni* for Tenor and Winds, which premiered on the same 23 November 1993 concert with Wing Commander Barry Hingley serving as guest conductor of the FSU Symphonic Band in a special joint commissioning project between Royal Air Force Music Services and Florida State University.

At this point in his career, Croft also found himself reflecting on his days of teaching at Oshkosh, Wisconsin. Jack Jarrett (the visiting composer in residence for the Oshkosh School District through the Contemporary Music Project) had written a mass called *Missa Pro Tempore Mortis* (Mass in the Time of Death) for the Oshkosh High School students. Croft decided to revisit the work, this time re-scoring it from chorus and winds to a new setting of winds and voices that came from within the ensemble.

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477 James Croft, e-mail message to author, 22 May 2010.
The work was performed on 14 October 1993, featuring FSU Mezzo-Soprano Janice Harsanyi and two FSU graduate students: Soprano Jennifer Morris and Tenor Shawn Bartels.

12.4.2 James Roberts

The 14 October concert is remembered not just for the premier of the new Jarrett setting, but also as the James Roberts Memorial Concert. Croft had known Roberts while serving on the faculty of the University of South Florida (USF) from 1972-80. He recalled:

I knew Jimmy very well. He owned Roberts' Music Company in Tampa and I knew that he had this collection of historical wind instruments that he wanted to give to the new science museum in Tampa. They didn’t want it. So he tried to give it to USF, but they too were not interested. I found out about this rejection and called his wife asking, “I don’t know if you still have the collection of instruments, but I have a home for it, if you’d be interested in it.” She then wanted to talk to her son, Randy, who had played in my USF ensemble (I knew him real well) and he thought that the idea of giving the instrument collection to FSU would be wonderful. So, we set it up here and Bentley [Shellahamer] drove on down to Tampa, brought the collection back to FSU, and then we had a big concert here featuring those instruments and the Roberts family – it was an important event – and out of that we also got a bass saxophone that we didn’t have as well as some other instruments.478

Thus, the James Roberts Memorial Concert was performed in FSU’s Ruby Diamond Auditorium and included a performance of Charles T. Griffes’ The White Peacock (1917) with John M. Laverty conducting and a performance of Rod M. Chesnutt’s A Sibilant Suite (1993), featuring Michael Wright on Sarrusophone, Michael Hackbarth on Saxella, Lois Hicks on Saxello, and Kurt Knippel on Slide Saxophone.479

478 James Croft, interview by author, Tallahassee, FL, recording 6, 3 July 2006.
479 Retrieved from concert program.
12.5 Year Fifteen (1994-95)

12.5.1 Martin Ellerby

The 13 October 1994 Wind Orchestra concert featured the American premier of Martin Ellerby’s *Concerto for Tuba and Wind Orchestra*, with Crozet Joseph Duplantier as the soloist. Ellerby talked about meeting Croft:

Jim played several of the pieces that Tim Reynish was commissioning and recommending from the U.K. for repertoire. So, I think Jim relied on Tim to feed him new works, etcetera, one of which [was] one of my early pieces *Paris Sketches* and followed it by *Dona Nobis Pacem* [which was given the American premier by Croft on October 17th, 1996]. Jim gave a quite a few first performances of my works in the USA at FSU.  

The American Premier of *Paris Sketches* took place on 16 February 1995. Ellerby was quite pleased with Croft’s interpretation of his music:

…this is one of the great enigmas to me, because he’s one of those unique people who can actually find a path to a composer’s soul without even knowing the person. It’s a rather unique thing… how someone like him, who is thousands of miles away can actually find the root to what [a composer is] trying to say quite naturally, where so many other conductors that have had experience, although they are technically very able, can’t just find a soul of a piece of music… Jim just seems to have the “knack” of finding that and it’s through a whole variety of styles – I’ve heard him conduct other pieces and assumed through my satisfaction with his readings – that the other composers (dead or alive) would have felt the same.

12.5.2 Adam Klemens

Ellerby’s American premier of *Paris Sketches* on the 16 February 1995 shared the stage with the World premier of *Windy Music*, by Adam Klemens. Klemens recalled:

I met James Croft in Prague in 1992. He conducted a concert of a wind harmony ensemble named “Barrandeum.” The concert took place in Prague on 22 July 1992 in Wallenstein garden (in Czech: Valdstejnska Zahrada). It was a wind chamber ensemble led by my father, conductor Mario Klemens, who was at that time a chief conductor of FISYO (Film Symphony Orchestra) in Prague.

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480 Martin Ellerby, telephone interview by author, 4 July 2006.
481 Ibid.
As I had shown Croft some of my earlier compositions during his stay in 1992, he became interested in my music. He then commissioned me to compose a piece for the FSU Wind Orchestra.\footnote{Adam Klemens, e-mail message to author, 21 January 2008.}

Croft talked about Klemens:

I met Adam in Prague. He was my escort and guide, so to speak. Being a very talented composer and established Czech conductor, his father played some tapes of his work for me. Although he had never written a wind piece, it was obvious from his scoring that he had a full understanding.

He wanted to come to the States so I told him that I would commission him to write a wind piece, the proceeds of which would be used to [support his travel expenses]. He stayed with [Ladislav] Kubik [while he was in Tallahassee]. The piece had some terrific moments and I’m glad we did it.\footnote{James Croft, e-mail message to author, 24 May 2010.}

\subsection*{12.5.3 President of CBDNA}

In the spring of 1995, Croft began his term as President of the CBDNA and would continue serving until the national conference at the University of Georgia in two years. He felt that the time he served as President of CBDNA was more productive than his presidency with NBA.\footnote{Ibid.} During his time as CBDNA President, he encouraged the development of the Small Schools Task Force. The Task Force on Ethics and Gender Diversity is also attributed to him. But he also wanted to continue an emphasis on mentorship for new college band directors as he had encouraged with NBA. There were a number of CBDNA programs that were well established by this time that he felt needed continuous support such as the composition contest, the conducting symposium at the University of Colorado, and the commissioning of new works for band.\footnote{James Croft, interview by author, Tallahassee, FL, recording 3, 13 June 2006.} Croft mentioned:

In some cases, you nurture more than anything else. Some people have good ideas but they don’t get rolling; a successor comes along continuing to nurture and all of the sudden it begins to move. I think I was a good nurturer. I nurtured women and minority band directors to become more involved… I also tried to move into more of an identity with MENC because I felt that the political base of MENC was so much larger. By allying ourselves and uniting with that body, it provides more “muscle.” I also encouraged CBDNA to become more involved in the arts in general, with the idea of uniting the professional units such as the theater
and dance – all of those professional organizations that have to do with the enhancement of art and culture. I thought that we (CBDNA, with its literature and the level of performing practice so high) might be something that would be enhanced by support from MENC. I did a lot of talking to people [in this regard]. I attended an arts organization conference in Washington that brought in people who were very interested in art education, but as I was soon to see it would be a ‘tough nut to crack’ for they were interested in work for their unemployed actors, dancers, and musicians. It became one of those things where they wanted to use the resources of MENC, but were not going to contribute much to it. Because their interest was not really in education… it was in their performance.  

During the 1994-95 academic year, Croft received a nomination for an FSU Undergraduate University Teaching Award, an honor that he would ultimately receive two years later. In May 1995, Croft also received the University of Oklahoma Distinguished Music Alumni Fellow award.

12.6 Year Sixteen (1995-96)

12.6.1 The Beginning of the “Great Years”

Croft referred to the years from about 1995 forward as being his “great years.” This era, in part, was marked by an enormous amount of international travel that began in May of 1995. The first stop for Croft was Australia, where he served as a guest conductor for the Queensland State Youth Wind Orchestra in Brisbane. This was followed by guest conducting appearances with the Wind Orchestra at the University of Tasmania in Launceston and appearances in Melbourne with the Grainger Wind Symphony, the Victoria State Honors Band, and the Eltham College Orchestra and Band. As a part of each of these conducting appearances, Croft gave presentations and clinics with several bands, including visits to ten school bands in Queensland and Victoria, a University of Tasmania conducting workshop, a clinic with the Australian Army and Defense Forces School of Music, three clinics with the Australian Band and

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487 James Croft and Timothy Reynish, interview by author, Ann Arbor, MI, 30 March 2007.
Orchestra Directors Association (ABODA) in Melbourne, and four clinics and workshops with the ABODA Western Australia Congress in Perth.

12.6.2 David Maslanka and the National Intercollegiate Band

Returning to the United States, Croft was invited to guest conduct the Kappa Kappa Psi band fraternity and Tau Beta Sigma band sorority National Intercollegiate Band (NIB) on 1 August 1995. This was the 75th Anniversary for Kappa Kappa Psi and the 50th for Tau Beta Sigma. This event in Orlando included the premier of David Maslanka’s *A Tuning Piece: Songs of Fall and Winter*. Maslanka recalled that he first met Croft in 1985 when the American Society of University Composers held its national conference on the FSU campus where Croft performed several movements of *A Child’s Garden of Dreams* for the conference. 488 Croft talked about the event as well:

David Maslanka was [at FSU] for the New Music Festival [on March 7th, 1985] and we played his *Child’s Garden of Dreams* and it was a hit. I told him how much we desperately needed quiet music and he thought about that a little bit [and] considered it. He was commissioned by the Kappa Kappa Psi and Tau Beta Sigma to do a piece that he knew I was going to conduct. So he did *A Tuning Piece: Songs of Fall and Winter*, and for the most part, it was quiet music. 489

Maslanka talked further about the premier of *A Tuning Piece: Songs of Fall and Winter*:

...*A Tuning Piece: Songs of Fall and Winter* was one that was to be rehearsed and presented in a two-day period at the convention. I tried very hard to write a good piece that would not be technically overwhelming. Our rehearsals were held in a tent. It was blistering hot, and the only air movement was from large and noisy fans, which we had to turn off for the sake of hearing. So we all sweated our way through the rehearsals. Jim was very clear and workmanlike in his approach to the music and the rehearsal. He was a very even-tempered and genial man, and he was able to prepare the music well, even under adverse physical conditions. I really like people who just do the work whatever the circumstances! It was clear that he was devoted to bringing a strong musical experience to the young people who had traveled from across the country to participate in the conference band. The quality of the band was very mixed, but this was something that I had expected, and it was not in any way a problem for Jim. One of my strong and happy memories is of a tenor saxophonist who wasn’t a good player but who had an important solo. He was very earnest and wanting to do the right thing. It was obvious in performance that he was a struggling player, but he had been allowed to take command of the

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488 David Maslanka, e-mail message to author, 22 July 2007.
489 James Croft, interview by author, Tallahassee, FL, recording 6, 3 July 2006.
solo as best he could, and the result was simply wonderful. I think this little episode might define Jim as a music educator. He was in the trenches helping young people to find themselves through music.\textsuperscript{490}

Croft later did a second performance of \textit{A Tuning Piece: Songs of Fall and Winter} with his FSU Symphonic Band on 12 October 1995. The remainder of the NIB performance was selected from the following pieces: \textit{Days of Glory} by Richard Harvey, \textit{Chorale No. 2} by Cesar Franck – Percy Grainger, \textit{Tuscan Serenade} by Gabriel Faure – Percy Grainger, \textit{La Procession du Rocio} by Joaquin Turina – Alfred Reed, \textit{His Excellency} by Henry Fillmore, \textit{Paris Sketches} by Martin Ellerby, and \textit{The March from 1941} by John Williams (arranged by Paul Lavender).\textsuperscript{491}

\textbf{12.6.3 Continued Travels}

In October of 1995, Croft returned to international travels, this time to the Royal Northern College of Music (RNCM) in Manchester for the 14th Annual BASBWE Conference where he delivered the Keynote Address as well as direct a pair of clinic demonstrations. In November, Laszlo Marosi invited Croft back to Budapest to serve as one of the first ever guest conductors with the Liszt Academy Wind Orchestra, established by Marosi.\textsuperscript{492}

The spring of 1996 included presentations and consulting at the Oklahoma Music Educators Association Conference in Tulsa, the CBDNA Eastern Division Conference at Rutgers, and the MENC National Conference in Kansas City. He also gave the Keynote Addresses at the CBDNA Eastern Division and Western/Northwestern Division conferences in Rutgers and Reno, respectively. Also in the spring of 1996, Croft served as the guest conductor in several domestic performances, including the Wisconsin All-State Band, the Oklahoma Intercollegiate Band, the University of Texas Wind Ensemble (ABA), and the Quad States Festival in Murray, KY.

Croft did one additional international appearance from 30-31 March, when he returned to the RNCM in Manchester to serve as an adjudicator for the Boosey &

\textsuperscript{490}David Maslanka, e-mail message to author, 22 July 2007.
\textsuperscript{491}Retrieved from program.
\textsuperscript{492}Laszlo Marosi, e-mail message to author, 12 July 2006
Hawkes Concert Band Festival. This was a non-competitive festival where bands received comments from a judging panel, which included Croft and Trevor Green.\textsuperscript{493} James Croft received over forty-five letters of commendation or appreciation between 4 March 1995 and 1 May 1996.\textsuperscript{494}

\section*{12.7 Year Seventeen (1996-97)}

\subsection*{12.7.1 Chamber Winds Tour to England}

The fall of 1997 marked additional significant international travel for Croft. With several international contacts already in place, Croft decided to bring an ensemble to England for a tour. Due to the costs involved, Croft decided to take the FSU chamber wind ensemble on the tour featuring FSU faculty member Frank Kowalsky as a clarinet soloist. Having a strong relationship in place with John Stanley, Croft contacted Stanley to help him arrange the tour while he was in England serving as an adjudicator for the for the Boosey & Hawkes Concert Band Festival in March of 1996 at the RNCM in Manchester. Stanley recalled the planning:

\begin{quote}
We visited each one [of the tour locations] so he was able to talk with each one of the venues where the ensemble was actually going to play. I set up the tour for him. The ensemble played at the South Bank at Queen Elizabeth Hall and I had helped arrange that concert as well as a little tour…but wasn't along during the performances. I can remember him saying, "You know, I'll never do this again. It was too much work because not only are you the conductor and the administrator, but you're also [the person who has to deal with everything else].” He also told me that it was really too bad that I had to go back to the United States that summer because our trip would have been much more pleasant. So, that was the last time (when I was there) when Jim brought his FSU musicians over.\textsuperscript{495}
\end{quote}

After a concert at FSU on 10 September 1996, the Florida State Winds British tour (that featured clarinetist Frank Kowalsky) took place on six consecutive days beginning on September 15th with performances at the Archbishop’s Palace in Maidstone, the Royal Marine’s School of Music in Portsmouth, City Hall in Salisbury, the Purcell

\textsuperscript{493} Retrieved from James Croft Personnel File, The Florida State University.
\textsuperscript{494} Retrieved from James Croft personnel file at The Florida State University.
\textsuperscript{495} John Stanley, telephone interview by author, 28 July 2007.
Room-Royal Festival Hall in London, the Royal Military School of Music in Twickenham, and a BASBWE conference performance in Warwick on September 20th. Finally, on September 22nd, the ensemble performed on a BBC3 radio broadcast at the Bridgewater Hall in Manchester. While he was on this trip, Croft also did two conducting clinics at Kneller Hall for the Army at the Royal Marines School of Music and made a visit to the planning committee for WASBE in Schladming, Austria where he now served on the Board of Directors.

12.7.2 A Visit from Oshkosh

After returning from abroad that fall, Croft’s Wind Orchestra presented a concert on 17 October, which included a performance of David Maslanka’s *Concerto for Marimba and Band*, featuring his former Oshkosh student Steve Raybine (originally Rehbein) on marimba. Raybine talked about the impact that Croft had on him as well as the opportunity to come and play at FSU:

Dr. Croft has been one of the most inspirational individuals I’ve had the pleasure of knowing and working with during my lifetime. I was the percussion section leader in Dr. Croft’s Concert Band in Oshkosh, Wisconsin from 1970-1972. During those formative years, Jim was the person who expected and demanded that I assume a leadership position in his band. Furthermore, and most importantly, he taught me how to be a professional musician. As my professional career unfolded as a music performer, composer and educator, I’ve often reflected on those wonderful years I spent in the Oshkosh High School Concert Band. His rare talents as a conductor and educator were his gift to me and my associates in the Concert Band. As a young musician, there was nothing I desired more than to play in the Oshkosh High School Concert Band under Dr. C’s direction. I’ve worked with many great musicians during my lifetime, but none that I admire or respect more than Dr. James Croft.496

12.7.3 CBDNA National Conference

In addition to the British tour in the fall, the second highlight of the year for Croft was as National President for the CBDNA National Conference in Athens, GA, assisted by host Dwight Satterwight, Director of Bands at the University of Georgia. The conference featured the premiere of John Harbison’s ballet *Olympic Dances* by Eugene

496 Steve Raybine, e-mail message to author, 5 May 2006.
Corporon’s University of North Texas Wind Symphony supported by the dance troop Pilobolus. The great disappointment of the event was a last minute cancellation (due to visa difficulties) by Laszlo Marosi’s Budapest Symphonic Band, made up of professional musicians from that city.⁴⁹⁷

The remainder of the 1996-97 academic year was filled with at least twelve domestic invitations that included presentations or guest conducting appearances at the Air Force Band Conducting Workshop in Omaha Air Force Base, the Iowa All-State Band, the Maryland All-State Band, and the Idaho State University Honor Band.

12.8 Year Eighteen (1997-98)

During the 1997-98 academic year, Croft continued to be in demand as a clinician, guest conductor, and speaker. He was invited to guest conduct at numerous domestic locations including a regional honors band in El Paso, the Western Michigan University Ensembles in Kalamazoo, MI, and a guest conductor at the Mid-West Clinic in Chicago;⁴⁹⁸ Timothy Paul, then the Director of Bands at Leon High School, had invited Croft to guest conduct the Leon High School Band. Paul had previously completed his masters degree at FSU under Croft and attended summer conducting workshops with him in England in the summers of 1999 and 2000. Paul was ultimately named Associate Director of Bands at the University of Oregon.

This year also featured a Wind Orchestra tour through Florida’s panhandle that culminated in a performance at the American Bandmasters Association Convention in Biloxi, MS on 5 March 1998. This performance included his transcription of Charles Widor’s Toccata from Organ Symphony No. 5. Music publisher Neil Kjos was in the audience and asked for publishing rights that evening.⁴⁹⁹

In addition to the Widor arrangement, Croft also completed an arrangement of Praise by Wilford Heaton. Additional premieres included the American premier of The Palace Rhapsody by Aulis Sallinen and on 7 April 1998 Croft conducted the premiere of

David Maslanka’s *Sea Dreams*, premiered by ten different co-commissioning ensembles around the United States on the same evening.

This year, Croft was asked to again serve as a presenter for the CBDNA Southern Division Conference in Jacksonville, Florida and the 17th Conference of BASBWE from 3-6 April at the RNCM in Manchester where he delivered two addresses. His other services at this time included serving as a Bryan Hall Learning Community Mentor, a sponsor for Kappa Kappa Psi band fraternity, a host for Disney auditions, and as the administrator for the Chiefly Brass, FSU’s basketball support band. Croft also oversaw the Tri-State Band Festival and Conducting Conference (an annual responsibility), produced the Prism concert for Tri-State, was a contributing editor to *The Instrumentalist* magazine, and he continued to add to the extensive number of graduate degree committees upon which he served throughout his career. The 1997-98 academic year also marked twenty-five years of service in the Florida Music Educators Association.

12.9 Year Nineteen (1998-99)

12.9.1 Creative Activity

On 15 October 1998, Croft invited David Stanhope to FSU to guest conduct the Symphonic Band and Wind Symphony. Stanhope’s selections included his *Concerto for Band* and his *Folksongs for Band Suite No. 1*.

In addition to his scheduled performances with the FSU ensembles (now over twenty annually), Croft’s invitations for guest appearances continued into the 1998-99 school year. International clinics and guest conducting appearances included the Canford School of Music in Wimborne, England while domestic invitations included The University of Louisville Wind Ensemble, the Utah Intercollegiate All-State Band, the New Jersey All-State Band, the Tennessee Arts Academy, the Virginia Band and Orchestra Association, and the University of Minnesota’s symposium on the Art of Wind Band Teaching, hosted by Craig Kirchhoff.

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500 Retrieved from James Croft Personnel File, The Florida State University.
Croft’s American premieres this year included Ernest Tomlinson’s *Concertino for Wind Instruments*, Derek Bourgeois’ *Diversions*, and Adam Gorb’s *Scenes from Bruegel* and *Yiddish Dances* while his World premieres included Hilton Kean Jones’ *Concerto for Bassoon & Wind Orchestra*, which featured Florida Orchestra’s principal bassoonist Mark Sforzini, Ladislav Kubik’s *Ad Vitae Fonts Aquarium*, and David Stanshope’s *End Piece.*

In March 1999, Croft attended the CBDNA conference in Minneapolis, MN. At this event he delivered a heartfelt address that recognized his love of band and offered a brief review of many people who impacted his life and career. The year ended with special recognition from FSU in April when Croft received a Professorial Excellence Program teaching award.

John Williamson’s book *Rehearsing the Band* was published this year containing interviews with several highly regarded wind conductors including Croft.

### 12.9.2 Parkinson’s

During the 1998-99 academic year, Croft started noticing physical tremors in his left hand. His physician consequently sent him to a neurologist who diagnosed him with a familial tremor. Soon thereafter, Croft was diagnosed with Parkinson’s disease. Bobby Adams recalled, “Before he retired, we had a number of long talks about how his energy was being drained out of him from the drugs that he was on due to his health problems. He wondered how long he could keep doing what he was doing at Florida State and have that medicated drain on his energy.”

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502 See Appendix H for a full transcript of the address.
504 James Croft, interview by author, Tallahassee, FL, recording 7, 3 July 2006.
505 Bobby Adams, interview by author, Ann Arbor, MI, 30 March 2007.
12.10 Year Twenty (1999-00)

12.10.1 WASBE San Luis Obispo, CA

In the summer of 1999, Croft attended the 9th International WASBE planning committee conference in San Luis Obispo, CA. At the conference, Croft presented the findings of John Baker’s dissertation. Baker was one of his doctoral student’s at FSU who had developed a core repertoire list for chamber winds, an area that interested Croft. Baker was unable to attend the conference due to a birth in his family, so Croft made the presentation for him.

12.10.2 Kennedy Center revisited

In addition to his standard schedule of honor bands and guest conducting, Croft’s Wind Orchestra (along with the FSU Chamber Choir and University Singers) performed at the Kennedy Center in Washington D.C. on 8 March 2000 for the MENC National Convention. The Kennedy Center was not new to Croft as he had performed in the Kennedy Center Terrace Theater during his fourth year at FSU, however this year’s performance was in the main Concert Hall and provided a more prestigious experience for him. Rodney Eichenberger, one of Croft’s choral colleagues at FSU, recalled the event:

We worked together in 2000 for the MENC convention in Washington D.C. when the FSU choirs and Jim’s band performed at the Kennedy Center, but André Thomas conducted the combined piece [likely *I Hear America Singing*] because he was the composer. June Hinkley, who was then President of MENC [and had done her doctoral work at FSU], had invited us to perform at the opening concert for the convention.

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506 John L. Baker, “Mixed-Wind Chamber Ensembles and Repertoire: A status study of selected institutions of higher learning” (Ph.D. diss., Florida State University, 1997).
507 James Croft, interview by author, Tallahassee, FL, recording 6, 3 July 2006.
508 André Thomas, e-mail message to author, 22 June 2009.
12.10.3 International Travel

Croft made his annual visit to England where he attended another BASBWE conference. During this visit, he presented clinics at the BASBWE conference in Manchester in addition to colleges in Wimborne and Poole. He returned to England that summer as a visiting member of the conducting faculty of the Canford School of Music in Wimborne. On this occasion, Croft invited one of his undergraduate students, Jay Juchniewicz, from FSU to join him.

In the summer of 2000, Dr. Croft asked me to participate in a conducting clinic with him in the Canford School of Music at Wimborne, England. Basically it entailed learning some score reductions for wind works such as the Holst First Suite in E-flat, Lincolnshire Posy by Grainger, the Copland Emblems, and a Mozart Octet Serenade in E-flat. He approached me with the understanding that he and Florida State would pay for my trip over there including room, board, and the flight there, and I would go over as an accompanist as well as kind of a rehearsal assistant for him. My job would be to accompany the conductors and basically try to play the score as if I was an ensemble so that they could get some practical experience.

Commenting about Croft’s contribution to the Canford School of Music, Timothy Reynish said, “He was a valued member of the Canford Wind Ensemble and Conducting course staff for several years, introducing a wonderful humanity and breadth of vision rare in the wind band world. His thoroughly sane, no frills approach to conducting had a huge influence on me.”

12.10.4 Domestic Travel

Additional state and regional invitations for Croft included clinics for FMEA in Tampa, the CBDNA Southern Division Conference in Greensboro, NC, the FBA State Festival in Lakeland, Centerville High School in Virginia, the Missouri Music Educators Association convention, and the Virginia Music Educators Association convention. His state and regional guest conducting invitations included Horns and Pipes in Orlando,

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510 Retrieved from James Croft Personnel File, The Florida State University.
512 Timothy Reynish, e-mail message to author, 20 June 2006.
the Treasure Coast Honor Band in Ft. Pierce, Alachua County Honor Band in Gainesville, and the FBA District 7 Honor Band in Clearmont.\footnote{Retrieved from James Croft Personnel File, The Florida State University.}
13. FSU: THE FINAL THREE YEARS

13.1 Year Twenty-One (2000-01)

13.1.1 Summers at FSU

During the summer semesters at FSU, Croft conducted the Summer Band. This ensemble lent itself to be a laboratory for both undergraduate and graduate conducting students, as was the case in the summer of 2000. Croft sometimes held an undergraduate conducting competition as a part of the summer events, and it was not uncommon for the concerts to be held either in FSU’s Owen F. Sellers Music Amphitheater, or at an outdoor venue off campus, such as the nearby Lake Ella. In addition to the summer band, Croft was also involved in the FSU Summer Music Camps, which included a full docket of small and large ensembles as well as individual and classroom learning opportunities for participating public school students.

13.1.2 John Bird Revisited

After the success of John Bird’s (the noted Percy Grainger Scholar) spring 1985 tour of the United States, Croft arranged for a second United States tour in the spring of 2001. However, this second tour included a daunting twenty-five institution itinerary to the following people and locations: Tom Duffy, Yale University; John Locke, University of North Carolina-Greensboro; Gary Sousa, University of Tennessee; Dwight Satterwhite, University of Georgia; James Croft, Florida State University; Bill Wiedrich, University of South Florida; Bobby Adams, Stetson University; Tom Bennett, University of Houston; Jerry Junkin, University of Texas; Mike Haithcock, Baylor University; Jack DeLaney, Southern Methodist University; Gene Corporon, University of North Texas; Bill Wakefield, University of Oklahoma; Joe Missal, Oklahoma State University; Bob Foster, University of Kansas; Frank Tracz, Kansas State University; Sarah McKoin,
University of Missouri-Kansas City; Ken Singleton, Northern Colorado University; Don McLaurin, Western Colorado State; Frank Wickes, Louisiana State University; Jim Keene, University of Illinois; Brant Karrick, University of Toledo; Russ Mikkelson, Ohio State University; Steve Peterson, Ithaca College; and John Laverty, Syracuse University.

During his stop at FSU on this tour, Bird had conversations and interactions with Croft and later described them:

We discussed Grainger a lot. Not perhaps so much in the finer technical details of his music because that to a large extent, I must admit, is lost on me because I’m not a musician – I’m a music lover... and they are different animals. But Jim was able to give me many, many insights into the music of Grainger, not only from our conversation. [When] listening to [a musician] perform, I sometimes think you can learn more from [them] (or an artist, or even a writer) by experiencing the fruits of their labor, rather than discussing things in theory. I’ve heard him give, I think it was a master class on conducting, and it was a profoundly moving experience because clearly he didn’t only talk about technical things. He talked about the emotional impact of a piece, which is just as important as the technicality of a piece. He spoke about the psychological and the emotional things that often underlie music.  

### 13.1.3 International Travel

In addition to a trip to Lucerne, Switzerland, Croft made another visit to the Canford School of Music in Wimborne, England with Timothy Reynish, which he enjoyed. Croft said:

When teaching conducting clinics, I always dealt with elements of gesture to get people to loosen up. I would also work with developing independence of hands and expressive gestures that were appropriate, such as determining which gesture has the most effect or the most force. I feel that I have always had what amounts to good upper body coordination, despite that I couldn’t dance “worth a hoot.” I also feel that I have reasonable independence between my hands, which is also important.

### 13.1.4 Domestic Travel

Additional clinics and presentations during the 2000-01 school year included visits to Vandercook College of Music, the University of Northern Colorado, Baylor

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514 John Bird, telephone interview by author, 1 July 2006.
515 James Croft, interview by author, Tallahassee, FL, recording 6, 3 July 2006.
University, North Dakota State University, and the New Jersey Music Educators Association conference while his guest conducting invitations included performances with the Mississippi State University Honor Band, the Northern Iowa University Honor Band, and the Baylor University Bands. Croft’s FSU Wind Orchestra also made an appearance at the Florida Music Educators Association General Session. By this time Croft was starting to phase himself out of graduate degree committees knowing that his retirement was imminent.

13.2 Year Twenty-Two (2001-02)

13.2.1 Cutting Back

In his penultimate year at FSU, Croft began to relax his schedule of guest conducting appearances, however he still accepted invitations from the Indiana All-State Band, the Kentucky Intercollegiate Band, the District 6 Honor Band in Jonesboro, GA, the Mars Hill College Wind Ensemble, the Brevard County Honors Band in Melbourne, Florida, and Leon and Godby High Schools in Tallahassee. The 2001-02 School year also included limited clinic engagements, but Croft did visit San Antonio and Chicago to serve as a clinician at two MUSICATE (non-competitive band) events, performed a clinic for Phi Beta Mu and the Tri-State Band Festival, and served as a conducting commentator for the FBA State Festival. Croft also published two articles in The Instrumentalist this year as well as forewords in two Percy Grainger Critical Editions, published by Carl Fisher, Inc.

13.2.2 Premiers

World premiers by Croft included Scott McAllister’s Black Dog, John Lorge’s Wind Critters, and Eric Ewazen’s Concerto for Bassoon & Winds, all of which were FSU commissioned works. His American premiers included Dance Suite by Dominic

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517 Retrieved from James Croft Personnel File, The Florida State University.
518 James Croft, telephone interview by author, recording 1, 8 August 2007.
Muldowney, *Divertimento* by Martin Ellerby, and *Concerto for Clarinet*, also by Ellerby. Croft enjoyed hosting Ellerby and his wife during the premier of *Concerto for Clarinet*. Ellerby elaborated on his visit to FSU in the fall of 2001:

My wife, clarinetist Linda Merrick, played my *Clarinet Concerto*, which Jim conducted with the University [Wind Orchestra]. I worked with the composition department for a week and got myself a bit of research and knowledge about American practices that way.\(^{519}\)

13.2.3 Prelude to Jönköping

Croft also made a point of attending the planning session in Jönköping, Sweden in 2001 for the WASBE conference to be held in 2003; he was developing plans for his final year at FSU.\(^{520}\) Paula Holcomb talked about Croft’s work at WASBE that year:

We worked together [in 2001] on the WASBE Artistic Planning Committee for the Jönköping [Sweden] conference [that would take place in 2003]. He may not have officially been on the committee, but he certainly had significant input into that conference through his wisdom and perspective of the past and vision for the future. Jim is wonderful. He kind of sits back and lets everyone have their say and then he [asks about other possibilities, often using his] wonderful sense of humor. Then he summarizes what is being said while he gets people to laugh about the things that may have lacked perspective while leading us in a new direction.\(^{521}\)

13.3 Year Twenty-Three (2002-03)

13.3.1 “Withdrawing” from the Profession

After a career of fifty-two years dedicated to music performances, music education, and the needs of the profession, Croft began decreasing his professional activity after he announced that he would retire from his position as Director of Bands at FSU at the conclusion of the 2002-03 academic school year.\(^{522}\) He recalled, “The whole year was pretty much spent celebrating. I didn’t do any committee work or dissertation work. I

\(^{519}\) Martin Ellerby, telephone interview by author, 4 July 2006.
\(^{520}\) James Croft, telephone interview by author, recording 1, 8 August 2007.
\(^{521}\) Paula Holcomb, telephone interview by author, 5 August 2007.
\(^{522}\) James Croft, telephone interview by author, recording 1, 8 August 2007.
was still working with Laszlo Marosi, who was my last Ph.D. student. He is now the Orchestra Director at the University of Central Florida. Marosi also served as a Visiting Professor and Associate Conductor of the FSU Wind Orchestra during the 2002-03 academic year.

13.3.2 Commissioning Project

Much of Croft’s last year at FSU was spent fulfilling a specific commissioning project that he wished to accomplish before his retirement. Namely, he wanted to commission a solo work for each of four woodwind instruments with wind accompaniment. The first was the *Concertino Pastorale* for solo flute and wind orchestra by Philip Wilby premiered on 16 April 2001 with Stephanie Jutt as soloist. The *Concerto for Bassoon and Wind Orchestra* by Eric Ewazen premiered on 14 April 2002 with bassoonist Jeffrey Keesecker. Keesecker enjoyed reflecting on how the commissioning process unfolded:

Jim approached me about identifying a composer he could commission to come up with a bassoon concerto with wind ensemble. It turned out he was engaging in a project to have four commissions done, one for each of the woodwinds (flute, oboe, clarinet, bassoon). It was a sort of lasting legacy and farewell for his impending retirement. His reasoning, as I understood it at the time, was two-fold: A) there wasn’t a tremendous body of work for the winds in concertos with wind ensemble, and B) he had a big pile of cash from his various activities that he wanted to put to some lasting use. Also, I think he had a fondness for the faculty here at FSU and wanted to do something artistic with and for us, and present a profound swan-song in his last hurrah at the big International Conference of the World Association of Symphonic Bands and Ensembles (WASBE) in Jönköping, Sweden. He could have, of course, just thrown a major party with the loot, but typical of the man, he wanted to do something important, extraordinarily generous, and selfless.

He stopped me one day and asked how I felt about having Eric Ewazen write it. I was floored. Ewazen is a composer most people in music have actually heard of, and a highly published and successful one at that. I hadn’t thought we were thinking in that league. I was very excited about the possibilities and hopeful for a decent outcome.

Dr. Croft put me in touch with Eric, and Eric and I talked about the kind of music I like to play and my style of playing. I sent him some recorded samples of my playing at his request and he started to work. Some months later I started receiving fragments and movements of his concerto. I’d get one movement, and he would say more was on the way. Then another, with the same comment, plus re-do’s of the movement I’d gotten. It went like that for a few weeks. Then, a finished

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523 James Croft, interview by author, Tallahassee, FL, recording 7, 3 July 2006.
product arrived. I was amazed that a commissioned composer had taken the bassoon so seriously and produced such a deep, profound work on such large scale: four movements, totaling about 25-30 minutes of playing, with a full wind ensemble including major percussion.\footnote{Jeffrey Keesecker, e-mail message to author, 6 October 2006.}

The third woodwind commission was *Black Dog* for Clarinet and Wind Orchestra by Scott McAllister premiered on 5 March 2002 in Opperman Music Hall with soloist Frank Kowalsky. McAllister had been a student at FSU from 1987-91 and was now serving on the faculty of Baylor University as Professor of Composition. When reflecting on how the commission came to be, McAllister said, “Dr. Croft came up to me in 2002 and asked if I would write a new work for Frank [Kowalsky] and the band. At the time, I was visiting FSU for a performance. Dr. Croft and Dr. Kowalsky were two of the greatest influences in my life, so writing this piece was a huge inspiration and honor.”\footnote{Scott McAllister, e-mail message to author, 20 December 2009.}

Finally, the *Divertimento for Oboe and Chamber Winds* by Jack Jarrett premiered on 4 April 2003, featuring oboist Eric Ohlsson. (Croft asked Jarrett to write the piece based on their collaborations at Oshkosh High School from 1965-67; see Chapter 6.)

Additional premieres by Croft during his final year included *Come, memory* by Donald Grantham and Mark Schultz’s *Cawein Lair* (featuring clarinetist Diane Cawein along with Croft’s last doctoral student, Laszlo Marosi, as conductor).

### 13.3.3 To Honor a Paragon

Croft’s impending retirement came as little surprise to those who were closest to him. Not only were the physical signs of Parkinson’s disease (diagnosed four years earlier) continuing to manifest themselves in increasing capacities, but the drug treatments for the disease also took a toll on Croft’s energy level. Well over a year prior to his announced retirement, Croft’s former students, friends, and colleagues were discussing possible ways in which they could honor Croft at the conclusion of his career. This discussion lead to commissioning\footnote{A thorough background on the commission can be found in John A. Darling’s article, “Interpreting Frank Ticheli’s *Symphony No. 2.*” *WASBE Journal* 12 (2005).} a work for wind band in honor of
Croft’s retirement. Frank Ticheli talked about receiving the call to compose a work for Croft:

It was John Carmichael at Western Kentucky University who first contacted me about doing the project. In addition to the summary of the preface notes to the score, I can say that I know that he was approached by some people in a way that found out from him who he would commission if he could commission anyone to write a piece. But, supposedly, it was done in a way without letting on that it might actually happen. He said, “Frank Ticheli.” I guess that’s how I was selected. Of course, I was thrilled and honored because I feel like I owe him so much because he championed me and my music at such an early time in my life when nobody was really [performing] much [of my music]. So I feel a real sense of gratitude to him and it was great to be able to do this. It all started out as a kind of a secret. But I think he figured it out in the last few months before the actual premier. He might not have know that I was involved and that it was going to be a symphony; he’s too smart to keep in the dark for too long.

13.3.4 Three Finales

There were two finale concerts on the FSU campus at Ruby Diamond Auditorium to commemorate Croft’s retirement. The first finale concert took place on 25 April 2003 and served as a tribute concert to Croft. The concert was conducted by Croft’s colleagues as a way to say thank you to him for all that he had done for music education. Included in the program were world premiers of four pieces, including *Symphonic Movements: Black Russian* by Frigyes Hidas, *Colors Aloft* by Daniel Godfrey (commissioned by the FSU chapters of Kappa Kappa Psi and Tau Beta Sigma), and *Fanfare* composed by Kimberly Archer. Archer’s history with Croft was extensive and she discussed her background with Croft as well as how the commission came to be:

I’ve known Jim Croft since I was a freshman in high school, attending music camps at FSU. I have always loved how much he loved bands and FSU. He delighted in being around the Marching Chiefs; he would absolutely light up simply to be in the room, much less conducting. I credit some of my early desire to be a band director to his example, and most of my adult taste in the professional repertoire for bands.

One of the great things about Jim Croft was how he managed to make each individual student feel special and wanted. However, I think he took a particular interest in me, starting when I was (I thought) an anonymous music camper. After a

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527 The complete dedication can be found in Appendix I.
528 Frank Ticheli, telephone interview by author, 19 June 2006.
529 The complete concert program can be found in Appendix F.
530 See Section 10.4.3 for more information.
performance of an (in retrospect) overly romantic ballad I’d composed for the summer band, he brought me into his office to talk about compositional techniques, adding, "Kimmer, that piece was a big chocolate brownie with too much syrup!" You’d better believe that comment stung, but he was right, and it’s a testament to his care for me as a student and person that he was willing to say what needed to be said. It all made a big impression.

Ten years went by, and I was a doctoral student in composition. The commission was Pat Dunnigan’s idea. He wanted something for brass & percussion only, to open the big retirement concert, preferably written by an alumnus. He said the sky was the limit for difficulty (thus, the high F in the trumpet part, among other things), but since Croft was a horn player, maybe I should lean on the horns. (Jim once quipped in a rehearsal, "You know, all instruments were originally the horn. It's god's own instrument. I bet you didn't know that even the snare drum was originally a horn, but it's true!") Pat also asked me to feature the Watch the Conductor song, which of course I knew quite well.\(^{531}\)

Archer wrote of the fanfare:

Commissioned by The Florida State University Bands in honor of Dr. James Croft’s retirement, “Watch the Conductor” Fanfare pays tribute to one of Dr. Croft’s many musical legacies. For generations, he began honor band and music camp rehearsals by singing intervals and melodic fragments in E-flat major, then challenging the ensemble to echo those note on their instruments. These fragments combined into a tune. Once the students learned the entire tune, he shared the lyrics.

Students then played and sang the tune as a round, finished off by a single triangle tap [on beat four of the final measure]. This simple warm-up and ear training exercise is one of my fondest memories of being a music camper at FSU (20 years ago!), and has been loved by young musicians all over the country. It is also quintessential “Croft”: humorous and fun, and always with an eye toward teaching music, not just “band.”\(^{532}\)

The premier of the first two movements (the third movement was not yet finished) of Ticheli’s Symphony No. 2, conducted by Donald Hunsberger, closed the tribute concert. Under the direction of Steven D. Davis, the University of Michigan (UM) Concert Band did the first performance of the full symphony on 6 February 2004 in Hill Auditorium. The official premier took place in Corbett Concert Hall at the University of Cincinnati’s College-Conservatory of Music (also by the UM Concert Band under the direction of Steven D. Davis) on 19 February 2004 at the North Central Regional Conference of CBDNA.\(^{533}\)

\(^{531}\) Kimberly K. Archer, e-mail message to author, 7 January 2010.

\(^{532}\) Ibid.

\(^{533}\) Michael Haithcock, e-mail message to author, 21 May 2010.
The second finale concert (titled “Farewell Concert”) took place on 26 April 2003 and served as Croft’s final concert conducting as Director of Bands at Florida State University. The program featured works that held special meaning to Croft, as well as the world premier of Music In War Time by David Del Tredici, the last premier that Croft conducted as Director of Bands at FSU. The concert concluded with a piece that was near and dear to Croft from his time working at the high school in Oshkosh, Wisconsin. Jack Jarrett had composed Choral Symphony during his service with the Ford Foundation’s Young Composers Project from 1965-67 at Oshkosh High School. The FSU performance included the Chamber Choir, Men’s and Women’s Glee choirs from FSU, under the direction of André Thomas, Director of Choral Activities and Professor of Choral Music Education at FSU. Thomas talked about the collaborative effort for the concert:

I guess the biggest [collaboration] that we did together was [Jack Jarrett’s In Praise of] Johnny Apple Seed that he wanted [for his retirement celebration]. He had been talking about this piece forever. This was a piece that was written for his band and the chorus that he taught at [Oshkosh] Wisconsin. I was a little nervous about that piece because that same semester and that same month, we had two people retiring: Phillip Spurgeon and Jim Croft. Both of them requested choral works for April [which concerned me]. So, I sort of split the choral forces up and Phillip got his Beethoven 9th [Symphony] and Jim got his Johnny Apple Seed.

My initial impression was [that I was] only doing this because Jim Croft wants the piece. <laughter> In the myriad of works, Johnny Apple Seed perhaps is not a work of greatness. I mean, you see the literature that is written for [chorus] or chorus and orchestra and there is a limited amount for chorus and winds. So now, I had Johnny Apple Seed and surprisingly, as I began to work on the piece, it grew on the singers… it really did… and it grew on me. It has an “earthy” folk… as befitting the text… harmonic structure as well as character and so, it grew. And I enjoyed it. I really did enjoy it and I think the performance came out pretty well too. I think he was happy with it. 

After a momentous weekend, Croft set his sites on one remaining performance to conduct with his FSU Wind Orchestra. The concert took place as a part of the Eleventh Biennial Conference of the World Association of Symphonic Bands and Ensembles on 1 July 2003 in Dag Hammarskjöld Concert Hall, Jönköping, Sweden. With the intention of bringing added meaning to the concert, Croft decided to program only works that received their premiere performances by Florida State University ensembles, including

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534 A complete program can be found in Appendix F.
the Florida State Winds, the University Wind Orchestra or the University Symphonic Band. This included works such as ‘Come memory...’ by Donald Grantham, Symphony No.2 (Movements I and II) by Frank Ticheli, Concerto For Bassoon & Winds by Eric Ewazen, Selections From The Danserye by Tielman Susato, arranged and conducted by Patrick Dunnigan, In Wartime by David Del Tredici, and Black Dog by Scott McAllister. Before the concert had concluded, Dennis Johnson presented Croft with an Honorary Life Membership in WASBE.

Timothy Reynish was at the concert and recalled, “My last time watching him work was at the WASBE Conference in Sweden, in 2003. His group was outstanding, playing a wide range of repertoire and gave one of the great wind concert experiences of my life.”

So concluded the auspicious career of James Edwin Croft.

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536 Retrieved from concert program.
537 Timothy Reynish, e-mail message to author, 20 June 2006.
14. “RETIREMENT”

14.1 Transition into Retirement

After an extensive career, Croft talked about the transition into retirement:

There was so much touching recognition and affection from the kids and from the faculty that it was a heart-warming experience in every way. I was treated so thoughtfully during my last year at FSU. Jon Piersol said that we needed to find a little place where I could be kept around to do odds and ends. So they sequestered me in a practice room made into an office on the ground floor of the Housewright Music Building and I just started reviewing my scores, books, records, CD’s, dissertations I had guided and the kind of ‘stuff’ you acquire over a long career. After giving some thought about where it would best serve the students and colleagues, the distribution began and it continues to this day.

I just love Florida State University. I think it’s like Cliff Madsen says, “This faculty not only admires each other, but they genuinely like each other.” That’s really true. I’ve had so many experiences with almost all of them – the interaction with choral faculty, just sharing the office suite with Phillip Spurgeon and his orchestral assistants and observing the faculty work over the years has just been a very rewarding experience.

My career has been beyond anything I could ever have expected. It just worked the right way and the harder I worked at it, the better it got.

There is a sense of loss. There’s no question that there is a void with the music making. But I have to recognize, too, that physically I don’t have the same capacities that I had ten to twenty years ago and that the Parkinson’s disease is taking some toll.\footnote{James Croft, e-mail message to author, 1 July 2010.}

After formally stepping away from his position as Director of Bands at Florida State University (FSU) in the spring of 2003, Croft still remained engaged in the profession for many years to come.
14.2 Activities

14.2.1 2004

On 24 January 2004, Croft conducted the Orange County Honors Band in Orlando. In February, he was inducted into the National Band Association Hall of Fame at Troy State University. He served as a guest conductor with the Tara Winds in Atlanta, GA on 26 February where he conducted *March of the Steelemen* by Charles Belsterling. On this same trip, he conducted the CBDNA Southern Division Intercollegiate Band at Emory University on 28 February. His program included *In Wartime* by David Del Tredici, *Colonial Song* by Percy Grainger, concluding with a performance of “Apollo Unleashed,” from *Symphony No. 2* by Frank Ticheli. On 25-27 March, he conducted the North Dakota All-State Band and a month later returned to Fargo to conduct Warren Olfert’s North Dakota State University Concert Band. Olfert was one of Croft’s doctoral students from Florida State University.

On 2 May 2004, he appeared as a guest conductor for the Gold Star Band’s one-hundredth anniversary Gala Concert at North Dakota State University. By the middle of May, a Lifetime Membership was bestowed upon him with the Iowa Bandmasters Association, where he delivered a key note address on 15 May in Des Moines.

By July, he returned for a fourth visit to Australia to conduct the Victoria All-State Band. The program was selected from Ray Cramer’s transcription of *Dance of the Jesters*, Adam Gorb’s *Eine Kleine Yiddische Ragmusik*, Briag Hogg’s *Llwyn Onn*, Frank Ticheli’s *Loch Lomond*, Eric Whitacre’s *October*, David Stanhope’s *Promenade*, and Brian Hogg’s *Pastorale Setting: Llwyn Onn*. The trip also included a return engagement with the Percy Grainger Wind Orchestra where his program included Andrew Boysen’s *Kirkpatrick Fanfare*, Percy Grainger’s *Colonial Song*, H. Robert Reynold’s transcription of *O Magnum Mysterium*, and *Apollo Unleashed* from Frank Ticheli’s *Symphony No. 2*.

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539 Russell Willson, Tara Winds Historian, e-mail message to author, 5 January 2010.
540 Retrieved from concert program.
541 Retrieved from concert program.
542 Retrieved from concert program.
543 Retrieved from concert program.
Back in Tallahassee, Croft assumed the conductor’s position with the Big Bend Community Orchestra in the fall of 2004 – a position he vacated in the spring of 2007, but remained as Artistic Director until the spring of 2009.

14.2.2 2005

After more than thirty years, Croft received an invitation to return to Oshkosh on 17 May 2005, where he served as the guest conductor of the Oshkosh West High School Wind Ensemble. Croft shared the stage with Band Director Terry Hathaway (an OHS alumni and also one of Croft’s private students) who conducted the first half of the program. Croft conducted the second half of the program that included *Kirkpatrick Fanfare* by Andrew Boysen, Jr., *The Heart of the Morn* by H. Owen Reed, *American Overture* by Joseph Wilcox Jenkins, *Ye Banks and Braes, O’ Bonnie Doon* by Percy Grainger, and *His Honor* by Henry Fillmore.  

During 1-4 December 2005, Croft served as a guest clinician and conductor for the twenty-fifth anniversary of the Tri-State Festival along with Eugene Corporon, Mark Spede, and Sarah McKoin. Dunnigan (now Director of Bands) created a unique honor band to mark the occasion, and invited Croft to return to campus for this special one-time event. Foregoing the usual practice of generating four talent-balanced ensembles, Croft conducted a special "James Croft Honor Band" consisting of the top auditioned students.

Also in 2005, Croft received the Iowa Bandmasters Association Honorary Lifetime Membership Award.

14.2.3 2006

On 5 January 2006, Croft served as the clinician and conductor for the Florida Intercollegiate Band at the Tampa Convention Center. On 11 February 2006, he served as the guest conductor for the University of Northern Iowa’s Northern Festival of Bands, which included forty-four participating schools. His program included William Latham’s *Three Chorale Preludes*, Brant Karrick’s *Bayou Breakdown*, and Frank Ticheli’s

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544 Retrieved from concert program.
“Apollo Unleashed” from Symphony No. 2. He also conducted a concert with the University of South Florida Wind Ensemble during their Festival of Winds (Opus 32) on 8 December 2006, the program of which included March – Praise by Heaton (trans. by Croft), Suite Francaise by Darius Milhaud, Illyrian Dances by Guy Woolfenden, and Andante and Rondo by Ernst von Dohnanyi, arr. A.A. Harding, edited by Charles A Wiley.

James Croft’s Emeritus status was officially granted by a unanimous vote of the FSU music faculty on 22 June 2006.

14.2.4 2007

On 18-20 January 2007, Croft served as featured conductor at the Wright State University (WSU) 8th Annual Tri-State Honor Band Festival Concert. He was featured as a guest conductor on two selections (Canzona by Peter Mennin and Who Puts His Trust in God Most Just by J.S. Bach (arr. Croft) with the WSU Wind Symphony followed by a full program with the 2007 Tri-State Honor Band. His program included La Procession Du Rocio by Joaquin Turina, “The Alcotts,” from piano sonata #2 by Charles Ives (trans. Richard Thurston), Bayou Breakdown by Brant Karrick, At Mornings First Light by David Gillingham, Paris Sketches by Martin Ellerby, and March-Praise by Wilfred Heaton.

In the fall of 2007, Croft visited Bobby Adams at Stetson University to help prepare for a performance of his new setting of Laudate Dominum from Vesperae Solennes de Confessore K. 339 by W.A. Mozart. The transcription by Croft includes internal singing parts, intended to be sung by the musicians of the band with an optional solo soprano. The work premiered at Stetson on 26 October, though Croft was not in attendance. Dr. Alan Raines, conductor of choral activities at Stetson University, conducted the premiere. Patrick Dunnigan arranged for Croft to rehearse and conduct his FSU Symphonic Band in a performance of the piece on 16 April 2008.

546 Bobby Adams, e-mail message to author, 15 January 2010.
547 Bobby Adams, e-mail message to author, 25 May 2010.
Later in April, he served on panels as a resident guest conductor and clinician for the New Jersey Band Conference in Newark on 26-28 April 2007. His international travel included an appearance at the Brazilian Band Conference in Tatui in 2007 where he served as a conducting clinician with three bands, a guest conductor with one band, and as a panelist on literature.\textsuperscript{548}

\textbf{14.2.5 2008}

On 13-15 March 2008, Croft was a speaker at the CBDNA North Central Division conference in Omaha. He noted particularly a meaningful recognition that also took place in 2008:

I must mention one of the most surprising and gratifying of recognitions I have ever received. In November, 2008, I was selected by the Mount Vernon High School Alumni Association as the first recipient of their Hall of Fame Award for Professional Achievement. Nothing would have pleased or surprised my parents more than this award because I was a less than illustrious Scholar!\textsuperscript{549}

\textbf{14.2.6 2009}

Returning to Oshkosh in 2009, Croft served as a guest conductor on Holsinger’s \textit{On a Hymnsong of Philip Bliss} and Chance’s \textit{Variations on a Korean Folk Song} with the Oshkosh West High School Wind Ensemble. At this event, he was the second inductee (following Fred Leist) into the Oshkosh High School Wall of Fame on 12 May. The third member selected for the Wall of Fame was Nancy Cochran, one of Croft’s former horn students.

On 23-24 January 2009, he served as a guest clinician and conductor of the NBA Wisconsin Chapter 2009 College All Star Band in Wisconsin Rapids, Wisconsin. Sharing the guest conducting duties with four other guest conductors, Croft conducted \textit{Apollo Unleashed} from Frank Ticheli’s \textit{Symphony No. 2} to close the concert. During this event he also served as the keynote speaker on several issues related to conducting through the use of analogies of several Shel Silverstein poems, something that he utilized frequently.

\textsuperscript{548} James Croft, e-mail message to author, 22 January 2010.
\textsuperscript{549} James Croft, e-mail message to author, 22 January 2010.
Croft contributed a chapter to Paula Crider’s book *The Conductor’s Legacy*, published by GIA Publications and introduced at the 2009 Mid West Music Clinic in Chicago.

14.2.7 2010

In 2010, Croft served the CBDNA as a member of the Selection Committee for ensembles performing at conferences in Columbus, GA and Oxford, MS in 2010. The National Band Association honored him at the 2009 Mid-West Clinic by announcing his selection as an Academy of Wind and Percussion Art (AWAPA) Award Recipient. The 2010 Presentation honors will take place at the general meeting of the NBA in December 2010.

On 8 July 2010, Croft served as a guest conductor with Bobby Adam’s Southern Winds. He conducted two pieces on the concert that was part of the joint Florida Bandmasters Association/American School Band Directors Association that took place at the Orlando Hilton Hotel.

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551 James Croft, e-mail message to author, 31 May 2010.

552 The Southern Winds is concert band whose membership includes Stetson University faculty, school teachers, and additional members of varying backgrounds.
15. IN CONCLUSION

15.1 Final Thoughts from Contributors

Jim Croft has had a wonderful career and has impacted the lives of literally thousands of young musicians through his guest conducting engagements and more importantly, the direct influence he has had on numerous graduate and undergraduate students. Former students directly under his leadership are performing, teaching, and conducting in professional positions around the globe, at all levels of musical experience.

He also brought to our profession the importance of consistently high performance excellence. He believed that it was not enough just to inspire musicians and composers, but to bring their collective energies and talents into a unified and focused high-level performance standard for our profession.\footnote{A list of doctoral students chaired by James Croft can be found in Appendix G.}

One of Croft’s hallmarks is his genuine, human ways of relating to musicians and students. With Dr. Croft, there was never an issue of the conductor looking down on his musicians. There is a collegiality in his rehearsals. Here is a man who is a giant in the field and he just puts you right at ease. It’s a pleasure to play under his baton. He almost has a dry sort of wit about himself. He’s able to take somebody to task very gently, while still being able to get his point across.\footnote{Ray Cramer, e-mail message to author, 16 April 2006.}

The first time I met Jim Croft, he was such a gentleman and he was so genuinely glad to meet me. The minute he shook my hand, I thought that this was the man that I think I want to study with. He was genuine. I knew that he was someone who cared about people. There was a certain comfort there that he had to offer. I felt like this was someone who really cared about my success. He was interested in my future.\footnote{Timothy Oliver, telephone interview by author, 20 June 2006.}

He is one of the first collegiate band directors that I viewed as a scholar. I viewed him as someone who was very academically focused in what he brought to his environment at the collegiate level – he had good research “chops.” He was also very global in his approach. I thought that he was very different than the stereotypical college band director – I’m not saying that critically of anybody – but everybody’s background up until the late 1970s or early 1980s had been rooted differently. Everybody had biases, opinions, and passions. But when people would sit down and talk about things, he would always seem to have a great deal of credibility in terms of his documentation for what he was talking about. You could tell that he thought in a very intellectual way about what he perceived to be
important about what we were doing. He was very in touch with the role of a college band director also being a music educator.557

He is a model for his students who then went out to be music teachers themselves. His strongest legacy is the number of students who came out from under his tutelage and have gone out to do significant things themselves. He was very committed to the wind band as performing serious literature and so I think he felt a responsibility to help build that literature by commissioning works and also by selecting the kind of pieces that represent a high musical standard.558

He is so unaffected by all of his accomplishments. He stays the same modest guy he always was.559

I don’t think Jim always was a modest man. If you had known him as a high school kid, you would have wanted him to stop talking. He was not at all focused. Early marriage was probably a good thing because Diana was a settling influence for him. Marriage became them both. They are both just full of creative energy. I think his modesty is the wisdom of age and possibly my dad [Hugh Croft] who was a very unassuming man, who’s accomplishments were not on the level of Jim’s, but within his field, he did well. Dad was never one to be boastful, just quietly proud and had a dignity of character. Jim has evolved into that. I think he was kind of a brash young man, but I also think that as he began to appreciate his own talent more and he began to see the profound effect that he could have on people as an educator, I think he found that humbling. I think that he feels that he has a gift that he treasures and has used well.560

15.2 Recommendations for Future Research

The current study focused primarily on James Croft’s contributions to the wind band profession. Also discussed was the impact that Croft had on his students through music education. However, additional research is recommended on topics that were outside the scope of the current study.

Croft established himself as a person who impacted the fields of wind band and music education. Yet, there is no documentation of his teaching and performance methodologies, other than perhaps classroom notes taken by his numerous students or notes obtained from the numerous lectures and presentations that he offered. A study that investigates his use of rehearsal time, teaching strategies, and conducting

557 Richard L. Floyd, telephone interview by author, 22 May 2006
559 Gloria Miner (husband of John Miner, Northwestern newspaper reporter who covered much of James Croft’s career at Oshkosh), interview by author, Oshkosh, WI, 10 May 2006.
560 Myra Croft Greve, telephone interview by author, 29 December 2007.
methods would provide a better understanding of how he obtained his results, as well as provide insight to others who might benefit from similar teaching strategies and gestural language. This information could be obtained, in part, through the investigation of Croft’s techniques through videos that have been taken of him while he was engaged in the profession.

The current study sought to chronicle the life and accomplishments Croft. While a sample of this information has been presented, the continued investigation of many the issues presented is warranted. It is specifically recommended that Croft’s career at The Florida State University be considered in more detail.

Finally, in gathering supporting materials for the study through interviews with and correspondence from people who interacted with Croft throughout his life, the author came to better understand the breadth of the impact that Croft had on his students and colleagues. It is recommended that a future study investigate the careers of those students who studied under Croft, with an emphasis on those who pursued careers in the fields of band and music education. The results of such a study would reveal additional ways by which Croft impacted the profession.
APPENDIX A

SELECTED PUBLICATIONS
1. Authored by James Croft


Croft, James. “What is This Thing Called Band.” The Instrumentalist, April 1988, 94.


2. Containing the topic of James Croft


APPENDIX B

SELECTED PREMIERS BY JAMES CROFT
<table>
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<th>Date</th>
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<td>Hartshorn</td>
<td>Paul W. Whear</td>
<td>OHS CB</td>
<td>Oshkosh, WI</td>
<td>OHS Auditorium</td>
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<td>W</td>
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<td>Peter Phillips</td>
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<tr>
<td>11/20/65</td>
<td>W</td>
<td>Fanfare for Triple Band</td>
<td>Jack Jarrett</td>
<td>OHS COMB</td>
<td>Oshkosh, WI</td>
<td>OHS Auditorium</td>
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<tr>
<td>11/20/65</td>
<td>W</td>
<td>Festival Fanfare</td>
<td>Jack Jarrett</td>
<td>OHS TC</td>
<td>Oshkosh, WI</td>
<td>OHS Auditorium</td>
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<td>02/04/66</td>
<td>W</td>
<td>Frolicking Frenchmen for Horn Octet</td>
<td>Jack Jarrett</td>
<td>OHS HO</td>
<td>Oshkosh, WI</td>
<td>[unknown]</td>
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<td>02/04/66</td>
<td>W</td>
<td>Warbling Woodsmen</td>
<td>Jack Jarrett</td>
<td>OHS WWC</td>
<td>Oshkosh, WI</td>
<td>[unknown]</td>
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<tr>
<td>05/04/66</td>
<td>W</td>
<td>Choral Symphony on American Poems</td>
<td>Jack Jarrett</td>
<td>OHS CB</td>
<td>Oshkosh, WI</td>
<td>OHS Auditorium</td>
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<td>08/05/66</td>
<td>W</td>
<td>Festival Overture</td>
<td>Jack Jarrett</td>
<td>OHS CB</td>
<td>Oshkosh, WI</td>
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<tr>
<td>Spring 66</td>
<td>W</td>
<td>Holiday for Horns</td>
<td>Jack Jarrett</td>
<td>OHS CB</td>
<td>Oshkosh, WI</td>
<td>[unknown]</td>
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<td>04/15/67</td>
<td>W</td>
<td>Missa Pro Tempore Mortis</td>
<td>Jack Jarrett</td>
<td>OHS CBAC</td>
<td>Detroit, MI</td>
<td>Cobo Hall</td>
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<tr>
<td>April 67</td>
<td>W</td>
<td>Mass for Choir, Band, Tenor and Soprano</td>
<td>Jack Jarrett</td>
<td>OHS CB</td>
<td>Detroit, MI</td>
<td>[N. Central MENC]</td>
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<tr>
<td>Year</td>
<td>Week</td>
<td>Title</td>
<td>Composer</td>
<td>Institute</td>
<td>Location</td>
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<td>1967</td>
<td>W</td>
<td>Serenade For Small Orchestra [For Concert Band]</td>
<td>Jack Jarrett</td>
<td>OHS CB</td>
<td>[unknown]</td>
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<td></td>
<td>arr. Jack Jarrett</td>
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<tr>
<td>02/07/68</td>
<td>W</td>
<td>Passacaglia and Fugue</td>
<td>Jack Jarrett</td>
<td>OHS CB</td>
<td>[unknown]</td>
<td>[unknown]</td>
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<td>02/07/68</td>
<td>W</td>
<td>The Honest Miller</td>
<td>Jack Jarrett</td>
<td>OHS CB</td>
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<tr>
<td>05/23/74</td>
<td>W</td>
<td>Overture on Medieval Themes</td>
<td>Theodore Hoffman</td>
<td>USF WE I</td>
<td>Tampa, FL</td>
<td>McKay Auditorium</td>
</tr>
<tr>
<td>03/26/75</td>
<td>W</td>
<td>The Mangroves and The Manatee for Jazz Quartet and Wind Ensemble</td>
<td>Hilton Jones</td>
<td>USF WE</td>
<td>New Orleans, LA</td>
<td>Fairmont Hotel Ballroom</td>
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<tr>
<td>11/01/76</td>
<td>W</td>
<td>Symphony No. 4, Scherzo</td>
<td>Anton Bruckner</td>
<td>USF WE I</td>
<td>Tampa, FL</td>
<td>University Theatre</td>
</tr>
<tr>
<td>arr. James Croft</td>
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<tr>
<td>02/12/79</td>
<td>W</td>
<td>Overture to Herculaneum</td>
<td>Anthony Cooke</td>
<td>USF WE I</td>
<td>Tampa, FL</td>
<td>University Theatre</td>
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<tr>
<td>04/17/79</td>
<td>W</td>
<td>Rhapsody for Cello</td>
<td>Noel Stevens</td>
<td>USF CW</td>
<td>Tampa, FL</td>
<td>Fine Arts Theater</td>
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<tr>
<td>12/07/79</td>
<td>W</td>
<td>The Sword of Orion</td>
<td>Anthony Cooke</td>
<td>USF WE I</td>
<td>Tampa, FL</td>
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<td>02/11/80</td>
<td>W</td>
<td>Overture II on Medieval Themes</td>
<td>Theodore Hoffman</td>
<td>USF WE I</td>
<td>Tampa, FL</td>
<td>University Theatre</td>
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<tr>
<td>c. 12/80</td>
<td>W</td>
<td>Marching Song (Op.69, No.3)</td>
<td>Sergei Prokofiev</td>
<td>USF WE I</td>
<td>Tampa, FL</td>
<td>University Theatre</td>
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<tr>
<td>c. 12/80</td>
<td>W</td>
<td>Lyric March (op.69, No.1)</td>
<td>Sergei Prokofiev</td>
<td>USF WE I</td>
<td>Tampa, FL</td>
<td>University Theatre</td>
</tr>
<tr>
<td>Date</td>
<td>Type</td>
<td>Composition</td>
<td>Composer</td>
<td>Institution</td>
<td>Location</td>
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<tr>
<td>12/19/80</td>
<td>W</td>
<td><em>When Jesus Wept</em></td>
<td>William Billings</td>
<td>PHSB</td>
<td>Chicago, IL</td>
<td>Mid-West National Band Clinic</td>
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<td></td>
<td>arr. James Croft</td>
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<tr>
<td>12/11/82</td>
<td>W</td>
<td><em>Noelverture</em></td>
<td>Mark Miller</td>
<td>FSU SB</td>
<td>Tallahassee, FL</td>
<td>OMH</td>
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<tr>
<td>Spring 82</td>
<td>W</td>
<td><em>Campus Echoes</em></td>
<td>Charles Carter</td>
<td>FSU SB</td>
<td>[Unknown], FL</td>
<td>Merritt Island</td>
</tr>
<tr>
<td>02/15/83</td>
<td>A</td>
<td><em>Concerto for Wind Orchestra</em></td>
<td>David Morgan</td>
<td>FSU SB</td>
<td>Tallahassee, FL</td>
<td>OMH</td>
</tr>
<tr>
<td>03/15/83</td>
<td>A</td>
<td><em>Epigrams from A Garden</em></td>
<td>Stephen Dodgson</td>
<td>FSU WE</td>
<td>Tallahassee, FL</td>
<td>OMH</td>
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<td></td>
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<td></td>
<td>(John West, Conductor)</td>
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<tr>
<td>02/22/84</td>
<td>W</td>
<td><em>Anemone</em></td>
<td>Harold Schiffman</td>
<td>FSU WE</td>
<td>Columbia, S.C.</td>
<td>Dreher High School</td>
</tr>
<tr>
<td>04/08/84</td>
<td>W</td>
<td><em>From the Diary of A Mad Turk</em></td>
<td>Paul Basler</td>
<td>FSU WE</td>
<td>Tallahassee, FL</td>
<td>OMH</td>
</tr>
<tr>
<td>04/08/84</td>
<td>W</td>
<td><em>Symphonic Overture</em></td>
<td>William Harbinson</td>
<td>FSU WE</td>
<td>Tallahassee, FL</td>
<td>OMH</td>
</tr>
<tr>
<td>04/18/85</td>
<td>W</td>
<td><em>Folk Songs for Band, Set II</em></td>
<td>David Stanhope</td>
<td>FSU SB</td>
<td>Tallahassee, FL</td>
<td>RDA</td>
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<td></td>
<td></td>
<td></td>
<td>(Jeffrey Shellahamer, Conductor)</td>
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<tr>
<td>10/06/85</td>
<td>A</td>
<td><em>Gending</em></td>
<td>Geoffrey Burgon</td>
<td>FSU WE</td>
<td>Tallahassee, FL</td>
<td>OMH</td>
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<tr>
<td>10/06/85</td>
<td>W</td>
<td><em>Final Water Music (IV)</em></td>
<td>Paul Basler</td>
<td>FSU WE</td>
<td>Tallahassee, FL</td>
<td>OMH</td>
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<tr>
<td>10/06/85</td>
<td>W</td>
<td><em>Sinfonia for Winds and Percussion</em></td>
<td>John Boda</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
<td>OMH</td>
</tr>
<tr>
<td>10/25/86</td>
<td>W</td>
<td><em>Lazarus</em></td>
<td>James Canter</td>
<td>FSU SB</td>
<td>Tallahassee, FL</td>
<td>RDA</td>
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<td></td>
<td></td>
<td></td>
<td>(Jay Kloecker, Conductor)</td>
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<tr>
<td>11/20/86</td>
<td>A</td>
<td><em>A Plain Man’s Hammer</em></td>
<td>Martin Dalbey</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
<td>RDA</td>
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<tr>
<td>09/29/87</td>
<td>A</td>
<td><em>Homage a Stravinsky</em></td>
<td>Ole Schmidt</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
<td>OMH</td>
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<tr>
<td>Date</td>
<td>Type</td>
<td>Title</td>
<td>Composer</td>
<td>Institution</td>
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<tr>
<td>09/29/87</td>
<td>A</td>
<td>Senza Sordino</td>
<td>Kamillo Lendvay</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
<td>OMH</td>
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<tr>
<td>10/08/87</td>
<td>A</td>
<td>Festspiel</td>
<td>Kamillo Lendvay</td>
<td>FSU SB</td>
<td>Tallahassee, FL</td>
<td>RDA</td>
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<tr>
<td>04/09/88</td>
<td>A</td>
<td>Folk Song Suite No. 2</td>
<td>Frigyes Hidas</td>
<td>FSU WE</td>
<td>Tallahassee, FL</td>
<td>OSA</td>
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<tr>
<td>04/12/88</td>
<td>A</td>
<td>Topaz</td>
<td>Colin Touchin</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
<td>Moore Auditorium</td>
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<tr>
<td>c. Dec. 88</td>
<td>W</td>
<td>Prism for Band and Brass</td>
<td>Charles Carter</td>
<td>FSU CB</td>
<td>Tallahassee, FL</td>
<td>RDA</td>
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<tr>
<td>02/07/89</td>
<td>A</td>
<td>Scenes from the Age of Chivalry</td>
<td>Janus Decsenyi</td>
<td>FSU SB</td>
<td>Tallahassee, FL</td>
<td>RDA</td>
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<tr>
<td>02/07/89</td>
<td>A</td>
<td>Concerto No. 2 for Flute and Wind Orchestra</td>
<td>Frigyes Hidas</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
<td>RDA</td>
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<td>03/03/89</td>
<td>W</td>
<td>Ceremonies for Concert Band (Concerto for Winds)</td>
<td>Ellen Taaffe Zwilich</td>
<td>FSU SB</td>
<td>[Unknown]</td>
<td>[Unknown]</td>
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<td>10/12/89</td>
<td>W</td>
<td>Concerto for Winds</td>
<td>David Stanhope</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
<td>Dowling Park, FL Advent Christian Village</td>
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<td>11/21/89</td>
<td>W</td>
<td>Concerto for Tuba and Wind Orchestra</td>
<td>William Brusick</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
<td>RDA</td>
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<td>04/10/90</td>
<td>W</td>
<td>Prelude</td>
<td>Edward Applebaum</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
<td>RDA</td>
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<td>04/10/90</td>
<td>W</td>
<td>Quiet Desperation</td>
<td>Allen Molineaux</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
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<td>10/01/91</td>
<td>A</td>
<td>Folk Songs for Band, No.3</td>
<td>David Stanhope</td>
<td>FSU SB</td>
<td>Tallahassee, FL</td>
<td>RDA</td>
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<tr>
<td>10/01/91</td>
<td>A</td>
<td>Celebration</td>
<td>Edward Gregson</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
<td>RDA</td>
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<td>Date</td>
<td>Type</td>
<td>Title</td>
<td>Composer</td>
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<td>11/19/91</td>
<td>A</td>
<td><em>American Games</em></td>
<td>Nicholas Maw</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
<td>OMH</td>
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<tr>
<td>11/19/91</td>
<td>W</td>
<td><em>Illuminations</em></td>
<td>Allyson Applebaum</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
<td>OMH</td>
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<tr>
<td>11/19/91</td>
<td>W</td>
<td><em>Florida Concerto</em></td>
<td>Frigyes Hidas</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
<td>OMH</td>
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<tr>
<td>03/18/92</td>
<td>A</td>
<td><em>The Four Seasons</em></td>
<td>Richard Rodney Bennett</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
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<tr>
<td>10/22/92</td>
<td>W</td>
<td><em>Days of Glory</em></td>
<td>Richard Harvey</td>
<td>RAFCB</td>
<td>Poole, England</td>
<td>Poole Arts Center</td>
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<td>11/05/92</td>
<td>A</td>
<td><em>Sailing with Archangels</em></td>
<td>Geoffrey Poole</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
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<td>11/05/92</td>
<td>W</td>
<td><em>Entrance: Carousing: Embarkation</em></td>
<td>Robin Holloway</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
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<td>02/16/93</td>
<td>A</td>
<td><em>Daydream</em></td>
<td>Timothy Mahr</td>
<td>FSU CTB</td>
<td>Tallahassee, FL</td>
<td>RDA</td>
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<td>03/16/93</td>
<td>JW</td>
<td><em>Triumph</em></td>
<td>Michael Tippett</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
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<td>04/15/93</td>
<td>W</td>
<td><em>Suite for Winds</em></td>
<td>Mary C. Warwick</td>
<td>FSU CW</td>
<td>Tallahassee, FL</td>
<td>OMH</td>
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<td>04/17/93</td>
<td>W</td>
<td><em>Prelude, Passacaglia &amp; Fugue</em></td>
<td>Yau Sun Wong</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
<td>RDA</td>
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<td>10/14/93</td>
<td>W</td>
<td><em>Missa Pro Tempore Mortis</em></td>
<td>Jack Jarrett arr. James Croft</td>
<td>FSU SB</td>
<td>Tallahassee, FL</td>
<td>RDA</td>
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<td>10/26/93</td>
<td>W</td>
<td><em>Symphony for Winds and Percussion</em></td>
<td>Ladislav Kubik</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
<td>OMH</td>
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<td>11/23/93</td>
<td>W</td>
<td><em>Mountain and City</em></td>
<td>Tony Hymas</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
<td>RDA</td>
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<td>Title</td>
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<tr>
<td>11/23/93</td>
<td>W</td>
<td>Il Mio Tesoro Intanto from Don Giovanni</td>
<td>Tallahassee, FL</td>
<td>RDA</td>
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<td>02/09/94</td>
<td>JW</td>
<td>Three City Blocks</td>
<td>Marietta, GA</td>
<td>Pope High School</td>
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<td>02/19/94</td>
<td>W</td>
<td>Shadow Wood</td>
<td>Tallahassee, FL</td>
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<td>(Alan Wagner, Conductor)</td>
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<td>10/13/94</td>
<td>A</td>
<td>Concerto for Tuba and Wind Orchestra</td>
<td>Tallahassee, FL</td>
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<td>02/16/95</td>
<td>A</td>
<td>Paris Sketches</td>
<td>Tallahassee, FL</td>
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<td>02/16/95</td>
<td>W</td>
<td>Windy Music</td>
<td>Tallahassee, FL</td>
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<td>08/01/95</td>
<td>W</td>
<td>A Tuning Piece: Songs of Fall and Winter</td>
<td>Orlando, FL</td>
<td>Hilton at Walt Disney World Village</td>
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<td>10/17/96</td>
<td>A</td>
<td>Dona Nobis Pacem</td>
<td>Tallahassee, FL</td>
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<td>02/13/97</td>
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<td>The Kings Go Forth</td>
<td>Tallahassee, FL</td>
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<td>02/13/98</td>
<td>W</td>
<td>Visions</td>
<td>Tallahassee, FL</td>
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<td>02/13/98</td>
<td>W</td>
<td>The Golden Age</td>
<td>Tallahassee, FL</td>
<td>OMH</td>
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<td>02/17/98</td>
<td>W</td>
<td>Toccata from Organ Symphony No. 5</td>
<td>Tallahassee, FL</td>
<td>OMH</td>
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<tr>
<td>04/07/98</td>
<td>JW</td>
<td>Sea Dreams</td>
<td>Tallahassee, FL</td>
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<td>Date</td>
<td>Type</td>
<td>Piece</td>
<td>Composer</td>
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<td>04/07/98</td>
<td>A</td>
<td>The Palace Rhapsody</td>
<td>Aulis Sallinen</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
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<tr>
<td>06/27/98</td>
<td>W</td>
<td>Praise</td>
<td>Wilford Heaton</td>
<td>FSU SCWE</td>
<td>Tallahassee, FL</td>
<td>RDA</td>
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<tr>
<td>09/27/98</td>
<td>W</td>
<td>Concerto for Bassoon and Wind Orchestra</td>
<td>Hilton Kean Jones</td>
<td>FSW</td>
<td>Tallahassee, FL</td>
<td>OMH</td>
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<tr>
<td>10/20/98</td>
<td>A</td>
<td>Concertino for Wind Instruments</td>
<td>Ernest Tomlinson</td>
<td>FSW</td>
<td>Tallahassee, FL</td>
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<td>10/20/98</td>
<td>W</td>
<td>Ad Vitae Fonts Aquarium</td>
<td>Ladislav Kubik</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
<td>OMH</td>
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<tr>
<td>11/24/98</td>
<td>A</td>
<td>Scenes from Bruegel</td>
<td>Adam Gorb</td>
<td>FSW</td>
<td>Tallahassee, FL</td>
<td>OMH</td>
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<tr>
<td>11/24/98</td>
<td>A</td>
<td>Diversions</td>
<td>Derek Bougeois</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
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<td>04/11/99</td>
<td>A</td>
<td>Yiddish Dances</td>
<td>Adam Gorb</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
<td>OMH</td>
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<tr>
<td>04/11/99</td>
<td>W</td>
<td>End Piece</td>
<td>David Stanhope</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
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<td>04/16/01</td>
<td>W</td>
<td>Concertino Pastorale</td>
<td>Philip Wilby</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
<td>OMH</td>
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<tr>
<td>09/25/01</td>
<td>A</td>
<td>Dance Suite</td>
<td>Dominic Muldowney</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
<td>OMH</td>
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<tr>
<td>11/01/01</td>
<td>A</td>
<td>Concerto for Clarinet</td>
<td>Martin Ellerby</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
<td>OMH</td>
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<tr>
<td>03/05/02</td>
<td>W</td>
<td>Black Dog</td>
<td>Scott McAllister</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
<td>OMH</td>
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<tr>
<td>04/14/02</td>
<td>W</td>
<td>Wind Critters</td>
<td>John Lorge</td>
<td>FSW</td>
<td>Tallahassee, FL</td>
<td>OMH</td>
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<tr>
<td>04/14/02</td>
<td>W</td>
<td>Concerto For Bassoon</td>
<td>Eric Ewazen</td>
<td>FSW</td>
<td>Tallahassee, FL</td>
<td>OMH</td>
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<td>04/14/02</td>
<td>A</td>
<td>Divertimento</td>
<td>Martin Ellerby</td>
<td>FSW</td>
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<td>09/29/02</td>
<td>W</td>
<td><em>Come, memory</em></td>
<td>Donald Grantham</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
<td>OMH</td>
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<tr>
<td>10/27/02</td>
<td>W</td>
<td><em>Cawein Lair</em></td>
<td>Mark Schultz</td>
<td>FSU WO</td>
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<td>(Laszlo Marosi, Conductor)</td>
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<td>04/04/03</td>
<td>W</td>
<td><em>Divertimento for Oboe and Winds</em></td>
<td>Jack Jarrett</td>
<td>FSW</td>
<td>Tallahassee, FL</td>
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<td>04/25/03</td>
<td>W</td>
<td><em>Symphonic Movements: Black Russian</em></td>
<td>Frigyes Hidas</td>
<td>FSU SB</td>
<td>Tallahassee, FL</td>
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<td>(Bentley Shellahamer, Conductor)</td>
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<td>04/25/03</td>
<td>W</td>
<td><em>Fanfare</em></td>
<td>Kimberly K. Archer</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
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<td>(Donald Hunsberger, Conductor)</td>
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<td>04/25/03</td>
<td>W</td>
<td><em>Colors Aloft</em></td>
<td>Daniel Godfrey</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
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<td>(Donald Hunsberger, Conductor)</td>
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<tr>
<td>04/25/03</td>
<td>W</td>
<td><em>Symphony No. 2 (Movements I &amp; II)</em></td>
<td>Frank Ticheli</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
<td>RDA</td>
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<td>(Donald Hunsberger, Conductor)</td>
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<tr>
<td>04/26/03</td>
<td>W</td>
<td><em>Music In War Time</em></td>
<td>David Del Tredici</td>
<td>FSU WO</td>
<td>Tallahassee, FL</td>
<td>RDA</td>
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</table>
KEY:

**Type of Premier**
- A – American
- JW – Joint World
- W – World

**Ensembles**
- FSU CB – Florida State University Combined Bands
- FSU CTB – Florida State University Concert Band
- FSU CW – Florida State University Chamber Winds
- FSU SB – Florida State University Symphonic Band
- FSU SCWE – Florida State University Summer Camp Wind Ensemble
- FSU WE – Florida State University Wind Ensemble
- FSU WO – Florida State University Wind Orchestra
- FSW – Florida State Winds
- NIB – National Intercollegiate Band
- OHS CB – Oshkosh High School Concert Band
- OHS CBAC – Oshkosh High School Concert Band and A Capella Choir
- OHS COMB – Oshkosh High School Combined Bands
- OHS HO – Oshkosh High School Horn Octet
- OHS TC – Oshkosh High School Trumpet Choir
- OHS WWC – Oshkosh High School Woodwind Choir
- PHSB – Pioneer High School Band
- RAFCB – Royal Air Force Central Band
- USF – Unknown University of South Florida Ensemble
- USF CW – USF Chamber Winds
- USF WE – University of South Florida Wind Ensemble
- USF WE I – University of South Florida Wind Ensemble I

**Venues**
- FSU – Florida State University
- MENC - Music Educators National Conference
- OHS – Oshkosh High School
- OMH – Opperman Music Hall
- OSA – Owen Sellers Amphitheater
- RDA – Ruby Diamond Auditorium
- USF – University of South Florida
APPENDIX C

SELECTED ARRANGEMENTS AND TRANSCRIPTIONS
BY JAMES CROFT
Laudate Dominum from Vesperae Solennes de Confessore K. 339
Wolfgang A. Mozart
Transcribed by James Croft
© 2007 Maestro and Fox Music
Premier: 26 October 2007
Stetson University Symphonic Band
DeLand, FL: University Auditorium

Praise
Wilford Heaton
Recast for Wind Band by James Croft
Manuscript
Premier [on or before]: 27 June 1998
Florida State University Summer Camp Wind Ensemble
Tallahassee, FL: Ruby Diamond Auditorium

Toccata from Organ Symphony No. 5
Charles Widor
Transcribed by James Croft
© 1999 Neil A. Kjos Music Company
Premier: 17 February 1998
Florida State University Wind Orchestra
Tallahassee, FL: Opperman Music Hall

Il Mio Tesoro Intanto from Don Giovanni
Wolfgang A. Mozart
Arranged by James Croft
Manuscript
Premier: 23 November 1993
Florida State University Wind Orchestra
Tallahassee, FL: Ruby Diamond Auditorium

Missa Pro Tempore Mortis
Jack Jarrett
Arranged by James Croft
Manuscript
Premier: 14 October 1993
Florida State University Symphonic Band
Tallahassee, FL: Ruby Diamond Auditorium

Lyric March (op.69, No.1)
Sergei Prokofiev
Edited and arranged for Symphonic Band by James Croft
© 1982 by E.C. Kerby Ltd., Toronto
Premier: [c. December 1980]
University of South Florida Wind Ensemble I
Tampa, FL: University Theatre
Marching Song (Op.69, No.3)  
Sergei Prokofiev  
Edited for Symphonic Band by James Croft  
© 1980 by E.C. Kerby Ltd., Toronto  
Premier: [c. December 1980]  
University of South Florida Wind Ensemble I  
Tampa, FL: University Theatre

When Jesus Wept  
William Billings  
Arranged by James Croft (1980)  
Manuscript  
Premier: 19 December 1980  
Pioneer High School Band  
Chicago, IL: Mid-West National Band Clinic

Scherzo from Symphony No. 4  
Anton Bruckner  
Arranged by James Croft  
© 1984 & 2001 by G. Shimer, Inc. (ASCAP)  
Premier: 1 November 1976  
University of South Florida Wind Ensemble I  
Tampa, Florida: University Theatre

Who Puts His Trust In God Most Just  
Johann Sebastian Bach  
Arranged for chorus and winds by James Croft  
© 1978 Shawnee Press inc.  
Premier: 10 December 1975  
Florida All-State Band  
Orlando, FL: Hilton Towers Ballroom
APPENDIX D

SELECTED RECORDINGS BY JAMES CROFT

This appendix represents a sample of recordings that were created for commercial distribution as well as recordings made for non-commercial, restricted distribution. Availability is limited. Additional concert recordings by James Croft and his collegiate ensembles are archived at the Warren D. Allen Music Library at The Florida State University.
2003 WASBE 11th Conference, Jönköping, Sweden: Florida State University Wind Orchestra, James Croft, Conductor; Patrick Dunnigan Assistant Conductor; Jeffery Keesecker, Bassoon; Frank Kowalsky, Clarinet; Eva Amsler, Flute, Mark Custom Recording Service (Clarence, NY), 4737a-MCD/4737b-MCD, CD, 1 July 2003.

Disc 1

1. *Come Memory*, Donald Grantham
2. *Symphony No. 2*, Frank Ticheli
3. *Shooting Stars*
4. *Dreams Under a New Moon*

*Concerto for Bassoon & Winds*

4. I. Andante con Moto
5. II. Allegro Vivace
6. III. Largo
7. IV. Allegro Molto
   Jeffery Keesecker, Bassoon

Disc 2

*Selections from ‘The Danserye’,* Tielman Susato / arr. Patrick Dunnigan

1. I. *La Morisque*
2. II. Bergerette
3. III. Les Quatre Branles
4. IV. Fagot
5. V. Den hoboecken dans
6. VI. Ronde & Salterelle
7. VII. Ronde & Aliud
8. VIII. Basse danse - Mon desire
9. IX. Pavane - La Battaille

*In Wartime*, David Del Tredici

10. I. Hymn
11. II. Battlemarch
12. *Black Dog*, Scott McAllister
   Frank Kowalsky, Clarinet
13. *Concertino Pastorale*, Philip Wilby
   Eva Amsler, Flute

Little Symphony, Franz Schubert / Arranged by Verne Reynolds
1. Allegro Moderato
2. Adagio
3. Allegro
4. Allegro Guisto

Dixtour in D Major, Georges Enesco
5. Dancemente movement
6. Tempo di Minuet
7. Allegremente

Suite Francaise, Guy Woolfenden
8. Pastorale
9. Valse
10. Scene of marche

Sinfonietta da Camera, Salvador Brotons
11. Allegro Spiritoso
12. Con dolcezza
13. Scherzettino
14. Sostenuto – Allegro giocoso

1. Americans We
2. The Crosley March
3. Miss Trombone
4. Miami March
5. His Excellency
6. Sally Trombone
7. King Karl King
8. March Lord Baltimore
9. Bull Trombone
10. The Klaxon
11. The Footlifter
12. Shoutin’ Liza Trombone
13. Nobel Men
14. The National City Press Club
15. Dusty Trombone
16. Lassus Trombone
17. His Honor
18. Men of Ohio

Side One:
- Symphonic Overture, Charles Carter
- Proclamation, Charles Carter
- Rhapsodic Episode, Charles Carter

Side Two:
- Capital Hill, Charles Carter
- Reflections in Lydian, Charles Carter
- Super Chiefs, Charles Carter
- Campus Echos, Charles Carter


Side One:
- The Immovable Do, Percy Grainger
- Mock Morris, Percy Grainger / arr. Joseph Kreines
- Diptych for Brass Quintet and Band, Gunther Schuller
  - Steven Hix, Trumpet
  - Carol Kidder, Trumpet
  - Paul Basler, Horn
  - David Vining, Trombone
  - William Faucett, Tuba

Side Two:
- Concertpiece No. 2, Felix Mendelssohn – H. Gee
  - Fred Ormand, Clarinet
  - William Winstead, Bassoon
- Concerto for Wind Orchestra, David Morgan
  - II. Passacaglia
  - III. Finale
The Transcriptions of Earl Slocum: The Florida State University Symphonic Band, Dr. James Croft, Director, Golden Crest (Huntington Station, NY) ATHDG-5080, 33½ rpm, 26

Side One:
- Symphony, No. 3 in C-Minor (Finale) (Organ Symphony), Camille Saint-Saëns/trans. Earl Slocum
- Enigma Variations, Edward Elgar/trans. Earl Slocum
- Meditation on a Chorale, Johannes Brahms/trans. Earl Slocum

Side Two:
- Marriage of Figaro Overture, Wolfgang W. Mozart/trans. Earl Slocum
- Good Friday Spell, Richard Wagner/trans. Earl Slocum
- Praeludium, Armas Jarnefelt/trans. Earl Slocum
- Prelude, Cesar Franck/trans. Earl Slocum

The Compositions of Alec Wilder: University of South Florida Wind Ensemble, Dr. James Croft, Director, Dr. Frederick Fennell, Guest Conductor, Dr. Brian Bowman, Euphonium Soloist, Robert Levy, Trumpet Soloist, Golden Crest (Huntington Station, NY) ATH-5070, 33½ rpm, 24-25 May 1980.

Side One:
- An Entertainment 1, Alec Wilder
  - Movement One
  - Movement Two
  - Movement Three
  - Movement Four
  - Movement Five
- Concerto for Euphonium & Wind Ensemble, Alec Wilder
  - Movement One
  - Dr. Brian Bowman, Soloist

Side Two:
- Concerto for Euphonium & Wind Ensemble (concluded)
  - Movement Two
  - Movement Three
  - Movement Four
- Concerto No. 2 for Trumpet, Flugelhorn and Wind Orchestra, Alec Wilder
  - Movement One
  - Movement Two
  - Movement Three
  - Movement Four
  - Movement Five
  - Robert Levy, Trumpet Soloist
Music for Cello and Wind Orchestra, Antony Cooke, Soloist: University of South Florida Winds, James Croft-Director, Golden Crest (Huntington Station, NY) CRS-4189, 33½ rpm, 26 May 1979.

Sides One and Two:
Concerto for Cello and Winds, Jacques Ibert
  Pastorale
  Romance
  Gigue
Rhapsody for Cello and Winds, Noel Stevens
Concertino da Camera for Cello, Winds, Piano and Percussion, Vaclav Nelhybel
Introduction and Fugue for Cello and Symphonic Winds, Wallingford Riegger

University of South Florida Winds, James Croft-Conductor: In a Concert of Unusual Compositions for Wind Instruments, Golden Crest (Huntington Station, NY) CRS-4186, 33½ rpm, 26 May 1979.

Side One:
  March #1
  March #2
  March #3
Two Marches, Opus 69, no. 2 & 3, Sergei Prokofiev / arr. James Croft
  Lyric March
  Marching Song

Side Two:
Songs of Abelard (For Mezzo Soprano & Band), Norman Dello Joio
  Mary Oderkirk, Soprano
Variations on a Theme by Glinka for Oboe & Band, Rimsky-Korsakov / arr. Greg Stienke
  Bonnie Griffiths, Soloist
Carl Orff's Carmina Burana, Oshkosh High School Symphony Orchestra, Dr. James Croft, Conductor, and A Capella Choir, Larry Klausch, Director, Custom Fidelity Records CF-7925, 33⅓ rpm, May 1971.

Sides One and Two:

O Fortuna
Fortune plango vulnera
Veris leta facies
Omnia Sól temperat
Ecce gratum
Dance
Floret silva nobilis
Chramer, gip die varwe mir
Chume, chum geselle min
Were diu werft alle min
Estuans interius
Olim lacus colueram
Ego sum abbas
In taberna quando sumus
Amor volat undique
Dies, nox et omnia
Stetit puella
Circa mea pectora
Si puer cum puellula
Veni, veni, venias
In trutina
Tempus est iocundum
Dulcissime
Ave formosissima
O Fortuna

Side 3401-A

Pageantry, Washburn
Polyphonic Suite, Carter
Night Soliloquy, Kennan
   Lynelle Linton, Flute Soloist

Side 3401-B

Harlequinade, Agay
Variants on a Mediaeval Tune, Dello Joio
   Conducted by the composer, Norman Dello Joio

Side 3402-A

My Fair Lady Excerpts, Loewe-Bennett
   Conducted by Fred Leist
Carolina Clambake, Yoder
   Conducted by the composer, Paul Yoder
Four Sketches, Bartok-Schaeffer
Trumpet Tableau, Bowles
Improvisation and March, Lewis
   Robert Lewis, Guest Trumpet Soloist

Side 3402-B

Bubbling Woodwinds, Schabke
Fervent is my Longing/Little Fugue in G-Minor, Bach-Cailliet
La Procession du Rocio, Turina-Reed
Presentation of Plaque


Side 1:

Symphony in B flat (Finale), Paul Fauchet
Two Pieces, Peter Phillips
   1960 Winner, Oshkosh Band’s Composition Contest
Divertimento For Band, Vincent Persichetti
   II. Song

Side 2:

Divertimento For Band, Vincent Persichetti
   III. Burlesque
Five Mellow Winds, David Schanke
   Robert Knopf, Frank Jungwirth, Alto Saxes
   Alvin Harrison, Carol Windle, Tenor Saxes
   Norman Luft, Clarinet
Highlights of Music for Moderns, Opus 5
APPENDIX E

SELECTED PROGRAMS CONDUCTED BY
JAMES CROFT AT THE UNIVERSITY OF SOUTH FLORIDA
FALL 1972 – SPRING 1980
1972-73

11/28/72
University Bands
James Croft, Conductor
University Theatre, 8:30 p.m.

I
A Festive Fanfare…………….Joseph Wagner
II
Divergents……………………W. Francis McBeth
English Dances……………...Malcolm Arnold
   arr. Marice Johnstone
Suite for Band, Op. 26…………Burnet Tuthill
   Prelude
   Rondo
   BAND ENSEMBLE I
III
Festmusic……………………Rudolf Meyer
   Tampa Horn Club
   Karen Shane, conductor
   INTERMISSION
IV
Tocatta Marziale………Ralph Vaughan Williams
Symphony in Three Images……Armand Russell
   Night Music
   Dawn Music
   Sun Music
Suite Francaise…………….Darius Milhaud
   Normandie
   Bretagne
   Ile de France
   Alsace-Lorraine
   Provence
   BAND ENSEMBLE I

03/13/73
University Band Ensemble
James Croft, Conductor
University Theatre, 8:30 p.m.

PROGRAM
I
Passacaglia and Fugue in C Minor……J.S. Bach
   arr. Nicholas Falcone
Symphony in B-flat……………C.M. von Weber
   arr. T.C. Brown
   First Movement
   Vance Jennings, Clarinetist
   INTERMISSION
Dunlap’s Creek…………………Gardner Read
Variations on “Jesu, Mein Freude”……………
   …Theodore Hoffman
The President’s Trio…………..Frank Bencriscutto
Symphonic Variations…………..Jack M. Jarrett
Fairest of the Fair…………….John Philip Sousa

1973-74

11/19/73
Wind Ensemble and University Band
James Croft, Conductor
Assisted by
Chamberlain High School Choir
James Copeland, Director
Plant High School Choir
John Augenblick, Director
McKay Auditorium, 8:30 p.m.

PROGRAM
March, Op. 99………………..Sergei Prokofiev
Concertante for Wind Instruments……………
   …Norman Dello Joio
Neologue………………………Jared Spears
Sinfonietta……………………….Ingolf Dahl
   Introduction and Rondo
   Pastoral Nocturne
   Dance Variations
   WIND ENSEMBLE
   INTERMISSION
Symphonie Funebre et Triomphale………………… Hector Berlioz
Edition David Whitwell

March Funebre
Oraison Funebre
Don Kneeburg, trombonist
Apotheose

COMBINED ENSEMBLES

03/14/74
Wind Ensemble
James Croft, Conductor
University Theater, 8:30 p.m.

PROGRAM
Circus Overture…………………William Schuman
Sketches on a Tudor Psalm…………..Fisher Tull
March “Ecossaise”………………..Claude Debussy
Concerto for Tuba……..Ralph Vaughan Williams
Bruce Brazinski, soloist

INTERMISSION
Old Wine in New Bottles……….…Gordon Jacob
Chamber Winds

The Solitary Dancer………………Warren Benson
Meditation from “Thais”………Jules Massenet
Scaramouch (Symphony No. 3)…………..Kenneth Snoeck

TOUR ITINERARY
03/14/74
8:30 p.m. – USF (University Theater)
03/18/74
10:00 a.m. – Orlando (Boone High School)
2:00 p.m. – Orlando (Colonial High School)
8:00 p.m. – (Edgewater High School)
03/19/74
8:30 a.m./9:30 a.m. – Merritt Island High School
8:00 p.m. – Melbourne (F.I.T. Auditorium)
03/20/74
10:00 a.m. – Vero Beach High School
1:00 p.m. – Ft. Pierce (Central High School)
University of South Florida
Wind Ensemble
James Croft, Conductor

TOUR REPERTOIRE
Circus Overture…………………William Schuman
Sketches on a Tudor Psalm…………..Fisher Tull
Second Suite in F………………..Gustav Holst
Scaramouch (Symphony No. 3)…………..Kenneth Snoeck
The Solitary Dancer………………Warren Benson
Incantation and Dance………John Barnes Chance
March “Ecossaise”………………..Claude Debussy

Old Wine in New Bottles……….…Gordon Jacob
Chamber Winds
Concerto for Tuba……..Ralph Vaughan Williams
Bruce Brazinski, soloist
Meditation from “Thais”………Jules Massenet

Flute Ensemble
Lola Flores (Paso Doble)………Terrig Tucci

INTERMISSION
Old Wine in New Bottles……….…Gordon Jacob
Chamber Winds

The Solitary Dancer………………Warren Benson
Meditation from “Thais”………Jules Massenet
Scaramouch (Symphony No. 3)…………..Kenneth Snoeck
Vivace
New Dance....................Wallingford Riegger
“Country Band” March............Charles Ives
    arr. James Sinclair
Sabre et Lance....................Herman Starke
    arr. A. Winter

12/03/74
The University Band
Howard Lerner, Conductor
University Wind Ensembles
James Croft, Conductor
University Theatre, 8:30 p.m.
PROGRAM
BRASS ENSEMBLE from
WIND ENSEMBLE II
Exaudi Deus.....................Giovanni Gabrieli
    Dean Locke
UNIVERSITY BAND
Symphonic Suite................Clifton Williams
    Intrada
    Chorale
    March
    Antiquedance
    Jubilee
Hymn for Band...................Brent Heisinger
Nobel Men.........................Henry Fillmore
CHAMBER WINDS from
WIND ENSEMBLE I
Sinfonia for Fifteen Winds......Ned Rorem
    I. Like A Motor
    II. Slow
    III. Lento Appassionato
    IV. Scherzando
UNIVERSITY BAND
Three Inventions................Pi Scheffer
March from Trilogy..............Clifton Williams

12/09/74
Wind Ensemble II
James Croft, Conductor
University Theatre, 8:30 p.m.
PROGRAM
Three Chorale Preludes.........William Latham
    1. Break Forth, O Beauteous Heavenly Light
    2. O Sacred Head Now Wounded
    3. Now Thank We All Our God
Symphony No.4, Op.165.........Alan Hovhaness
    Andante
    Allegro
    Andante Espressivo
Petite Symphonie...............Charles Gounod
    Adagio et Allegretto
    Andante Cantabile
    Scherzo
    Finale
Joyce Carrasco, Oboe; Janet McKinney, Oboe;
    Richard Heimenz, Clarinet;
William Yurillo, Clarinet; Susan Sawyer, Flute;
    Jean Clements, Bassoon;
David Harradine, Bassoon;
Penelope Britton, Horn;
Douglas Rubottom, Horn
Three Diverse Marches
March Caprice....................Frederick Delius
    John Boyd
The Circus Band.....................Charles Ives
Under the Banner of Victory.....F. Von Blon

01/28/75
Wind Ensemble I
James Croft, Conductor
Fine Arts Auditorium, 8:30 p.m.
PROGRAM
Variants on a Mediaeval Tune...........Norman Dello Joio
Scherzo Alla Marcia...Ralph Vaughan Williams
    Second Movement, Symphony No. 8
Foils.............................William Albright
Sinfonia No. 4...................Walter S. Hartley
    Allegro Deciso
    Adagio
    Vivace
    Allegro Molto
Four Preludes for Band....Robert Russell Bennett
    George
    Vincent
    Cole
    Jerome
Marche des Parachutistes Belges...Paul Leemans
    Ed. C.A. Wiley

02/17/75
Wind Ensemble II
University Band
James Croft, Conductor
Howard Lerner, Assistant Conductor
University Theater, 8:30 p.m.
PROGRAM
UNIVERSITY BAND
Salvation is Created............A. Tschneff
    arr. Bruce Housknecht
Royal Fireworks Music...........George Frederick Handel
    Edited by Harrey A. Sartorius
    1. Overture
    2. Bouree
    3. Minuet
    4. Allegro
Armenian Dances...............Alfred Reed
WIND ENSEMBLE II
Fanfare After 17th Century Dances........Donal Michalsky
When Jesus Wept...............William Schuman
Chester……………………… William Schuman
UNIVERSITY BAND
Toccata……………………… Fisher Tull
Maple Leaf Rag……………………… Scott Joplin
arr. Arthur Frackenpohl
From Tropic to Tropic…………. Russell Alexander

03/24/75
Crestwood High School Auditorium,
Crestwood, FL, 8:00 p.m.
03/25/75
B.C. Rain High School Auditorium,
Mobile, AB, 9:00 a.m.
03/26/75
Fairmont Hotel Ballroom
M.E.N.C. Convention
New Orleans, LA, 3:00 p.m.
The University Wind Ensemble
James Croft, Conductor
PROGRAM
Festival-Fanfare March………….. Roger Nixon
or
Circus Overture…………… William Schuman
Arr. Don Owen
Konzert Fur Blasorchester, Opus 41……………. Paul Hindemith
1. Konzertante Overture
2. Sechs Variationen uber das Lied
   ”Prinz Eugen, der edle Ritter”
3. Marsch
Elegy……………………….. John Barnes Chance
Concerto for Flute and Wind Orchestra………. …Henk Badings
Carl Hall, soloist
or
Recuerdo For Oboe/English Horn and Wind
Symphony…………………… Warren Benson
Joyce James Carrasco, soloist
Four Preludes…………… Robert Russell Bennett
1. George
2. Vincent
3. Cole
4. Jerome
INTERMISSION
The Mangroves and The Manatee for Jazz
Quartet and Wind Ensemble……… Hilton Jones
Art Woodbury, Saxophone;
Hilton Jones, Keyboard;
Kevin Dennis, Percussion;
David Darlington, Bass
INTERMISSION
La Procession du Rocio………….. Josquin Turina
arr. Alfred Reed
1. Trina
2. La Procession
Symphony No. 3…………………. Lawrence Weiner
Leisurely – Fast, with Energy
Slow, with Intensity
Fast, with Determination
Sword of Honor………………… Paul Neville

04/30/75
Wind Ensemble I
James Croft, Conductor
Fine Arts Auditorium, 8:30 p.m.
PROGRAM
PART I
”Music For Chamber Wind Ensemble”
Three Merry Marches, Op.44……… Ernst Krenek
Suite from “Little Threepenny Music”…………… …Kurt Weill
1. Overture
2. The Moritat of Mack the Knife
3. The Instead-of Song
4. The Ballad of the Easy Life
5. Polly’s Song
5a. Tango Ballad
6. Cannon Song
7. Threepenny Finale
The Mangroves and The Manatee for Jazz
Quartet and Wind Ensemble……… Hilton Jones
Art Woodbury, Saxophone;
Hilton Jones, Keyboard;
Kevin Dennis, Percussion;
David Darlington, Bass
INTERMISSION
PART II
”Music for Symphonic Wind Ensemble”
La Procession du Rocio………… Josquin Turina
arr. Alfred Reed
1. Trina
2. La Procession
Symphony No. 3…………………. Lawrence Weiner
Leisurely – Fast, with Energy
Slow, with Intensity
Fast, with Determination
Sword of Honor………………… Paul Neville

10/28/75
The University Wind Ensembles
James Croft, Conductor
Fine Arts Auditorium, 8:30 p.m.
PROGRAM
WIND ENSEMBLE II
I
My Jesus, O What Anguish………… Alfred Reed
To Be Fed By Ravens…………….. W. Francis McBeth
II
Divertimento For Band……….. Vincent Persichetti
1. Prologue
2. Song
3. Dance
4. Burlesque
5. Soliloquy
6. March
Tournament Galop………. Louis Moreau Gottschalk
arr. John K. Butler
Irene Chatham, Conductor
INTERMISSION
WIND ENSEMBLE I

III
Partita, Opus 79…………….Franz Krommer
Bonnie Griffiths, Oboe; Dana Burt, Oboe;
David Harridine, Bassoon;
Becky Miller, Bassoon;
Laura Jacobsen, Clarinet;
Stacy Weage, Clarinet; Penelope Britton, Horn;
Doug Rubottom, Horn;
Tim Spears, Contra Bass
Variations on “Mein Junges Leben Hat Ein End”
arr. Ramon Ricker

IV
William Byrd Suite………………Gordon Jacob
#1 The Earle of Oxford’s Marche
#3 Jhon come Kisse me now
#5 Wolsey’s Wilde
#6 The Bells
“The Alcotts” from Concord Sonata……………
…Charles Ives
arr. Richard Thurston

Al Fresco……………………..Karel Husa
Rag Time Dance…………………Scott Joplin
arr. Jonathon Elkus

12/08/75
The University Wind Ensembles
In Holiday Concert
James Croft, Conductor
Irene Chatham, Graduate Assistant
University Theatre, 8:30 p.m.
PROGRAM
WIND ENSEMBLE II
George Washington Bridge…..William Schuman
Five Miniatures………………..Joaquin Turina
1. Dawn
2. The Sleeping Village
3. Promenade
4. The Approaching Soldiers
5. Fiesta
Fantasy on a Bell Carol………….Edward Madden
WIND ENSEMBLE I
Children’s March “Over the Hills and Far Away”………………….Percy Grainger
Revised by Frank Erickson
La Boutique Fantasque (The Fantastic Toy Shop)
Rossini-Respighi
arr. Erik Leidzen
Rocky Point Holiday……………….Ron Nelson
INTERMISSION
COMBINED ENSEMBLES
Wer Gott Vertraut, Hat Wohl Gebaut…J.S. Bach
arr. James Croft
Russian Christmas Music……………Alfred Reed
A Christmas Medley………………arr. Sammy Nestico
Silent Night Joy to the World

Westminster Carol Deck the Halls
Away in a Manger The Wassail Song
Jingle Bells

02/22/76
The University Symphonic Band
James Croft, Conductor
Irene Chatham, Graduate Assistant
University Theatre, 8:30 p.m.
PROGRAM
Slow March from “Scipio”………...G.F. Handel
arr. Eric Leidzen
Symphony in B Flat………………Paul Hindemith
I. Monderately Fast
II. Andante Grazioso
III. Fugue
Concert Piece for Winds and Percussion…………
……………………..Robert Pearson
El Vito…………………………….Manuel Infante
arr. Marcel Frank
The Southerner………………Russell Alexander
Aegean Festival……………………Andreas Makris
Irene Chatham, Conductor

1976 Spring Tour
USF Wind Ensemble I
03/22/76
10:00 a.m. – Oak Ridge High School
Keith Ledford, Host
8:00 p.m. – High School Auditorium,
Winter Park
Edgar (Jack) Williams, Host
03/23/76
10:00 a.m. – Brevard Community College,
Cocoa
Marian Scott, Host
8:00 p.m. – John I. Leonard High School,
Lake Worth
Jerome Curry, [Host]
[03/24/76]
8:00 p.m. – First Methodist Church,
Lehigh Acres
Robert Clark, Host
03/25/76
10:00 a.m. – High School Auditorium, Venice
Frank Manciani, Host
8:15 p.m. – Van Wezel Performing Arts Hall,
Sarasota
Dr. Curtis W. Haug, Managing Director
REPERTOIRE
*Air Varie, “The Carnival of Venice”………..
……………………..D.W. Reeves
featuring 12 virtuosi soloists!
*The Alcotts from “Concord Sonata”……………
………………………Charles Ives
Richard Thurston
Broadway Show-Stoppers………arr. Warren Barker
Concertino, Op. 21 B for Marimba...Paul Creston
John Bannon Soloist
Conquest....................Robert Carson
Robert Carson, Soloist
*Forever Free – A Lincoln Chronicle...........
...Ulysses Kay
Four Cornish Dances.........Malcolm Arnold
Thad Marciniak
Lincolnshire Posy..........Percy A. Grainger
1. Dublin Bay
2. Horkstow Grange
3. Rufford Park Poachers
4. The Brisk Young Sailor
5. Lord Melbourne
6. The Lost Lady Found
Nocturne, Op. 9, No. 2........Alexander Scriabin
Alfred Reed
March No. 1 (Duke of Orleans)......Giacomo Rossini
Douglas Townsend
Nocturne for Harp and Wind Ensemble......Clare Grundman
Becky Hartwig, Soloist
*Olympia Hippodrome.........Russell Alexander
Reflections On Paris..............Fisher Tull
Rolling Thunder..................Henry Fillmore
Satiric Dances...............Norman Dello Joio
Scenes..........................Verne Reynolds
*Yankee Doodle...............Morton Gould
Philip Lang

The program will be selected from the above repertoire. Those selections marked with an asterisk (*) have particular bicentennial significance.

04/26/76
Wind Ensemble I
Fine Arts Auditorium, 8:30 p.m.
[James Croft, Conductor]
PROGRAM
Part I
Komm Susser Tod......................J.S. Bach
arr. Erick Leidzen
Fanfare and Allegro..........Clifton Williams
In Memorium - James Clifton Williams
(1924-1976)
Part II
Concert March, Opus 13........Paul Turok
Cameos..............................Noel Stevens
I. Allegro – Alto Saxophone, John West
II. Andante Espressivo –
   English Horn, Mark Pisczek
III. Andante – Trombone, Walter Shaffner
IV. Allegretto –
   Trumpet, Christopher Aycrigg
Irene Chatham, Conductor
INTERMISSION
Part III
An Outdoor Overture..........Aaron Copland
A Lincoln Portrait.........Aaron Copland
Arr. Walter Beeler
Paul Massie, Narrator
Emblems...............................Aaron Copland
06/07/76
University Theatre, 8:30 p.m.
Wind Ensemble
James Croft, Conductor
Brass Choir
Donald Kneeburg, Conductor
PROGRAM
Symphony No. 9 (First Movement)...........
...Dmitri Shostakovich
arr. William Schaeffer
Serenade, Opus 44........Antonin Dvorak
I. Moderato quasi Marcia
II. Minuetto
III. Andante con moto
IV. Allegro molto
Janet McKinney, Oboe; Bonnie Griffiths, Oboe;
Stacy Weage, Clarinet; Gayle Sommers, Clarinet;
Kevin Connely, Bassoon; David Harradine,
Bassoon; Carolyn Chappell, Contrabassoon;
Bruce Martin, Horn; Douglas Rubottom, Horn;
William Boyd, Horn; Laura McKey, Cello;
Michael Talbert, Contra Bass
Concerto for Piano and Wind Instruments.......
...Igor Stravinsky
Averill Summer, Pianist
I. Largo-Allegro
II. Largo
III. Allegro
INTERMISSION
Symphony for Brass and Percussion........
...Gunther Schuller
Donald Kneeburg, Conductor
I. Andante
II. Vivace
III. Lento Dolorosa
IV. Introduction-Allegro
Passacaglia and Fugue in C Minor.......J.S. Bach
arr. Donald Hunsberger
Blue Lake.........................John Barnes Chance

1976-77

11/01/76
Wind Ensemble II
Don Kneeburg, Conductor
Wind Ensemble I
James Croft, Conductor
University Theatre, 8:30 p.m.
PROGRAM
WIND ENSEMBLE II
Classic Overture......................F.J. Gossec

217
Suite Francaise..........................Darius Milhaud
  1. Normandie
  2. Bretagne
  3. Ile de France
  4. Alsace – Lorraine
  5. Provence

INTERMISSION

WIND ENSEMBLE I

Hill Song, No. 2.......................Percy Grainger
March from “Symphonic Metamorphosis”...........
  ...Paul Hindemith
  arr. Keith Wilson

Symphony for Wind and Percussion..............
  ...Thomas Beversdorf

  Allegro ma non troppo e Marziale
  Andante
  Rondo – Allegro ma non troppo
  Allegro con moto

Symphony No. 4......................Anton Bruckner
  arr. James Croft

Scherzo
  First Performance

Marches Blue and Grey.................Floyd Werle

04/28/77
Astronaut High School, Titusville
  Ken Nixee, Host
Terry Parker High School, Jacksonville
  Joseph Lippo, Host

04/29/77
Griffen High School, Griffen, GA
Richard Turner, Host

04/30/77
Music Educators National Conference
  Atlanta, GA
  Wind Ensemble I
  James Croft, Conductor

REPERTOIRE

Broadway Curtain Time...........arr. John Krance
*Concerto for Cello and Winds......Jacques Ibert
  Antony Cooke, cellist

Colonial Song.....................Percy A. Grainger
  Centennial Fanfare – March........Roger Nixon
  “Danzon” from Fancy Free........Leonard Bernstein
  John Krance

Cuernavaca........................Joseph Wilcox Jenkins

**“Geschwindmarsch” from Symphonia Serena...
  ...Paul Hindemith
  James Croft

March Ecossaise.....................Claude Debussy
  Wm. Schaeffer

*Overture to “Masquerade”.........Carl Neison
  John Boyd

*Morpheus...........................Jerzy Sapieyevski

*Sinfonietta for Winds and Percussion...........
  ...Oscar Morawetz

The Strenuous Episodes..........Arm Khachaturian

Donald Hunsberger

Yankee Doodle.......................D.W. Reeves
  Keith Brion

The Program will be selected from the above repertoire. Those selections marked with an asterisk will be performed at the 1977 Southern Division meeting of the Music Educators National Conference in Atlanta, GA.

Symphonic wind ensemble transcription of Paul Hindemith’s “Geschwindmarsch” by arrangement with Belwin-Mills Publishing Corp. sole U.S. agent B. Schott’s Sohne, Mainz, publisher and copyright owner.

05/29/77
The USF Silver Cornet Band
  Presents a
  Nostalgia Concert
  Tampa Theatre, 3:00 p.m.

PROGRAM

Star Spangled Banner
Light Cavalry Overture...............von Suppe
Ballet Egyptian........................Luigini
Carnival of Venice....................Arban

Brad Turner, Soloist

Colossus of Columbia................Alexander
The Last Spring.....................Grieg
National Emblem....................Bagley
The Strenuous Life...................Joplin
Irish Washerwoman...........Anderson

INTERMISSION

El Capitan............................Sousa
Die Fledermaus Overture.............J. Strauss
  Charles Minelli, Guest Conductor
American Patrol.....................Meecham
Three Trumpeters....................Agostini
  Mike Payton, Carol Allen, Chris Aycrigg
Lassus Trombone.....................Fillmore
Twentianna..........................Ades
Americans We.........................Fillmore

Sing-A-Long

Sidewalks of New York
The Band Played On
You Are My Sunshine
Let Me Call You Sweetheart

America The Beautiful...............Dragon

[Spring 1977]

Wind Ensemble II
  Don Kneeburg, Conductor

and

Wind Ensemble I
  James Croft, Conductor
  University Theatre, 3:00 p.m.

PROGRAM

WIND ENSEMBLE II

Canzonara........................Peter Mennin

Suite Of Old American Dances.............
Robert Russell Bennett
Cake Walk
Schottische
Western One-Step
Wallflower Waltz
Rag
The Leaves Are Failing..............Warren Benson
Chorale and Alleluia..............Howard Hanson
INTERMISSION
WIND ENSEMBLE I
Colonial Song......................Percy Grainger
Morpheus...........................Jerzy Sapieyeusky
Concert for Cello and Winds......Jacques Ibert
Anthony Cooke, Cellist
Sinfonietta for Winds and Percussion............Oskar Morawetz
Allegro Moderato
Elegy
Allegro non troppo
The Strenuous Life..................Scott Joplin
arr. Alfred Reed

03/13/78
Wind Ensemble I
Directed by Dr. James Croft
University Band
Directed by William Thomas
University Theatre, 8:00 p.m.
PROGRAM
UNIVERSITY BAND
Serenade For Band.............Vincent Persichetti
Pastorale
Humoresque
Nocturne
Intermezzo
Capriccio
Tigerland Band March............G.A. Krumbholz
Directed by composer
Introduction, Theme and Variations...........
...Gioacchino Rossini
Clarinet Soloist: Dr. Bienvenido Yangco
Concertante........................Norman Dello Joio
WIND ENSEMBLE I
Thus Do You Fare My Jesus............J.S. Bach
arr. Alfred Reed
Dances: Sacred and Profane..........William Hill
Fiesta Del Pacifico....................Roger Nixon
Army of the Nile......................Kenneth H. Alford
*Othello.............................Alfred Reed
Italian Polka........................Sergei Rachmaninoff
arr. Eric Leidzen

03/20/78
Cocoa High School
Melbourne High School

03/21/78
Vero Beach High School
J.I. Leonard High School

03/22/78
Southwest Miami High School
American Society of University Composers
University of Miami
03/23/78
Naples High School
TOUR REPERTOIRE
Army of the Nile....................Kenneth J. Alford
*Atavism.............................Greg Steinke
Soloists-Greg Steinke, Oboe
Alan Hopper, Bassoon
Concerto in D for Trumpet........Gasparo Torelli
James Croft
Dances: Sacred and Profane........William Hill
Die Wacht Am Rhine..................Franz Von Blon
Fiddler on the Roof....................Jerry Block
Michael Buckley
Fiesta Del Pacifico....................Roger Nixon
Huldigungsmarsch....................Richard Wagner
Wm. Schaefer
Italian Polka........................Serge Rachmaninoff
Eric Leidzen
Masquerade..........................Vincent Persichetti
Moorside March.....................Gustav Holst
Gordon Jacob
Octet................................Igor Stravinsky
*Othello.............................Alfred Reed
Serenade, K.388.....................W.A. Mozart
*Shuffle Chaconne....................Gordon Goodwin
Thus Do You Fare, My Jesus............Alfred Reed
Tryptichon..........................Dushan Boza Vojnovich
Western Overture...................Anthony Cooke

*Performed at American Society of University Composers Conference

05/07/78
Silver Cornet Band
James Croft, Conductor
Tampa Theatre
PROGRAM
Star Spangled Banner..................Key
La Gazza Ladra.........................Rossini
Preludium.............................Jarnefeldt
Sounds from The Hudson...............Clarke
Brad Turner, Cornetist
Sentry Boy.............................Cacavas
Maple Leaf Rag.......................Joplin
An Irish Rhapsody.....................Grundman
Pas Redouble..........................Saint-Saëns
INTERMISSION
Purple Carnival......................Alford
Fandango..............................Perkins
Introduction, Theme and Variations.....Rossini

Spring Tour 1978
Dr. Bennie Yangco, Clarinetist
Rag and Galop…………………………..… Reed
Rogers and Hart……………………… ….arr. Reed
Two Pair of Slippers…………………… ....Putnam
Glen Howard, Bill Thomas, Roger Hostetler,
Ron Vogelsong – Trombonists
Patriotic Sing-A-Long……………… ..arr. Ployhar
Americans We…………………………….Fillmore

1978-79

02/05/79
University Band and Chamber Winds
James Croft, Conductor
Eddie Smith, Graduate Assistant
Auditorium Theatre, 8:00 p.m.
PROGRAM
CHAMBER WINDS
March (1826)………… ...…Carl Maria Von Weber
Octet-Partita, Opus 57……….….Franz Krommer
Allegro Vivace
Octet, Opus 156………………..Franz Lachner
Allegro Moderato
Serenade No. 1………… ..…....Vincent Persichetti
Prelude
Episode
Song
Interlude
Dance
INTERMISSION
UNIVERSITY BAND
Vanity Fair.........................Percy Fletcher
Carnival March.....................Ivar Lunde
Theme and Fantasia.............Arman Russell
Eddie Smith, Conductor
The Blue Stars.....................Jay Krumholz
Jay Krumholz, Conductor
Armenian Dances (Part II).........Alfred Reed
1. Hov Arek (The Peasant’s Plea)
2. Khoomer (Wedding Dance)
3. Lorva Horoval (Songs from Lori)

02/12/79
Wind Ensemble II
Don Kneeburg, Conductor
Wind Ensemble I
James Croft, Conductor
Auditorium Theatre, 8:00 p.m.
PROGRAM
WIND ENSEMBLE II
Eine Kleine Trauermusic.........Franz Schubert
Royal Fireworks Music.........G.F. Handel
H. Harty-W.J.Duthoit
Overture
Alla Siciliana
Bourree
Menuetto
Symphony in B-flat...............Paul Fauchet

INTERMISSION
WIND ENSEMBLE I
Overture to Herculaneum.......Anthony Cooke
(First Performance)
Songs of Abelard.............Norman Dello Joio
Mary Oderkirk, Mezzo-soprano
Introduction
The Tryst
Praise and Profanation
The Parting
Variations on a Theme by Glinka.............
...Nicolai Rimsky-Korsakov
Edited by Greg Steinke
Bonnie Griffiths, Oboe
Concerto for Percussion and Wind Orchestra.....
...Toshiro Mayuzumi
Two Marches, Opus 69.............Sergei Prokofiev
Edited by James Croft

03/06/79
Ensemble Tour Series
Wind Ensemble I
James Croft, Conductor
Lake Sumter Community College
Leesburg, FL
PROGRAM
La Belle Helene...............Jacques Offenbach
...arr. Lawrence Odom
Ballo Del Granduca...............Jan Sweelinck
Adapted for Wind Orchestra by Michael Walters
Symphony No. 2...............Robert Jager
Shogyo-Mujo
Sho-Muga
Nehan-Jakujo
They Are There...............Charles Ives
...arr. James Sinclair
INTERMISSION
March No. 2 (Pas Redouble)............... 
...Gioachino Rossini
Edited by Douglas Townsend
Songs of Abelard.............Norman Dello Joio
Introduction
The Tryst
Praise and Profanation
The Parting
Mary Oderkirk, Soprano
Concerto for Percussion and Wind Orchestra.....
...Toshiro Mayuzumi
Folk Dances...............Dmitri Shostakovich
...Edited by James Croft
03/13/79
Silver Cornet Series
The Silver Cornet Band
James Croft, Conductor
St. Joseph’s Hospital Benefit Concert
Egypt Temple Shrine
PROGRAM
MEMORIES OF PARK MELODIES PAST
National Emblem...........................................Bogley
Light Cavalry Overture...............................Von Suppe
Sounds from the Hudson..............................Clarke
Brad Turner, Cornet Soloist
Last Spring.................................................Grieg
Irish Washerwoman.................................Anderson
Fantasia & Rondo........................................Von Weber
Twentiana.................................................Ades
Sing Along...............................................Ployhar
The Klaxon...............................................Fillmore

04/04/79
Music in the Gallery
USF Chamber Winds
James Croft, Conductor
Melvin Gallery
Florida Southern College, 7:00 p.m.
PROGRAM
Octet-Partita, Op. 57.................................Frank Krommer
(1790)
Allegro Vivace
Sinfonia....................................................Gaetano Donizetti
(1817)
Divertissement..........................................A. Perilhou
(1906)
Conte
Musette
Bouree
Old Wine in New Bottles.........................Gordon Jacob
(1960)
Wraggle Taggle Gipsies
Three Ravens
Begone, Dull Care

04/17/79
Antony Cooke, Cello
And the
Chamber Winds
James Croft, Conductor
Fine Arts Theater
PROGRAM
Introduction and Fugue, Opus 74...................Wallingford Riegger
Rhapsody for Cello and Winds........Noel Stevens
Premier Performance
Concerto for Cello and Winds.......Jacques Ibert
Pastorale
Romance
Gigue
Concertino da Camera..................Vaclav Nelhybel

05/14/79
Wind Ensemble I
James Croft, Conductor
Featuring
John Smith, Guest Artist
Faculty Soloist
Tampa Theatre, 8:00 p.m.
PROGRAM
Three Marches for The Marriage of The Duke of Orleans, No. 1........................G. Rossini
Edited Douglas Townsend
Theme and Variations, Opus 43a...........Arnold Schoenberg
Concertino for Tuba and Wind Ensemble.....Walter Hartley
John Smith, Tuba
Divertissement d’Ete................Jacques Casterede
La Plage (The Beach)
Peche Sous Marine (Undersea Fishing)
Marche
Slava!...........................................................Leonard Bernstein
arr. Clare Grundman
INTERMISSION
Report............................Lubos Fiser
In Memorium, Zack Walker.........T.J. Anderson
They Are There......................Charles Ives
arr. James Sinclair
Four Scottish Dances........Malcolm Arnold
arr. John Paynter
Strathspey
Reel
Song
Fling

[Spring 1979]
Wind Ensemble III
James Croft, Conductor
Eddy Smith, Conductor
[Unknown Venue and time]
PROGRAM
My Jesus! Oh What Anguish........J.S. Bach
arr. Alfred Reed
Variations on a Korean Folk Song...........John Barnes Chance
Marche Der Parachutistes Belges..............Leemans
Williams Byrd Suite................Gordon Jacob
1. The Earl of Oxford’s Marche
2. John Come Kiss Me Now
3. The Bells
Tryptch........................................Tommy Frye

06/03/79
Wind Ensemble I
James Croft, Conductor
Featuring David Amram, Guest Conductor
University Theatre, 8:00 p.m.
PROGRAM
March No. Three (Duke of Orleans)......G. Rossini
Edited by Douglas Townsend

King Lear Variations...............David Amram
David Amram, Conductor

Pinneapple Poll..................Arthur Sullivan
arr. W.J. Duthoit

Opening Number
Jasper’s Dance
Poll’s Dance
Finale
Rondo Alla Turca...............David Amram
David Amram, Pakastani Flute Soloist

The Glory of The Yankee Navy........J. P. Sousa

1979-80

11/01/79
The Spirit of John Philip Sousa and his Band
James Croft Conductor
Reliving the 1922-1924 Performances of the
Sousa Band in Tampa
Tampa Theater
Matinee 3:00 p.m.
Evening 8:00 p.m.

Miss Janet Hall, Soprano
Prof. Edward Preodor, Violinist
Mr. Robert Romanski, Cornetist
Mr. Phillip Jennings, Trombonist

1. Overture, “The Merry Wives of Windsor” ...
   Nicolai
2. Cornet Solo, “Tramp! Tramp! Tramp!” ...
   Goldman
   Mr. Robert Romanski, Cornet
   (a) “The Flashing Eyes of Andalusia”
   (b) “Drifting to Loveland”
   (c) “The Children’s Ball”
4. Vocal Solo, “Carmena”..........Wilson
   Miss Janet Hall
5. Scenes Pittoresque, “The Angelus”…Massenet
   INTERVAL
6. A Trio of Memorable Marches........Sousa
   (a) The Thunderer (1889)
   (b) King Cotton (1895)
   (c) Washington Post (1889)
7. a. Thoughts of Love........Pryor
   Mr. Phillip Jennings
   b. March, “Tampa”..........Durand
8. Violin Solo, “Tambourine Chinois”…..Kreisler
   Prof. Edward Preodor
9. Cowboy Breakdown, “Turkey in the Straw”...
   Guion

01/28/80
USF Chamber Winds
James Croft, Conductor
Antony Cooke, Guest Artist
Sarasota Campus
Music Room, 8:00 p.m.

PROGRAM
Serenade No. 11 in E-flat, K. 375.....W.A. Mozart
   Allegro Maestoso
   Menuetto
   Adagio
   Menuetto
   Allegro

Concertino........Bohuslav Martinu
   Antony Cooke, Cello
   INTERMISSION
   STUDENT CHAMBER ENSEMBLE
   J.R. Cassidy, Conductor

L’Histoire du Soldat........Igor Stravinsky
   Soldier’s March
   Tune by a Brook
   Pastoral
   Royal March
   Little Concert
   Three Marches
   1. Tango
   2. Waltz
   3. Ragtime
   Devil’s Dance
   Grand Chorale
   Triumphal March of the Devil

02/03/80
USF Chamber Winds
James Croft, Conductor
Antony Cooke, Guest Artist
Sarasota Campus
Music Room, 8:00 p.m.

PROGRAM
Serenade No. 11 in E flat, K. 375.....W.A. Mozart
   Allegro Maestoso
   Menuetto
   Adagio
   Menuetto
   Allegro

Concertino........Bohuslav Martinu
   Antony Cooke, cello

Four Impressions........Alexandre Tansman
   Prelude
   Invention
   Nocturne
   Burlesque

Old Wine in New Bottles..........Gordon Jacob
   The Wraggle Taggle Gipsies
   The Three Ravens
   Begone, Dull Care!
   Early One Morning

02/11/80
University Theatre
Wind Ensemble II
Don W. Kneeburg, Conductor

PROGRAM
Suite “Three Bagatelles for Brass” ………………... Bartok
Grave
Lento
Allegro giocoso
Karen Davoli, Conductor
Toccata………………………………… Frescobaldi
Slocum
Jeff Blume, Conductor
Folk Song Suite……………... Vaughan Williams
March – Seventeen Come Sunday
Intermezzo – My Bonny Boy
March – Folk Songs from Somerset
Kevin Lewis, Conductor
Satric Dances…………… ..… Norman Dello Joio
Allegro pesante
Adagio mesto
Allegro spumante
Malena Calle, Conductor
Sinfonietta………………………... Ingolf Dahl
Introduction and Rondo
Pastorale and Nocturne
Dance Variations
J.R. Cassidy, Conductor
WIND ENSEMBLE I
James Croft Conductor
Susan Casbarro, Graduate Assistant
Emblems...Aaron Copland
Expansions...Hale Smith
Fantasy for Euphonium and Wind
Orchestra...Rule Beasley
Jerry Bartlett, Soloist
Overture II on Medieval Themes…………...... Theodore Hoffman
First Performance
Old Home Days Suite………………Charles Ives
1. Waltz
2. a. The Opera House (from Memories)
   b. Old Home Day (Chorus)
3. The Collection
4. Slow March
5. London Bridge is Fallen Down
   The Battle of Shiloh…C.L. Barnhouse
Overture – Concertino For Cello, Winds &
Percussion…………………………… Martin
Anthony Cooke, Cellist
Hill Song, No. 2……………………Grainger
Symphony of the Winds……………. Flagello
Moderato Comodo
Lento
Allegro Spirito
INTERMISSION
“The Spirit of Sousa”
Overture – The Light Calvary………. Von Suppe
Solo – Tramp! Tramp! Tramp!.................. Goldman
Robert Romanski, Cornet
Suite – Camera Studies…………...... Sousa
Solo – Carmen………………………… Wilson
Janet Hall, Soprano
Scene – The Last Spring……………….. Grieg
Solo – Thoughts of Love…………………… Pryor
Phillip Jennings, Trombone
March – Tampa………………………… Durand
Novelty – Country Gardens……………. Grainger
March – Stars and Stripes Forever……... Sousa

05/11/80
Wind Ensemble II
Don Kneeburg, Conductor
Wind Ensemble I
James Croft, Conductor
University Theatre, 8:00 p.m.
PROGRAM
Sinfonia No. 4…………………….. Walter Hartley
Allegro deciso
Adagio
Vivace
Allegro molto
Hammersmith……………………. Gustav Holst
Prelude and Scherzo
Concertino……………………….. Paul Creston
Lively
Steve Brown, Marimba
The World is Waiting for the Sunrise………….. Lockhart
The World is Waiting for the Sunrise………….. Seitz
arr. Harry Alford
Karen Davoli, Jerry Bartlett, Phillip Jennings,
Stephen Hunt-Euphonium
INTERMISSION
Pacific Celebration……………. Roger Nixon
Parade
Concerto for Trumpet…………... Jerzy Sapievski
I. Allegro ma non troppo
II. Andante
Michael Payton, Trumpet
English Dances, Set II……….. Malcolm Arnold
V. Allegro non troppo
VI. Con Brio
VII. Grazioso
VIII. Giubiloso
Jazz Fugue…………………Arthur Woodbury
Jody Espina, Soprano; Craig MacDougal, Alto;
Christopher Forte, Tenor; James Ernest, Baritone
Concertino for Marimba…………Neil Deponte
    David Coash, Marimba
Entertainment, No. 1………………Alec Wilder
APPENDIX F

SELECTED PROGRAMS CONDUCTED BY
JAMES CROFT AT THE FLORIDA STATE UNIVERSITY
FALL 1980-SPRING 2003
1980-81

10/29/80
The Wind Ensemble
Carl Bjerregaard, Conductor
The Symphonic Band
James Croft, Conductor
RDA 8:15
WIND ENSEMBLE
La Procession Du Rocio.......Joaquin Turina
arr. Alfred Reed
Passacaglia and Fugue in C Minor...J.S. Bach
Autobiography.......Robert Russell Bennett
  I. 1894: Cherry Street
  II. 1899: South Omaha
  III. 1900: Corn, Cows and Music
  IV. 1916: MO. To N.Y.
  V. 1919: The Merrill Miracle
  VI. 1926: A Parisian in Paris
  VII. 1935: What Was The Question?
SYMPHONIC BAND
Symphonic Concert March.........G. Bonelli
arr. Nicholas Falcone
Propagula........................Robert Linn
Do Not Go Gentle Into That Good Night.....
...Eliot Del Borgo
Pineapple Poll....................Arthur Sullivan
arr. W.J. Duthoit
  1. Opening Number
  2. Jasper’s Dance
  3. Poll’s Dance
  4. Finale

12/05/80
The Wind Ensemble
Carl Bjerregaard, Conductor
Robert Duke, Graduate Assistant
Symphonic Band
James Croft, Conductor
Don McLaurin, Graduate Assistant
RDA 8:15
WIND ENSEMBLE
Chorale and Fugue.............Bach-Albert
trans. Mark Hindsley
Suite of Carols...............Leroy Anderson
Robert Duke, Conductor
Lincolnshire Posy.............Percy Grainger
SYMPHONIC BAND
March from “symphonic Metamorphosis”...
...Paul Hindemith / trans. William Shaeffer
Colonial Song...............Percy Grainger

March Ecossaise..............Claude Debussy
trans. William Shaeffer
Symphony for Band.............Morton Gould
  Don McLaurin, Conductor
Variants on a Mediaeval Tune...........
...Norman Dello Joio

03/05/81
The Symphonic Band
James Croft, Conductor
The Wind Ensemble
Robert Duke, Guest Conductor
OMH 8:15
THE SYMPHONIC BAND
Lads of Wamphrey.............Percy Grainger
Dionysiaques, Op. 62.........Florent Schmidt
Who Puts His Trust...J.S. Bach – James Croft
Concertino for Trombone, Op. 45, No. 7......
...Lars Erik-Larsen – Mark Walker
John Drew, Trombone
Danse Slave....................Emmanuel
Chabrier – Lawrence Odom
-Intermission-
THE WIND ENSEMBLE
Sinfonietta......................Ingolf Dahl
Pas Redouble..............Camille St. Saens
  – Arthur Frackenpohl
THE SYMPHONIC BAND
Strathspey and Reel........Percy Grainger
  – Leroy Osman
Sound of Music...............Richard Rodgers
  – Michael Buckley

05/09/81
Festival of New Music
Final Concert
The Wind Ensemble
Carl Bjerregaard, Conductor
The Symphonic Band
James Croft, Conductor
OMH 8:15
THE WIND ENSEMBLE
Concerto for Percussion and Wind
Orchestra........................Karel Husa
THE SYMPHONIC BAND
Sinfonia for Band (1972).........John Boda
-Intermission-
THE WIND ENSEMBLE
Concerto for Trumpet and Wind Ensemble...
...Karel Husa
THE SYMPHONIC BAND
Apotheosis of This Earth.......Karel Husa
Karel Husa, Conductor
05/26/81
The Symphonic Band
James Croft, Conductor
Don McLaurin, Assistant Conductor
James Blanton, Tenor
Angeleita Floyd, Flute
OMH 8:15
Festive Overture, Op. 96
...Dmitri Shostakovich
arr. D. Hunsberger
When Jesus Wept..............William Billings
arr. J. Croft
A Somerset Rhapsody, Op. 21..Gustav Holst
arr. C. Grundman
Don McLaurin, Conductor
Songs of Abelard...........Norman Dello Joio
James Blanton, Tenor
-Intermission-
Konzertmusik für Blässorchester, Op. 41......
...Paul Hindemith
Concerto for Flute and Wind Symphony......
...Henk Badings
Angeleita Floyd, Flute
Three Diverse Marches:
The Glider Pilot’s Reunion.......Floyd Werle
Gerona............................S. Lope
The Observing Visitor...........Patrick Conway
arr. F. Werle

10/15/81
Wind Ensemble
James Croft, Conductor
Joseph Kreines, Guest Conductor
OMH 8:15
Soundings..........................Fisher Tull
Ballo del Granduca.......Jan Peter Sweelinck
Trans. M. Walters
Le Bal de ‘Beatrice D'Este......Renaldo Hahn
Scenes..............................Verne Reynolds
-Intermission-
Emblems.......................Aaron Copland
Folk Suite......................Percy Grainger
arr. J. Kreines
Joseph Kreines, Guest Conductor
Jutish Medley..............Percy Grainger
arr. J. Kreines
A Centennial Celebration for “Uncle
Henry”............................Henry Fillmore

12/10/81
The Wind Ensemble
James Croft, Conductor
William Winstead, Bassoon Soloist
OMH 8:15
A Christmas Intrada............Alfred Reed
Concerto for 23 Winds.........Walter Hartley

Concertino.......................Jurrian Andriessen
William Winstead, Bassoon Soloist
-Intermission-
And the Mountains Rising Nowhere...........
...Joseph Schwantner
The Red Pony....................Aaron Copland
Two Diverse Marches
Sea Songs....................Ralph Vaughan Williams
The Southerner...............Russell Alexander

01/19-22/82
Touring Winds
F.S.U. Wind Ensemble
James Croft, Conductor
William Winstead, Bassoon Soloist
01/19 – Hardaway High School:
Columbus, GA
01/20 – Shades Valley High School:
Birmingham, AL
01/21 – Huntsville High School:
Huntsville, AL
01/22 – College Band Directors National
Association: Nashville, TN
-Intermission-
Emblems.......................Aaron Copland
Folk Suite......................Percy Grainger
Arr. J. Kreines
Joseph Kreines, Guest Conductor
Jutish Medley..............Percy Grainger
Arr. J. Kreines
A Centennial Celebration for “Uncle
Henry”............................Henry Fillmore

02/08/82 & 02/09/82
Symphonic Band
James Croft, Conductor
A Salute To John Philip Sousa
And His Band in Tallahassee
RDA 8:15
Miss Yvonne Ciannella, Soprano
Miss Karen Clarke, Violinist
Mr. Bryan Goff, Cornetist
Mr. John Drew, Trombonist

1. OVERTURE, “Morning, Noon and Night in Vienna”…………………Von Suppe

2. Cornet Solo, “Carnival of Venice”…Arban

(a) “The Flashing Eyes of Andalusia”
(b) “Drifting to Loveland”
(c) “The Children’s Ball”

(Finale)…………………………………...Bruch

5. Scenes Pittoresque, “The Angelus”……..Massenet

7.a. Trombone Solo, “The Blue Bells of……..Scotland”…………………………………..Pry

8. Vocal Solo, “Carmena”………………..Wilson

9. Cowboy Breakdown, “Turkey in the Straw”………………………………...Guion

02/016/82
Music of Igor Stravinsky (1982-1971)
A Centennial Celebration
OMH 8:15
PROGRAM I
Concertino for Twelve Instruments (1920; rev. 1947)
Carl Bjerregaard, Conductor
Pribaoutki (1914)
Song Games for Voice and instruments
Janice Harsanyi, Soprano
Carl Bjerregaard, Conductor
Octet for Wind Instruments (1923; rev. 1952)
Carl Bjerregaard, Conductor
Symphonies of Wind Instruments (1920; rev. 1952)
James Croft, Conductor

-Intermission-

Mass (1948)
For mixed chorus and double wind quintet
Clayton Krebbiel, Conductor
Requiem Canticles (1966)
For contralto and bass soli, chorus and orchestra
Clayton Krebbiel, Conductor

02/25/82
The Chamber Winds
Carl Bjerregaard, Conductor

The Wind Ensemble
James Croft, Conductor
Don McLaurin, Graduate Assistant
OMH 8:15
THE CHAMBER WINDS
Concertino for Two Horns…Francis Krommer
Clay Ramsey and Cindy Carr, French Horns
Modest Mignon...........Heinrich Sutermeister
Polka & Waltz.....................Robert Kurka
From the opera The Good Soldier Schweik
THE WIND ENSEMBLE
Symphonies of Wind Instruments

03/06/82
1982 Tri State Jazz & Band Festival
Symphonic Band
James Croft, Conductor
OMH 4:00 p.m.
PROGRAM
Morning, Noon and Night in Vienna...........
...Franz von Suppe Arr. Henry Fillmore
Concerto for Trumpet………………………
...Alexander Arutiunian
Arr. Guy Duker
Brian Bushong, Trumpet
Rhosymedre.............Ralph Vaughan Williams
Arr. Walter Beeler
Overture to “Candide”....Leonard Bernstein
...Arr. Walter Beeler
Bentley Shellahamer, Conductor
Three Dance Episodes...Aram Khachaturian
Arr. Donald Hunsberger
I. Dance of a Greek Slave; Entrance of the Merchants
Dance of a Roman Courtesan; General Dance
II. Dance of Phrygia; Dance of an Egyptian Girl
III. Sword Dance of the Young Thracians
Dr. Donald Hunsberger, Conductor
Blue Bells of Scotland.........Arthur Pryor
John Drew, Trombone

[No Dates Specified – Spring 1982 is assumed]
Merritt Island, West Palm Beach,
Ft. Lauderdale, Naples, Tampa
Symphonic Band
James Croft, Conductor
Bentley Shellahamer, Associate Conductor
John West, Graduate Assistant
A SALUTE TO SOUSA
Morning, Noon and Night in Vienn………..
von Suppe
Camera Studies………………………… Sousa
I. The Flashing Eyes of Adalusia
II. Drifting to Loveland
III. The Children’s Ball
Country Gardens……………………..Grainger
Turkey in the Straw…………………….Guion
INTERMISSION
Overture to “Candide”….Leonard Bernstein
……………………..Arr. Walter Beeler
Bentley Shellahamer, Conductor
Concerto for Trumpet..Alexander Arutunian
……………………..Arr. Guy Duker
Brian Bushong, Trumpet
Fantasia and Rondo…Carl Maria von Weber
…………………….Arr. Jack Snavely
Three Dance Episodes from “Spartacus”……
……………………..Aram Khachaturian Arr. Donald
Hunsberger
I. Dance of a Greek Slave; Entrance of
the Merchants
Dance of a Roman Courtesan; General
Dance
II. Dance of Phrygia; Dance of an
Egyptian Girl
III. Sword Dance of the Young Thracians
Campus Echoes.........................Charles Carter
Premier Performance

04/13/82
The Wind Ensemble
James Croft, Conductor
Don McLaurin, Graduate Assistant
Edward Kilenyi, Pianist
RDA 8:15
Fanfare for Four Timpani.....................
……………………..Andre and Jacques Philidor
Alec Cash and Becky Longino, Timpanists
Fanfare for Freedom..............Morton Gould
Variante Sinfoniche, Op. 31..............
……………………..Swend Westergaard
Concertino for Piano, Winds and Percussion
……………………..Kamillo Lendvay
Edward Kilenyi, Pianist
-Intermission-
Suite in E flat (Urtext).............Gustav Holst
Hammersmith-Prelude and Scherzo...........
……………………..Gustav Holst
Don McLaurin, Conductor
The Solitary Dancer...........Warren Benson
Celebration March: Cheers......Morton Gould

1982-83

10/21/82
The Wind Ensemble and Symphonic Band
James Croft, Conductor
Fred Ormand, Clarinet
RDA 8:00 p.m.
PROGRAM
Fanfare
Symphonic Band Brass
Ed Smith, Conductor
WIND ENSEMBLE
Suite from “Danserye” (1551)…………......
……………………..Tielman Susato
arr. by M. Walters
La Morisque
Brante Quarte Bransles
Ronde and Salterelle
Basse Danse
Danse du Roy and Ronde
Ronde
Pavane La Bataille
Geschwindmarsch from “Symphonie
Serena”........................................
……………………..(1551) Paul Hindemith
Concerto for Clarinet and Wind Orchestra
(1979)
……………………..Henk Badings
Fred Ormand, Clarinet
Tunbridge Fair (1951).............Walter Piston
INTERMISSION
SYMPHONIC BAND
Fugue in G Minor (1744)...........J.S. Bach
Enigma Variations (1889)........Edward Elgar
The Immovable Do (1940).....Percy Grainger
La Fiesta Mexicana (1954)........H. Owen Reed
Prelude and Aztec Dance
Mass
Carnival

12/10/82
Tri-State Band Festival
Symphonic Band
James Croft, Conductor
Ed Smith, Graduate Conductor
OMH 8:15
PROGRAM
Washington Greys..........Claudio Grafulla
Night Thoughts...............Aaron Copland
……………………..Arr. Joseph Kreines
Ed Smith, Conductor
Noelverture......................Mark Miller
Premier Performance
A Tribute to Earl Slocum
Praeludium..............Armas Jarnefelt
Enigma Variations...........Edward Elgar
Meditation On A Chorale...Johannes Brahms
Finale, Symphony No. 3 (Organ) …………
   …Camille St. Saens
Fiddler on the Roof ……………………Jerry Bock
   Arr. Michael Buckley

12/11/82
Tri-State Band Festival
Honors Wind Ensemble
Frank Battisti, Conductor
RDA 8:15

PROGRAM
Jubilee …………………Michael Hennigan
New England Tryptich …………William Schuman
   Be Glad Then America
   When Jesus Wept
Chester
A Tribute to Rudy Wiedoeft …………..
   …Arr. Gunther Schuller
   III Saxophobia
      Rick Morgan, Saxophone
      James Croft, Conductor
Americans We ……………….Henry Fillmore

02/15/83
The Concert Band
Andre Arrouet, Conductor
The Symphonic Band
James Croft, Conductor
OMH 8:00
CONCERT BAND
Jesu, Joy of Man’s Desiring ………….J.S. Bach
   Alfred Reed
Divertimento for Band …….Vincent Persichetti
Toccata Marziale …………Ralph Vaughan Williams
   Jeff Mork, Conductor
A Tribute to Canterbury …………Gordon Jacobs
March with Trumpets …………William Bergsma
   -Intermission-
SYMPHONIC BAND
Praeludium in C Minor ………….J.A. Bach-James Miller
Diptych for Brass Quintet and Band …………Gunther Schuller
   Steve Hix, Trumpet
   Paul Bassler, Horn
   Carol Kidder, Trumpet
   David Vining, Trombone
   William Faucett, Tuba
An American Hymn …………William Schuman
Mock Morris ………….Joseph Kreines
Concerto for Wind Orchestra, David Morgan
   (American Premier)

02/24/83
Festival of New Music
Wind Ensemble
James Croft, Conductor

OMH 8:00
Sounds, Shapes and Symbols (1977) …………
   …Leslie Bassett (University of Michigan)
Concerto for Alto Saxophone and Band
(1967) ………….Karel Husa
   Patrick Meighan, Saxophone
   Don McLaurin, Conductor
Symphony No. 1 (1981) ………….Daniel J. Bukvich
   In Memoriam, Dresden, Germany, 1945
   Illuminations for Solo Trumpet, Trombone,
   and Tuba (1979) ………….Frank G. Stewart
   (Mississippi State University)
   Brad Ulrich, Trumpet
   Harry Waters, Trombone
   Richard Spruill, Tuba

03/15/83
The Wind Ensemble
James Croft, Conductor
John West, Graduate Assistant
Maureen Miller, Mezzo-Soprano
The Chamber Winds Ensemble
Carl Bjerregaard, Conductor
John Weigand, Clarinet
OMH 8:00
WIND ENSEMBLE
O Mensch, Bewein’ Dein’ Sunde Gross …………
   …J.S. Bach / Arr. P. Grainger
Symphony for Band ………….Carl Vollrath
Three Merry Marches ………….Ernst Krenek
   Epigrams from A Garden ………….Stephen Dodgson
   (American Premier)
   Maureen Miller, Mezzo-Soprano
   John West Conductor
CHAMBER WINDS
Concerto for Clarinet with Chamber
   Ensemble ………….Alvin Etler
   Mr. John Weigand, Clarinet
   Sonatine in F ………….Richard Strauss

03/17/83 & 03/18/83
The Symphonic Band
James Croft, Conductor
Ed Smith, Graduate Assistant
Fred Ormand, Clarinet
William Winstead, Bassoon
March 17th – Walton High School 8:00 p.m.
March 18th – Roswell High School 10:00 a.m.
College Band Director’s National
Association Sheraton Conference– Atlanta
Hotel 9:00 p.m.
TOUR REPERTOIRE
An American Hymn ………….William Schuman
Campus Echoes ………….Charles Carter
Chief’s Salad ………….Charles Carter
   *Concerto for Wind Orchestra …………
   …David Morgan
PROGRAM

1. Overture “Carnival” ……………………Dvorak
2. Trombone Solo “Thoughts of Love” ………… Pryor
   Mr. John Drew, Trombone Soloist
3. Selection “La Boutique Fantasque” ………… Rosini
4. Pastiche “Chief’s Salad” ……………… Carter
   INTERVAL
5. Overture “La Belle Helene” ………… Offenbach
6. Section Features
   a. Clarinet Section “Clarinet Cake” ………… Herman
   b. Cornet Section “Blow, Gabriel, Blow” ………… Porter
   Mr. Gary Werdesheim, Marimba Soloist
9. Novelty “Pop Goes the Weazel” ………… Cailliet

10/02/83
The Wind Ensemble
James Croft, Conductor
Ed Smith, Graduate Assistant
John West, Graduate Assistant
OMH 8:00 p.m.
PROGRAM
Fanfare, “Antoine et Cleopatra” ………… Florent Schmidt
Theme and Variations, Op.43a ………… Arnold Schoenberg
   John West, Conductor
Jazz Tangents ………… David Ward-Steinman
   I. With Tension
   II. Slow and Free
   III. Fast and Swinging
Variations on “Mein Junges Leben Hat Ein End” ………… Jan Peter Sweelink
   trans. by Ramon Ricker
   Ed Smith, Conductor
Concerto for Piano and Wind Instruments ………… Igor Stravinsky
   Cindy Roden, Pianist
   I. Largo – Allegro
   II. Largo
   III. Allegro

04/12/83
Symphonic Band
James Croft, Conductor
Mr. John Drew, Trombone
Mr. Paul Ebbers, Tuba
Sousa Revisited
RDA 8:00 p.m.

10/23/83
The Symphonic Band
James Croft, Conductor
Ed Smith, Graduate Assistant
John West, Graduate Assistant
OMH 8:00 p.m.
PROGRAM
Laude ………… Howard Hanson
Chorale, Variations and Metamorphoses
Symphony No.6…………Vincent Persichetti
I. Adagio – Allegro
II. Adagio sostenuto
III. Allegretto
IV. Vivace
John West, Conductor
Rhosymedre………Ralph Vaughan Williams
arr. by W. Beeler
Proclamation……………..Ernest Bloch
Trans. by B. Goff
Brad Ulrich, Trumpet
Concerto for Band……………Robert Jager
Ed Smith, Conductor
Cuernevaca…………..Joseph Wilcox Jenkins
02/12/84
The Symphonic Band
James Croft, Conductor
Ed Smith, Graduate Assistant
OMH 8:00 p.m.
PROGRAM
Festival Variations…………Claude T. Smith
Sinfonietta for Concert Band…..Ingolf Dahl
I. Introduction and Rondo
II. Pastoral Nocturne
III. Dance Variations
Ed Smith, Conductor
Medieval Suite………………Ron Nelson
Homage to Leonin
Homage to Perotin
Homage to Manchaul
Jota from “Suite Espanol”….Carlos Surinach
02/22-26/84
The Wind Ensemble
James Croft, Conductor
Geoffrey Michaels, Violin
02/22 – Columbia, S.C. – Dreher High School
02/23 – Richmond, VA – Freeman High School
02/24 – Reston, VA – South Lakes High School
02/25 – Washington, D.C. – Kennedy Center
02/26 – Charlotte, N.C. – Myers Park High School
TOUR REPERTOIRE
*Anemone………………Harold Schiffman
Premier Performance
Autobiography…………Robert Russell Bennett
Campus Echoes………………Charles Carter
*Concert On A Boat………..Jacques Casterede
Peter Wright, Clarinet
Alan Brady, Bass Clarinet
Laroy Borchert, Contra-Bass Clarinet
Ballet Music from “Faust”…Charles Gounod
– Godfrey
Gaudium……………………..Philip Sparke
*Konzert fur Violine und Blasorchester,
Op.12………………………………..Kurt Weill
Geoffrey Michael, Violin
*Partita in F……………..Antonio Rosetti
A Shostakovich Festival……………...
…Dmitri Shostakovich-Hunsberger
Folk Festival Polka Galop
*Spiel fur Blasorchester, Op. 39…Ernst Toch
Variations on “Mein jugend Leben hat ein End”………………..
…Jan Sweelinck-Ricker
Diverse Marches
Combination March………Scott Joplin-Schuller
King Karl King……………Henry Fillmore
Lyric March, Op. 69, 3……..Serge Prokofiev
– Croft
Manhattan Beach…………John Philip Sousa
Robinsons’s Grand Entry………Karl King
The program will be selected from this repertoire. Selections marked with an asterisk (*) will be performed at the Kennedy Center Concert, February 25.

04/07/84
The Symphonic Band
James Croft, Conductor
Heritage of the Band
A Salute to Uncle Henry
RDA 8:00 p.m.
PROGRAM
Poet and Peasant……..Von Suppe – Fillmore
The Klaxon……………..Fillmore
Chimes of Iron Mountain…………Fillmore
Air Varie………………….Pryor - Cimera
Scott Whitfield, Trombone
Shoutin Liza Trombone……………………
…Von Suppe – Fillmore
Military Escort in Five Ways……..Fillmore
Circus Bee………………………..Fillmore
INTERVAL
Light Cavalry………..Von Suppe – Fillmore
His Honor……………..Fillmore
Lightning Fingers…………….Fillmore
The Clarinet Section
Americans We…………………Fillmore
Ha Ha Ha…………….Fillmore
King Karl King……………Fillmore
March of the Cute Little Wood Sprites……..
…PDQ Bach
Rolling
Thunder……………..Fillmore

02/12/84
The Wind Ensemble
James Croft, Conductor
Edward Kilenyi, Piano
OMH 8:00 p.m.
PROGRAM
Symphony for Brass and Percussion…….… Gunther Schuller
Andante
Vivace
From the Diary of A Mad Turk…Paul Basler
(Premier Performance)
Marching Song…………………...Gustav Holst
Symphonic Overture……..William Harbinson
(Premier Performance)
Concertino for Piano and Winds……………..
...Kamillo Lendvay
Edward Kilenyi, Piano
Allegretto
Adagio
Furioso

1984-85

10/14/84
The Symphonic Band
James Croft, Conductor
Jeffrey Shellahammer, Graduate Assistant
RDA 8:00 p.m.
PROGRAM
Konigsmarsch (1980)…………Richard Strauss
Prisms (1961)………………….Morton Gould
Onward-Upward (1931)………………
...Edwin Franko Goldman
James Croft, Conductor
Les Preludes (1854)…………….Franz Liszt
Transcribed by Mark Hindsley
English Dances (1950)………Malcolm Arnold
Transcribed by Maurice Johnstone
Jeffrey Shellahammer, Conductor
Dionysiaques Op. 62 (1913)………………
...Florent Schmitt
James Croft, Conductor

10/31/84
The Wind Orchestra
James Croft, Conductor
John West, Graduate Assistant
“A Halloween Entertainment”
OMH 8:00 p.m.
PROGRAM
Symphony of Delusions………..Daniel Dorff
I. Allegro Feroce
II. Slowly Monumental
III. Allegro di Marcia
IV. Moderato Molto Drammatico
Rhapsody for Bass Trombone and Wind
Band……………………………………...
...Frigyes Hidas
L’Apprenti Sorcier…………………Paul Dukas
Arr. by Frank Winterbottom
James Croft, Conductor
Report………………………….Lubos Fiser
John West, Conductor
Halloween Interlude………………Peter Pumpkin
John Crossgrove, Michael Rowan –
Entertainers
Cave of the Winds…………………Russell Peck

02/10/85
The Wind Orchestra
James Croft, Conductor
Jeffrey Shellahammer, Graduate Assistant
PROGRAM
Fanfare and Prayer………………Brent Heisinger
Passacaglia and Fugue in C Minor...J.S. Bach
Trans. by Donald Hunsberger
Armenian Dances……..Loris O. Chobanian
Nazar yar
Noubar
Tamzara
Goujna bar
Tseru bar
James Croft, Conductor
King Lear Variations…………David Amram
Jeffrey Shellahammer, Conductor
Hill-Song No.2…………………Percy A. Grainger
Scotch Strathspey and Reel………………
...Percy A. Grainger
Arr. by Leroy Osmon
James Croft, Conductor

02/19/85
Concert Band
Bentley Shellahammer, Conductor
Michael Sewell, Graduate Assistant
Symphonic Band
James Croft, Conductor
Ed Smith, Graduate Assistant
RDA 8:00 p.m.
PROGRAM
Concert Band
Vanished Army (They Never Die), Poetic
March……………………………………
...Kenneth Alford
Variations On a Theme by Robert
Schumann…………………Robert Jager
La Fiesta Mexicana……………H. Owen Reed
II. Mass
Chester…………………William Schuman
Michael Sewell, Conductor
Prelude to Revelry……………Gordon Jacob
Symphonic Band
Concerto for Percussion and Winds………
...Arthur Gottschalk
Scherzo
Largo
Finale
Fiesta del Pacifico………………Roger Nixon
   Ed Smith, Conductor
Terpsichore……………………Bob Margolis
   I. Slow
   II. Moderately Slow
   III. Fast
   IV. Light and Lively

03/07/85
The Sonneck Society
College Music Society Southern Chapter
Festival of New Music
The Center for Music of the Americas
Florida State Conference Center
Opening Concert
OMH 8:00 p.m.

Triomusic (1980)………………Don Freund
   (Memphis State University)
Part I
   Eliot Chapo, Violin
   Frank Kowalsky, Clarinet
   Carolyn Bridger, Piano
Four Songs from “Peacock Pie” (1983)……
   …Harold Schiffman
   (Tallahassee, FL)
   (Text by Walter de la Mare)
   I. The Song of the Secret
   II. The Bees’ Song
   III. Dream-Song
   IV. The Song of Soldiers
      Gayle Seaton, Soprano
      Charles DeLaney, Flute
      Jane Peery-Camp, Piano
      INTERMISSION
The Florida State University Wind Orchestra
James Croft, Conductor
Adventure Fantasies for Young Players
(1983)……………………………………..
   …Phillip Rhodes (Carleton College)
   I. The Fanfare of Chaotic Good
   II. …and Darkness Falls on Venus
   III. The Dance of the Alien Creatures
   IV. The Cosmos of Chaotic Evil
Concerto for Flute and Wind Orchestra
(1983)……………………………………..
   …John White
   (University of Florida)
   I. Sources
   II. Lyrics
   III. Finale
      Jacqueline Walters, Flute
A Child’s Garden of Dreams (1981)………..
   …David Maslanka
   (Kingsborough Community College
      of the City University of New York)

03/14/85
The Symphonic Band
   James Croft, Conductor
Bentley Shellahamer, Assoc. Conductor
   John West, Graduate Assistant
   RDA 8:00 p.m.
   PROGRAM
   D.R. III’s Honormarsi….Erling Mostad-
   Kajanus
   Hammersmith……………………………Gustav
   Holst
   John West, Conductor
   Solo De Concours………………………
      …Andre Messager-Slocum
      Steven Hanusofski, Clarinet
Divertimento………………………………
      …Leonard Bernstein-Grundman
   1. Sennets and Tuckets
   2. Waltz
   3. Mazurka
   4. Samba
   5. Turkey Trot
   6. Sphinxes
   8. In Memoriam: March,
      “The BSO Forever”
      INTERMISSION
Lincolnshire Posy……………Percy Grainger
   1.Lisbon Bay
   2. Horkstow Grange
   3. Rufford Park Poachers
   4. The Brisk Young Sailor
   5. Lord Melbourne
   6. The Lost Lady Found
George Washington Bridge…………………..
   …William Schuman
Bentley Shellahamer, Conductor
Carnival of Venice……..J.B. Arban – Leidzen
   David Vining, Trombone
Chief’s Salad II…………..Arr. Charles Carter
Freckles………………….Larry Buck-Eyles

03/26-29/85
The Symphonic Band On Tour
James Croft, Conductor
Bentley Shellahamer, Associate Conductor
   Ed Smith, Assistant Conductor
   John West, Graduate Assistant
Jeff Shellahamer, Graduate Assistant
March 26 – Panama City
March 27 – Ft. Walton Beach
March 28 – Pensacola
March 29 – Mobile, AL
Southern Division, MENC
Tour Repertoire
Lincolnshire Posy……………Percy Grainger
Hammersmith……………………Gustav Holst
John West, Conductor
Divertimento……………………………..
   …Leonard Bernstein – Grundman

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George Washington Bridge
...William Schuman
Bentley Shellahamer, Conductor
Fiesta Del Pacifico
...Robert Nixon
Ed Smith, Conductor
*Concerto for Wind & Percussion
Orchestra
...Arthur Gottschalk
1974 DeMoulin – National Band Association
Composition Contest Winner
*Gallimaufry
...Guy Woolfenden
Terpsichore
...Bob Margolis
Solo De Concours
...Andre Messager-Slocum
Steven Hanusofski, Clarinet
*Carnival of Venice
...J.B. Arban – Leidzen
David Vining, Trombone
Chief's Salad
...Arr. Charles Carter
Freckles
...Larry Buck-Eyles
D.R. III's Honormarsj
...Erling Mostad-Kajanus
*Works to be performed at the
Music Educators National Conference
Southern Division
04/18/85
The Wind Orchestra
James Croft, Conductor
Jeffrey Shellahamer, Graduate Assistant
Susan Laib, Oboe
and
The Symphonic Band
James Croft, Conductor
John West, Graduate Assistant
RDA 8:00 p.m.
PROGRAM
The Wind Orchestra
Folk Songs for Band, Set II
...David Stanhope
World Premier
1. The Jolly Sailor
2. O Shepherd, O Shepherd
  Won't You Come Home
3. Rufford Park Poachers
4. Keel Row
  Jeffrey Shellahamer, Conductor
Requerdo
...Warren Benson
Sarabande
Soliloquio
Cancion de las Posadas
  Susan Laib, Oboe/English Horn
Concerto for Wind Ensemble
...Karel Husa
Drum Ceremony and Fanfare
Elegy
Perpetual Motion
The Symphonic Band
Kemennoi-Ostrow
...Anton Rubenstein
  Arr. E. Slocum
Washington Grays
...Grafulla
Colonial Song
...Percy Grainger
  John West, Conductor
Music For a Festival
...Gordon Jacob
1. Intrada (Brass)
2. Overture
5. Interlude (Brass)
6. March
7. Sarabande
8. Scherzo
9. Madrigal (Brass)
10. Minuet and Trio
11. Finale
1985-86
10/06/85
The Wind Orchestra
James Croft, Conductor
James Byo, Graduate Assistant
OMH 4:00 p.m.
PROGRAM
Gending
...Geoffrey Burgon
American Premier
Berceuse
...Charles Eakin
Final Water Music (IV)
...Paul Basler
Premier Performance
INTERMISSION
Suite Francaise
...Darius Milhaud
I. Normandy  II. Brittany  III. Ile de France
IV. Alsace-Lorraine  V. Provence
James Byo, Conductor
Sinfonia for Winds and Percussion
...John Boda
FSU Band Alumni, Kappa Kappa Psi,
Tau Beta Sigma Commission
Premier Performance
Folk Dances
...Dmitri Shostakovich
...H.R. Reynolds
Unknown/85
Festival '85
The Symphonic Band
James Croft, Conductor
Phillip Spurgeon, Guest Conductor
Richard Greenwood, Graduate Assistant
Unknown Venue and time
PROGRAM
Fantasia in G
...J.S. Bach – E. Leidzen
Royal Fireworks Music
...G.F. Handel
  W. Schaefer
I. Overture  II. Bouree  III. The Peace
IV. The Rejoicing  V. Minuet
Who Puts His Trust In God Most Just
...J.S. Bach – J. Croft
The God's Go A-Begging
...G.F. Handel
  T. Beecham
I. Introduction II. Ensemble  III. Allegro
IV. Musette  V. Bourree
Richard Greenwood, Conductor
Concerto Grosso……..G.F. Handel – P. Malin
I. Allegro II. Largo III. Allegro
Pamela Freeman and Holly Saver, Flutes
Diane Cawein, Clarinet
Toccata and Fugue in D Minor……..J.S. Bach – E. Leidzen
Phillip Spurgeon, Conductor

02/16/86
Concert Band
Bentley Shellahamer, Conductor
Larry Blocher, Graduate Assistant
Symphonic Band
James Croft, Conductor
James Byo, Graduate Assistant
Jay Kloecker, Graduate Assistant
RDA 8:00 p.m.
PROGRAM
Concert Band

Glory of the Yankee Navy……………………
...John Philip Sousa
An Original Suite……………...Gordon Jacob
March
Intermezzo
Finale
Larry Blocher, Conductor

Show Boat……………………...Kern/Bennett
Roger Duncan, Conductor

Scenes from the Louvre…Norman Dello Joio
The Portals
Children’s Gallery
The Kings of France
The Nativity Paintings
Finale

Symphonic Band
Fanfare and Flourish for Brass and
Percussion……………………..Carl Nosse
Jay Kloecker, Conductor
Bacchus on the Blue Ridge……………………
...Joseph Horowitz
Blues
Vivo
Chorale Prelude: O God Unseen………………
...Vincent Persichetti
James Byo, Conductor
Music for Prague, 1968……………Karel Husa
Introduction and Fanfare
Aria
Interlude
Toccata and Chorale

02/24-26/86
The Wind Orchestra
James Croft, Conductor
Richard Greenwood, Graduate Assistant
February 24: Lake Mary High School,
Lake Mary

February 25: Palm Bay High School,
Melbourne
Polk Community College,
Winter Haven
February 26: Chamberlain High School,
Tampa
Gainesville High School,
Gainesville

TOUR REPERTOIRE
Gazebo Dances for Band……..John Corigliano
Sinfonietta for Winds and Percussion…………
...Oskar Morawetz
Variations on a Theme of Glinka……………
...Rimsky-Korsakov/Steinke
Richard Kravchak, Oboe
The Alcotts…………Charles Ives/Thurston
Sinfonia No. 4……………Walter Hartley
Scherzo Op. 68……………………..Alan Bush
Molly on the Shore……………Percy Grainger
Etude Caprice…………..M. Moszkowski/Waln
Frank Kowalsky, clarinet
Nun Komm, Der Heiden Heiland…………
...J.S. Bach/McAllister

DIVERSE MARCHES
Americans We……………………..Fillmore
The Glory of the Yankee Navy………..Sousa
Combination March………………..Scott Joplin
March No.1 from Three Marches for the
Marriage of the Duke of Orleans…………
...Rossini/Townsend

The program will be selected from this
repertoire.

02/27/86
The 16th Consortium on Revolutionary
Europe and
The Florida State University
School of Music
Present
Napoleoniade
The University Symphonic Band
James Croft, Conductor
The University Singers
Andre Thomas, Conductor
The University Symphony Orchestra
Phillip Spurgeon, Conductor
OMH 8:00 p.m.
PROGRAM
Welcome: Dr. Bernard F. Sliger, President,
Florida State University
String Quartet No. 1 in G Major, Op. 76……
...Franz Josef Haydn

1. Allegro con Spirito
2. Adagio sostenuto
3. Presto
4. Allegro ma non troppo
The Magnolia Quartet:
Susan Corina (Violin), Angela Epistola (Violin)
Helen Bartoze (Viola), Ilona Scharer (Cello)
Band Music of the Revolutionary Period
Marche des musiques de la Revolution...........
...Louis Jadin
Marche lugubre.............................Francois Gossec
Richard Greenwood, Conductor
Ouverture in F.............................Hyacinthe Jadin
Marche militaire.............................Xavier Lefevre
La Marseillaise.............................Rouget de Lisle
Jay Kloeker, Conductor
INTERMISSION
The University Singers
Andre Thomas, Conductor
The University Symphony Orchestra
Phillip Spurgeon, Conductor
...Franz Josef Haydn
Kyrie
Sue Burris, Soprano
Mary Lang, Soprano
Sharon Krueger, Alto
Kelly Smith, Tenor
Eric Tucker, Bass

Gloria
Lori Austin, Soprano
Sharon Krueger, Alto
Kelly Smith, Tenor
Eric Tucker, Bass

Qui Tollis
Brian Knutsen, Bass
Mary Lang, Soprano

PREMIERE AMERICAN PERFORMANCE
Messe du Sacre de Napoleon...................
...Giovanni Paisiello

Kyrie
Becky Laffitte, Soprano
Amy Klosner, Alto
John Smitherman, Tenor
Jerald Jay, Bass

Domine salutum fac imperatorem
Napoleonem
Jeff Hughes, Baritone

Mr. Brian Foote, trombone

March
Canzonetta
Tirolese
Bolero
Tarantella

4. Trumpet Trio, “The Three Trumpeters”...
...Agostini

5. Selection..................................Grainger
“Irish Tune from County Derry”
“Shepherd’s Hey”

INTERMISSION

6. Scenes, “Four Scottish Dances”......Arnold
Pesante
Vivace
Allegretto
Con brio

Mr. James Byo, Conductor

7. A. Saxophone Solo..........................Weidoff
Saxarella
Saxophobia

Mr. Richard Scruggs, saxophone

B. El Capitan.................................Sousa

8. Sing-a-long.................................Ployhar

9. Novelty, “Pop Goes the Weasel”.....Calliet

04/10/86
The FSU Wind Orchestra
James Croft, Conductor
Bentley Shellahamer, Guest Conductor
Richard Greenwood, Graduate Assistant
OMH 8:00 p.m.

PROGRAM
Symphonies of Wind Instruments...........
...Igor Stravinsky

Richard Greenwood, Conductor
Lucis Creator.............................Rodney Rogers
Oscuro
Mistico
Luminoso

Janice Harsanyi, mezzo – soprano
Rainer Moeckel, viola

INTERMISSION

Symphony No. 4......................Alan Hovhanness
Andante – Allegro
Allegro
Andante expressivo – Allegro maestoso
Bentley Shellahamer, Conductor
And the mountains rising nowhere...........
...Joseph Schwanter

03/27/86
The Spirit of Sousa
[no ensemble specified]
James Croft, Conductor
James Byo, Graduate Assistant
Richard Scruggs, Saxophone
Brian Foote, Trombone
RDA 8:00 p.m.

PROGRAM
1. Overture, “Orpheus in the Underworld”...
...Offenbach

2. Trombone Solo, “Annie Laurie; Air Varie”
...Pryor
arioso bells
sepia
moon-beams
an afternoon sun blanked by rain
and the mountains rising nowhere
the sound returns
the sound and the silence chimes
by Carol Adler

04/17/86
The FSU Symphonic Band
James Croft, Conductor
Amphitheatre, Tallahassee
8:00 p.m.
PROGRAM
Antiphony........................William Brusick
James Croft, Conductor
Beatrice Et Benedict..........Hector Berlioz
trans. Franz Henning
Chris Confessore, Conductor
Rebroll..........................Salvador Brotons
Salvador Brotons, Conductor
March With Trumpets........William Bergsma
Birch Browning, Conductor
Theme and Fantasia...........Armand Russell
Jay Kloecker, Conductor
A Chorus Line Spectacular....Marvin Hamlisch
arr. Warren Barker
Chris Benoit, Conductor
Allerseelan.....................Richard Strauss
arr. Albert O. Davis
Kim Kelly, Conductor
Ambrosian Hymn Variants.....Donald H. White
Chris Foslin, Conductor
Fete-Dieu A Seville............Isaac Albeniz
trans. Lucien Calliet
James Byo, Conductor
Florentiner..........................Fucik
James Croft, Conductor

07/04/86
Summer Music Camps
Bands Concert
RDA 2:30 p.m.
PROGRAM
JAZZ ENSEMBLE
William Kennedy, director
Darryl Singleton, director
Maiden Voyage.................Herbie Hancock
arr. Mark Taylor
Stolen Moments..............Oliver Nelson
arr. Paul Jennings
Blue Bossa......................Kenny Dorham
arr. Sy Johnson
Darn That Dream............James Van Heusen
arr. Rob McConnell
Blue Chip-------------------Sammy Nestico
BRASS ENSEMBLE
Dwight C. Purvis, director
Symphony from “The fairy Queen”, Act IV...
...Paul Smith
I. Allegro marziale
Canzona
II. Largo
III. Allegro maestoso
Adagio
Allegro maestoso
WINDB ENSEMBLE
Dr. James Croft, Conductor
Mutanza....................................Curnow
Trauersinfonie..........................Wagner
Epinicion..................................Paulson
March Ecossaise....................Debussy/Schafer
American Salute.......................Gould
CONCERT BAND
James Byo, Conductor
Brighton
Beach......................................Latham
Suite for Band......................Charles Smith
Mark of Triumph......................Sheldon
The Blue and the Grady........Charles Smith
SYMPHONIC BAND
Dr. James Croft, director
Prelude and Fugue in G Minor............Bach/Moehlmann
Tale of the Comet....................Nagle
Star Spangled Spectacular...Cohan/Cacavas
Selections from “Oliver”............Bart/Leyden
James Byo, Conductor
Symphony No. 1, Finale..............Kalinnikov/Bainum

1986-87

[unknown date, likely 09/86]
Wind Orchestra
James Croft, Conductor
James Byo, Graduate Assistant
PROGRAM
Duke of Marlborough Fanfare..............Percy Grainger
Concerto for Wind Orchestra...............Colin McPhee
Tempo giusto
Lento
Animato
Ebony Concerto....................Igor Stravinsky
Allegro Moderato
Andante
Moderato
Lynn Cholka, Clarinet
Konzertmusik fur Blasorchester, Op. 41.......
...Paul Hindemith
Overture Konzertante
Sechs Variationen uber das Lied “Prinz Eugen, der edle Ritter”
Marsch
James Byo, Conductor
INTERMISSION
Symphonic Band
James Croft, Conductor
Richard Greenwood, Graduate Assistant
Le Carnaval Romaine.............Hector Berlioz
Symphony in B-flat..............Paul Fauchet
Overture
Nocturne
Scherzo
Allegro
Variations On A Hymn By Louis Bourgeois...
...Claude T. Smith
“The Gum-suckers” March...Percy Grainger

10/25/86
Symphonic Band
James Croft, Conductor
James Byo, Graduate Assistant
Jay Kloecker, Graduate Assistant
RDA 8:00 p.m.
PROGRAM
Transylvania Fanfare.........Warren Benson
Variations and Fugue..........Vittorio Giannini
James Byo, Conductor
The Red Pony Suite..........Aaron Copland
 I. a. Dream March
 b. Circus Music
 II. Walk To The Bunkhouse
 III. Grandfather’s Story
 IV. Happy Ending
Lazarus (Premier Performance).............
...James Canter
Jay Kloecker, Conductor
Esprit De Corps.................Robert Jager
INTERMISSION
Jazz Ensemble
Bill Kennedy, Director
PROGRAM
Backbone..........................Thad Jones
 Ken Kincaid, Piano; Paul Nichols,
 Trombone;
 Stan Wilkerson, Trombone; Pat Hill,
 Trombone; Craig Villani, Drums
Consumation......................Thad Jones
 Shawn Lowdermilk, Flugelhorn; Ken
 Kincaid, Piano;
 Horn Section: Ruth Brittin, Michael Manley,
 Bruce Cholka, Holly Kennedy
Fingers.............................Thad Jones
 Paul Hartdegen, Soprano Saxophone;
 Martha Fabrick, Flute; Tom Diets, Tenor
 Saxophone; Mike McKenzie, Harmon-
Muted Trumpet;
Chris Moore, Cup-Muted Trumpet;
Stan Wilkerson, Trombone; Craig Villani,
 Drums; Saxophone Section
Computer...........................Bob Mintzer
Paul Hartdegen, Alto Saxophone
Tom Dietz, Tenor Saxophone
Craig Villani, Drums
Incredible Journey..............Bob Mintzer
John Shapley, Tenor Saxophone;
Dan Ratner, Baritone Saxophone

10/31/86
The Wind Orchestra
James Croft, Conductor
Jay Kloecker, Graduate Assistant
Richard Greenwood, Graduate Assistant
Christopher Deviney, Marimba Soloist
OMH 8:00 p.m.
A Halloween Entertainment
PROGRAM
Halloween....................Morton Gould
(Entrance Music)
Children’s Overture........Eugene Bozza
Entertainment Number Five......Alec Wilder
Energetically
Third Stream
Air Ala Goblins
Lively
Skating on the Sheyenne.....Ross Lee Finney
Figure Eights
Northern Lights
Crack The Whip
Jay Kloecker, Conductor
Concertino for Marimba........Neil De Ponte
Christopher Deviney, marimba
The Purple Roofed Ethical Suicide
Parlor..............................Donald Ert
Richard Greenwood, Conductor
Going for the Record (with help from)........
...Edwin Franco Goldman

11/20/86
Wind Orchestra
James Croft, Conductor
David Irwin, Clarinet Soloist
RDA 8:00 p.m.
PROGRAM
Concerto for Clarinet.........Henk Badings
Arabesque over Cross-fading
Harmonies
Lines and Lyrics
Rhythms and Ratios
David Irwin, Clarinet
Arches............................Dan Welcher
A Plain Man’s Hammer..........Martin Dalbey
(American Premier)
Symphonic Band
James Croft, Conductor
Jay Kloecker, Graduate Assistant

A Street Festival: Christmas in Barcelona
(1959)………………………………………........
...arr. Hugh Ross
Brass and Percussion
Sinfonietta for Concert Band……Ingolf Dahl
Introduction and Rondo
Notturno and Pastorale
Dance Variations
Jay Kloecker, Conductor
A Set of Diverse Marches
Concert March.........................G. Bonelli
Lyric March, Op. 69, No. 2......................
...Sergei Prokofiev
Kittyhawk.........................John Cheetham

02/10/87
Wind Orchestra
James Croft, Conductor
John Drew, Trombone
James Byo, Graduate Conducting Assistant
Richard Greenwood, Graduate Conducting Assistant
OMH 8:00 p.m.
PROGRAM
Spiel fur Blasorchester, Op. 39.....Ernst Toch
Overture
Idyll
buffo
Concerto for Wind Orchestra, Op.41...............
...Nicolai Lopatnikoff
Allegro risoluto
Allegro molto vivace
Andante
Allegretto
Richard Greenwood, Conductor
Three Japanese Dances.........Bernard Rogers
Dance with Pennons
Mourning Dance
Dance with Swords
Jan Knutson, mezzo-soprano
James Byo, Conductor
Concertino for Trombone........Frank Ticheli
Dialogue
Interlude
Dance
John Drew, Trombone
Scotch Strathspey and Reel.........................
...Percy A. Grainger

03/08/87
Wind Orchestra
James Croft, Conductor
Bentley Shellahamer, Associate Conductor
James Byo, Graduate Assistant
Jay Kloecker, Graduate Assistant
OMH 8:00 p.m.
PROGRAM
Celebration Overture, Op. 61....Paul Creston
Bentley Shellahamer, Conductor
Concerto for 23 Winds........Walter Hartley
Andante – Allegro non troppo
Vivace
Lento
Allegro molto
James Byo, Conductor
Adagio Music.............Nicholas Thorne
King Lear Variations........David Amram
Jay Kloecker, Conductor
Autobiography........Robert Russell Bennett
1894: Cherry Street
1899: South Omaha
1900: Corn, Cows and Music

04/04/87
Festival of New Music
Final Concert
The Florida State University Wind Orchestra
James Croft, Conductor
OMH 8:00 p.m.
Sinfonia for Wind and Percussion Ensemble
(1985).................................John Boda
Fast, Slow, Fast
Voyages for Solo Cello and Wind Ensemble
(1984)......Steven Stucky (Cornell University)
Slow
Fast
Slow
Fast
Eric Edberg, Cello
Winds of Nagual (1985).....Michael Colgrass
(Toronto, Canada)
The Desert
Don Genaro Appears
Carols Stares at the River and Becomes a Bubble
The Gait of Power
Asking Twilight for Calmness and Power
Juan Clowns for Carlos
Last Conversation and Farewell

04/07/87
Stars, Stripes and Sousa
Keith Brion portraying John Philip Sousa
with The Florida State University
Symphonic Band
James Croft, Conductor
Mr. John Drew, Trombone
Miss Gayle Seaton, Soprano
RDA 8:00 p.m.
PROGRAM
1. National Anthem.....arr. Sousa/Damrosch
The Star Spangled Banner
2. Overture, Zampa........Herold
3. Trombone Solo, The Patriot…………Pryor
   Mr. John Drew
4. Selection, Songs of Grace and Songs of Glory…………………………...Sousa
5. Waltz, The Colonial Dames………....Sousa
6. Vocal Solo, Carmina…………….…Wilson
   Miss Gayle Seaton
7. Finale, Overture 1812.........Tchaikovsky
   arr. Lake

Encores are selected from the following compositions as played by the Sousa Band:

- Sempre Fidelis
- Teddy Trombone
- The Royal Welch Fusiliers
- Jack Tar
- The Whistler and His Dog
- The U.S. Field Artillery
- The Invincible Eagle
- The Stars and Stripes Forever
  (The greatest march ever written)

04/17/87

The Florida State University Concert Band
Bentley Shellahamer, Conductor
RDA 8:00 p.m.
PROGRAM

Sol Y Sombra........George Gates
Variations on a Korean Folk Song
   ...John Barnes Chance
Richard Greenwood, Conductor
Florentiner March...........Julius Fucik
James Croft, Conductor

Enigma Variations..........Edward Elgar
Scored for band by Earl Slocum

Theme
Var. I (C.A.E.)
Var. II (W.M.B.)
Var. III (R.P.A.)
Var. IV (G.R.S.)
Var. V (Nimrod)
Var. VI – Finale (E.D.U.)

INTERMISSION

Canzona..................Peter Mennin
   L. David Legette, conductor
A Clifton Williams Set........Clifton Williams
I. The Sinfonians (Symphonic March)
II. Symphonic Dance #2, “The Maskers”
First Suite in E-flat (Opus 28a)..............
   ...Gustav Holst
I. Chaconne
II. Intermezzo
III. March
Gershwin!.....................arr. Warren Barker

04/22/87

The Symphonic Band in a Starlight Concert
James Croft, Conductor
James Byo, Graduate Assistant

Richard Greenwood, Graduate Assistant
Jay Kloecker, Graduate Assistant

Featuring winners of the Second Annual Student Conducting Competition:

- Christopher Confessore
- Rodney Dorsey
- Steve Hart
- Eric Mendez
- Mary Lyle Scott
- Natalie Stone

School of Music Amphitheatre, Tallahassee
8:00 p.m.
PROGRAM

Overture to

“Candide”...........Bernstein/Beeler
Christopher Confessore, Conductor
Ye Banks and Braes o’ Bonnie Doon.........
   ...Grainger

Steve Hart, Conductor
March, Op. 39 .............Prokofieff/Yoder
Mary Lyle Scott, Conductor
An Irish Rhapsody............Grundman
Rodney Dorsey, Conductor

Highlights from “The Pirates of Penzance”........Sullivan/Bennett

Natalie Stone, Conductor
Blow, Blow Thou Winter
Wind….Rutter/Tucker
James Croft, Conductor

Army of the Nile

James Byo, Conductor
Broadway Curtain

Time..........................Krance
Eric Mendez, Conductor
Slava!...............Bernstein/Grundman
Jay Kloecker, Conductor

07/11/87

Florida State University
Summer Music Camps
Large Ensembles Concert
RDA 12:00 p.m.
PROGRAM

Chamber Orchestra II
Craig Evans and Diane Stein, conductors
Concerto in G Minor......Domenico Scarlatti
Allegro ma non troppo
   Diane W. Stein, cello
Themes from The Moldau.......Smetana/Frost
Craig Evans, conductor
Chamber Orchestra I
Mark Thielen, conductor

Air..............................J.S. Bach
from Third Orchestral Suite
Concerto Grosso, Op. 6, No. 4, in A Minor….
...Georg Friedrich Handel
I. Largo
II. Allegro
Sarah Morrison, violin
Kim Matson, violin
Justin Boone, cello
Symphony Orchestra
Mark Thelen, conductor
March Militaire Francaise.........................
...Camille Saint-Saens
St. Paul’s Suite for Swing Orchestra...........
...Gustav Holst

First Movement
Wind Ensemble
James Croft, conductor
After a Gentle Rain........Anthony Iannaccone
I. The Dark Green Glistens with Old
Reflections
Armenian Dances...........Aram Khachaturian
Allegro moderato
The Cowboys..................John Williams
arr. Jim Curnow
Concert Band
Richard Greenwood, conductor
Hill Songs.....................James Andrews
Prelude, Siciliano and Rondo.............
...Malcolm Arnold
arr. John Paynter
Symphonic Band
James Croft, Conductor
In Autumn
Skies..............................Kamioka
El Camino Real, a Latin Fantasy...........
...Alfred Reed

1987-88

09/29/87
Wind Orchestra
James Croft, Conductor
Michael Friedman, Graduate Assistant
Stephen Grugin, Graduate Assistant
Bryan Goff, Trumpet
OMH 8:00 p.m.
PROGRAM
Homage a Stravinsky (American Premier)...
...Ole Schmidt
Hill Song No.2.................Percy Grainger
Stephen Grugin, conductor
Concerto in D....................Giuseppe Tartini
Andante
Allegro moderato

Bryan Goff, piccolo trumpet
Senza Sordino (American Premier)...........
...Kamillo Lendvay
INTERMISSION
Overture 1912............................Ian Hamilton
Homage to Machaut.........................Ron Nelson
Michael Friedman, conductor
Suite Francaise.....................Darius Milhaud
Normandie
Brittany
Ile-de-France
Alsace-Lorraine
Provence

10/08/87
Symphonic Band
James Croft, Conductor
James Byo, Graduate Assistant
Donald Morris, Graduate Assistant
John Carmichael, Graduate Assistant
Ruby Diamond Auditorium, Tallahassee
8:00 o’clock
PROGRAM
Festspiel (American Premier)..................
...Kamillo Lendvay
The Passing Bell.......................Warren Benson
James Byo, conductor
Fantasia in G.....................Timothy Mahr
Occident et Orient, Op. 25......................
...Camille Saint-Saens
INTERMISSION
Colossus of Columbia........Russell Alexander
Alborado del Grazioso.........................
...Maurice Ravel-Odom
Donald Morris, conductor
Meditation.........................Gunther Schuller
John Carmichael, conductor
La Fiesta Mexicana............H.Owen Reed
Prelude and Aztec Dance
Mass
Carnival

[unknown month and day] 1987
The Wind Orchestra
James Croft, Conductor
Stephen Grugin, Graduate Assistant
Bryan Goff, Trumpet Soloist
1987 TOUR PROGRAM
[exact dates and locations unknown]
Overture 1912............................Ian Hamilton
Suite Francaise.....................Darius Milhaud
Normandie
Brittany
Ile-de-France
Alsace-Lorraine
Provence

Hill Song No.2.................Percy Grainger
Stephen Grugin, conductor
Concerto in D……………....Giuseppe Tartini
   Andante
   Allegro moderato
   Bryan Goff, piccolo trumpet
Scherzo for Band…………...Giochino Rossini
INTERMISSION
Homage a Stravinsky…………Ole Schmidt
Homage to Machaut…………Ron Nelson
Piece of Mind…………Dana Wilson
   Thinking
   Feeling
Senza Sordino…………Kamillo Lendvay
   Bryan Goff, Trumpet
Stage Center……………Goff Richards

11/24/87
Symphonic Band
   James Croft, Conductor
Bentley Shellahamer, Associate Conductor
Richard Greenwood, Graduate Assistant
Paul Ebbers, tuba Soloist
Ruby Diamond Auditorium
   8:00 p.m.
   Program
Festmusik der Stadt Wein…Richard Strauss
   Fiesta del Pacifico…………Roger Nixon
   Bentley Shellahamer, conductor
Concerto for Tuba...........Edward Gregson
   Allegro deciso
   Lento e mesto
   Allegro giocoso
   Paul Ebbers, tuba
   INTERMISSION
Thus Do You Fare, My Jesus……………
   …J.S. Bach – Reed
   In Memory
   Manley R. Whitcomb (1913-1987)
Masquerade…………Vincent Persichetti
   Richard Greenwood, conductor
The Year of the Dragon........Philip Spark
   Tocata
   Interlude
   Finale

02/09/88
Symphonic Band
   James Croft, Conductor
   James Byo, Graduate Assistant
   David McClune, Clarinet Soloist
   Featuring
   Morton Gould, Guest Conductor
   Wiley and Lucilla Housewright Eminent Scholar
   Ruby Diamond Auditorium
   8:00 p.m.
Huntingtower…………Ottorino Respighi
   Stephen Grugin, Conductor
Concerto for Clarinet………………...

...Walter Piston-Nichols
   David McClune, Clarinet
   James Byo, Conductor
Symphony for Band…………Morton Gould
   I. Epitaphs
   II. Marches
   Morton Gould, Conductor
   INTERMISSION
Cheers……………………..Morton Gould
Three American Ballads……Morton Gould
Memorials
   Saratoga Quickstep
   Hymnal
Jericho……………………Morton Gould
   Morton Gould, Conductor

02/23/88
Wind Orchestra
   James Croft, Conductor
Richard Greenwood, Graduate Assistant
John Carmichael, Graduate Assistant
Stephen Grugin, Graduate Assistant
   James Byo, Graduate Assistant
   Wiley and Lucilla Housewright Eminent Scholar
Ruby Diamond Auditorium
   8:00 p.m.
PROGRAM
Overture……………………John Heins
   Richard Greenwood, conductor
Sinfonia V (Sinfonia Sacra et Profana)……
   …:Timothy Broege
   Prelude
   Rag
   Alla Turca
   Chorale
   Rag
   Ragtime Alla Turca
   Chant and Pavan
   John Carmichael, conductor
Toccata Marziale…Ralph Vaughan Williams
A Piece of Mind…………Dana Wilson
   Thinking
   Remembering
   Feeling
   Being
   Stephen Grugin, conductor
La Vallee des Cloches……………………
   …Maurice Ravel-Hunsberger
Scenes……………………Verne Reynolds
   James Byo, conductor

04/05/88
HERITAGE OF THE BAND
   “The Spirit of Sousa”
Symphonic Band
   James Croft, Conductor
   Thomas Wright, Piano
   Roy Delp, Bass-Baritone
Ruby Diamond Auditorium
   8:00 p.m.
Pineapple Poll……………Sullivan-Duthoit
1. Opening Number
2. Jasper’s Dance
3. Poll’s Dance
4. Finale
Three Kings…………………………Smith
Corey Dunn     Jeff Warner   Brian Cook
Chris Mossey  Joe Bodiford  Louis Engelke
American Salute………………………Gould
Rhapsody in Blue…………………..Gershwin
Thomas Wright, Piano
INTERVAL
Fiddler On The Roof…………..Bock-Buckley
Arm, Arm Ye Brave……………Handel-Smith
Roy Delp, Bass-Baritone
Wedding Dance……………Press-Johnston
Ragtime Follies………………Joplin-Curnow
The Stars and Stripes Forever………Sousa
Encores will be selected from the following:
Pavanne………………………………….Gould
Song of the Flea…………….Moussorgsky-Smith
La Bamba de Vera Cruz…Tucci-Hunsberger
Corcoran Cadets……………….Sousa
King Cotton……………………………..Sousa
Washington Post…………………Sousa

04/12/88
Wind Orchestra
James Croft, Conductor
Janice Harsanyi, Soprano
Richard Greenwood, Graduate Assistant
Stephen Grugin, Graduate Assistant
Donald Morris, Graduate Assistant
Moore Auditorium, Tallahassee
8:00 p.m.
Emblems………………………..Aaron Copland
Stephen Grugin, conductor
Topaz…………………………Colin Touchin
American Premier
Epigrams from a Garden…Stephen Dodgson
Rules for Entering My Garden
Weeds
Camomile and Cowslips
Wasted Wisdom
Envoi
Janice Harsanyi, soprano
Metamorphoses………………Edward Gregson
Donald Morris, conductor
Paens and Dances of the Heathen Iberia……
…Carlos Surinach
Richard Greenwood, conductor

05/26/88
The F.S.U. Summer Band
James Croft, Conductor
Richard Greenwood, Graduate Assistant
Owen Sellers Amphitheater
8:00 p.m.
Jubilee……………………………Kenny
Concerto for Band……………………Jacob
Glasgow Fair……………………….Howe
Four Cornish Dances, Op.91………Arnold
1. Vivace
2. Andantino
3. Con moto e parodia
4. Allegro ma non troppo
Six Contrary Dances…………..P.D.Q. Bach
1. Maestoso animoso
2. Daintissimo
3. Allegro, but not too mucho
4. Molto moderato
5. Vivace cucarace
6. Moving right along
INTERMISSION
Festive Overture……………..Shostakovich
Richard Greenwood, Conductor
The Observing Visitor…………..Conway
American Overture………………….Jenkins
Strike Up The Band………………Gershwin
The Best of Broadway………………Arr. Burden
Day By Day
Too Close For Comfort
Fiddler On The Roof
Cabaret
The Rifle Regiment………………Sousa

06/16/88
The FSU Summer Band
James Croft, Conductor
Steve Grugin, Graduate Assistant
Jeff Biering, Guest Conductor
John Ossi, Guest Conductor
Don Heinz, Guest Conductor
David Moss, Guest Conductor
Owen Sellers Amphitheater
8:00 p.m.
American Legion Forever………Gould
Invocation of Alberich……..Wagner-Leidzen
Jeff Biering, Conductor
From Coast to Coast…………….Goldman
El Camino Real………………………..Reed
Steve Grugin, Conductor
Allerseelen………………………Strauss-Davis
John Ossi, Conductor
Belle of Chicago……………………Sousa
English Dances (Movements III, IV)………
…Arnold-Johnson
Corktown Saturday Night……..Arr. Rhodes
Guys and Dolls………………Loesser-Lang
David Moss, Conductor
On the Esplanade………………Brown-Akers
The Liberty Bell…………………..Sousa
07/01/88
Summer Music Camps
Florida State University
School of Music
LARGE ENSEMBLES CONCERT
Owen Sellers Amphitheater /
OMH 7:30 p.m.
SYMPHONIC BAND
James Croft, Director
Overture to “Guys and Dolls”......................Loesser-Lang
Elegy for A Young American...........Lo Presti
Armed Forced Salute..................Arr. Lowden
INTERMISSION
(The remainder of the concert will be held in Opperman Music Hall)
GOLD CHAMBER ORCHESTRA
Chamber Suite..........Handel / Applebaum
2. Allegro
Diane W. Stein, Conductor
Capriol Suite……………….Peter Warlock
1. Basse-Danse
Craig Evans, Conductor
GARNET CHAMBER ORCHESTRA
Choreography…………Norman Dello Joio
Allegro scherzando
Adagio, molto sostenuto
Allegro animato
Joseph Wise, Conductor
STRING ORCHESTRA
1st Movement from Brandenburg Concerto
No.3……………………………...J.S. Bach
Joseph Wise, Conductor

07/09/88
Summer Music Camps
Florida State University
School of Music
LARGE ENSEMBLES
Owen Sellers Amphitheater /
Opperman Music Hall
9:30 a.m.
CONCERT BAND
John Carmichael, Conductor
Glasgow Fair..................Maj. James Howe
Folk Legend....................Donald Hunsberger
Zueignung......................Strauss / Davis
“Galop” from First Suite.............Alfred Reed
INTERMISSION
(The remainder of the concert will be held in Opperman Music Hall)
WOMEN’S CHORUS
Byron Smith, Conductor
Keith Roberts, Accompanist
Negre Sum..............................P. Casals
Three Spanish Ballads..............E. Butler
Come at Dawn
Moon

May
MEN’SCHORUS
Andre Thomas, Conductor
Paul Andrews, Accompanist
Three German Folk Songs...........J. Brahms
How Can I Come into your House?
Lively Maid
I’ve Seen a Linden Tree
Nothing Like a Dame..................Rodgers and Hammerstein
MIXED CHORUS
Andre Thomas, Conductor
Non nobis Domine..................R. Quilter
Regina coelis.......................W.A. Mozart
Barbara West, Soprano
Kerry Hamilton, Mezzo-Soprano
Chris Smith, Tenor
Randall Greigore, Bass
O No John..........................arr. J. Gates
WIND ENSEMBLE
James Croft, Conductor
Folk Song Suite No. 2*........Frigyes Hidas
Colonial Song.................Percy Aldridge Grainger
Suite Divertimento......................Germaine Tailleferre
Nocturne
Finale
*American Premier
1988-89

10/04/88
Wind Orchestra
James Croft, Conductor
John Carmichael, Graduate Assistant
Stanley Wilkerson, Trombone Soloist
OMH 8:00 p.m.
PROGRAM
Fanfare pour precéder “La Peri”.............Paul Dukas
Morning Music........Richard Rodney Bennett
Immovable Do......................Percy Grainger
Concertino for Trombone, Op. 45, No. 7......Lars-Erik Larsson
Stanley Wilkerson, Trombonist
INTERMISSION
“Dances and Dancers”
Scotch Strathspey and Reel...Percy Grainger
John Carmichael, Conductor
Three Dance Episodes from “Spartacus”.......Aram Khachaturian-Hunsberger
I. Dance of a Greek Slave:
Entrance of the Merchants
Dance of a Roman Courtesan
General Dance
II. Dance of Phrygia
Dance of an Egyptian Girl
III. Sword Dance of the Young Thracians
Solitary Dancer………………Warren Benson  
Folk Dances…Dmitri Shostakovich-Reynolds

10/27/88  
The Symphonic Band  
James Croft, Conductor  
Gunther Schuller, Guest Artist  
Leon High School Auditorium  
8:00 p.m.  
PROGRAM  
Chorale Prelude: O God Unseen……………..  
...Vincent Persichetti  
Stephen Grugin, Conductor  
In Praise of Winds……………Gunther Schuller  
Gunther Schuller, Guest Conductor  
INTERMISSION  
American Hymn………….William Schuman  
Aspen Jubilee…………..Ron Nelson  
Tina Stringfello, Soprano  
Divertimento…………………………………...  
...Leonard Bernstein – Grundman  
Sennetts and Tuckets  
Waltz  
Mazurka  
Samba  
Turkey Trot  
Sphinxes  
Blues  
In Memoriam; March,  
“The BSO Forever”

11/10/88  
Wind Orchestra and Symphonic Band  
James Croft, Conductor  
Wing Commander Eric Banks, Guest  
Conductor  
RDA 8:00 p.m.  
HAIL BRITANNIA  
WIND ORCHESTRA  
Second Suite in F Major (1911)………………  
...Gustav Holst  
March  
Song Without Words,  
“I’ll love my love”  
Song of the Blacksmith  
Fantasia on the “Dargason”  
March Ecossaise (1981)…………………………  
...Claude Debussy – Schaefer  
James Croft, Conductor  
Royal Air Force March Past (1921)……………..  
...Walford Davies  
Colonial Song (1921)…………….Percy Grainger  
Overture Jubilee (1987)…………….Philip Sparke  
Eric Banks, Conductor  
INTERMISSION  
SYMPHONIC BAND  
Orb and Sceptre (1953)…………………….....  
...William Walton – Richardson  
Mannin Veen (1933)………………Haydn Wood  
James Croft, Conductor

02/07/89  
Wind Orchestra and Symphonic Band  
James Croft, Conductor  
Stephen Grugin, Graduate Assistant  
Yvonne Chavez, Flute  
RDA 8:00 p.m.  
PROGRAM  
Wind Orchestra  
Three Chorale Preludes………William Latham  
Break Forth, O Beauteous Heavenly  
Light  
O Sacred Head Now Wounded  
Now Thank We All Our God  
Double Visions………………….Samuel Adler  
Concerto No.2 for Flute and Wind  
Orchestra………………………………………..  
...Frigyes Hidas  
American Premier  
Lento – Moderato  
Allegretto  
Allegro  
Yvonne Chavez, Flute  
INTERMISSION  
Prism for Band and Brass……….Charles Carter  
Variants on a Medieval Tune…………………  
...Norman Dello Joio  
Stephen Grugin, Conductor  
After a Gentle Rain……..Anthony Iannaccone  
The Dark Green Glistens with Old  
Reflections  
Sparkling Air Bursts with Dancing  
Sunlight  
Scenes from the Age of Chivalry……………..  
...Janus Decsenyi  
American Premier  
Andante Allegro  
Allegro Vivace  
Adagio  
Moderato – Allegro  
Teri Hansen, Soprano

03/11/89  
THE FLORIDA STATE UNIVERSITY  
FIFTH BIENNIAL FESTIVAL  
of New Music  
in conjunction with the 24th  
Annual Meeting of the  
SOCIETY OF COMPOSERS, INC.  
presents  
FINALE CONCERT  
Florida State University Wind Orchestra and  
Symphonic Band  
James Croft, Conductor  
Carl Bjerregaard, Guest Conductor  
RDA 8:00 p.m.
PROGRAM
Wind Orchestra
Concerto for Winds and Percussion………
... Ladislav Kubik
Das Klangfarben Des Blinden (1987)………
...Steve Rush
INTERMISSION
Symphonic Band
Lazurus (1985)………………………James Canter
In Praise of Winds (1981)…Gunther Schuller
Symphony for Large Wind Orchestra
Andante – Allegro
Moderato
To the memory of Alec Wilder
Scherzo
Allegro Energico

04/01/89
Wind Orchestra
James Croft, Conductor
John Carmichael, Graduate Assistant
Karen Dannessa, Clarinet
Moore Auditorium
8:00 p.m.

PROGRAM
Hill Song No.1………………..Percy Grainger
arr. By Mark Rogers
Fantasy For Clarinet…………...Leslie Bassett
Karen Dannessa, Clarinet Soloist
INTERMISSION
Musique De Theatre.substring...Darius Milhaud
Prelude and Fugue
Triomphe
Interlude
Funebre et Choral
Intermezzo.substring...Monte Tubb
Five Miniatures.substring...Joquin Turina
arr. by John Krance
Dawn
The Sleeping Village
Promenade
The Approaching Soldiers
Fiesta
March “Virtuoso”substring...D.M. Donatelli
edited by Wm. D. Revelli

04/11/89
Heritage of the Band
Symphonic Band
James Croft, Conductor
Roy Delp, Master of Ceremonies
Kimberly Geatches, Flute
Mark Geatches, Trumpet
8:00 p.m.

PROGRAM
I. Parade from “Pacific Celebration”substring...Roger Nixon
II. Symphonic Songs for Band.substring...Robert Russell Bennett
I. Serenade
II. Spiritual
III. Celebration
III. Fantasy for Trumpetsubstring...Claude Smith
Mark Geatches, Trumpet
IV. A Tribute to Leroy Anderson
Belle of the Ball
Blue Tango
The Irish Washerwoman
INTERVAL
V. Tulsa.substring...Don Gillis
VI. Carnival of Venice.substring...Giulio Briccialdi
Kimberly Geatches, Flute
VII. English Waltz.substring...Percy Grainger
VIII. Selections from “The King and I”substring...Rogers-Bennett
Roy Delp, Bass-Baritone
IX. The Stars and Stripes Foreversubstring...John Philip Sousa
THE NATIONAL MARCH
Encores will be selected from the following:
Song of the Flea.substring...Moussorgsky-Smith
The Glory of the Yankee Navy.substring...John Philip Sousa
Hands Across the Sea.substring...John Philip Sousa
The Free Lance.substring...John Philip Sousa
Riders of the Flag.substring...John Philip Sousa
U.S. Field Artillery.substring...John Philip Sousa
A Trumpeter’s Lullaby.substring...Leroy Anderson
Danny Boy.substring...Traditional
Clarinet Polka.substring...Arr. David Bennett

04/19/89
The Symphonic Band
In a STARLIGHT CONCERT
James Croft, Conductor
John Carmichael, Graduate Assistant
Stephen Grugin, Graduate Assistant
Featuring winners of the Fourth Annual
Student Conducting Competition:
John Campbell, Kelly Oliff, Rose-Marie
Inman, Betsy Pepper, Alex Marquez, Jeff
Warner
And graduate student conductors:
Donald Morris
Danya Turner
Donald Morris, Conductor
The Pavillion at Market Square, Tallahassee
8:00 p.m.

PROGRAM
In a Southern Hymn.substring...Palmer
Rose-Marie Inman, Conductor
Pageant.substring...Persichetti
John Campbell, Conductor
The Glory of the Yankee Navy.substring...Sousa
John Carmichael, Conductor
A Scottish Rhapsody……………..Grundman
   Kelly Oliff, Conductor
Hand Across the Sea…………………..Sousa
   Dayna Turner, Conductor
   Prelude, Siciliano, and Rondo….Arnold/Paynter
   Betsy Pepper, Conductor
The U.S. Field Artillery………………Sousa
   Stephen Grugin, Conductor
A Tribute to Stephen Foster………arr. Nestico
   Jeff Warner, Conductor
Symphonic Dance No. 3 “Fiesta”….Williams
   Alex Marquez, Conductor
The Stars and Stripes Forever…………Sousa
   James Croft, Conductor

1989-90

09/28/89
Bicentennial Celebration of the French Revolution
20th Consortium on Revolutionary Europe
and
The Florida State University School of Music
Presents
Music of the Revolution
The University Wind Orchestra
James Croft, Conductor
The University Singers and Chamber Choir
André Thomas, Conductor
The University Symphony Orchestra
Phillip Spurgeon, Music Director
Trinity United Methodist Church
120 W. Park Ave., Tallahassee, FL
7:30 p.m.
Bicentenaire de la Revolution Francaise

PROGRAM
Presiding: Dr. Donald D. Howard
Welcome: Dr. Augustus B. Turnbull, III,
Provost, Florida State University
Welcome: M. Michel Lennuyeux-Comnene,
Deputy Chief of Mission, French Embassy,
Washington, D.C.
“BAND MUSIC OF THE FRENCH REVOLUTION”
WIND ORCHESTRA
James Croft, Conductor
Les Marseillaise………………………..
…C.J. Rouget de Lisle, arr. John Philip Sousa
The Star Spangled Banner………………...
…Key, arr. John Philip Sousa
Overture in C (1793)……Charles-Simon Catel
Marche de la garde consulaire a Marengo….
(1800)……………………arr. William Schaefer
Symphony militaire a F (1793)……………
…François Joseph Gossec
Marche des musiques de la Revolution

INTERMISSION
MUSIC OF THE REVOLUTIONARY PERIOD
MEMBERS OF THE UNIVERSITY SYMPHONY ORCHESTRA
THE CHAMBER CHOIR AND THE UNIVERSITY SINGERS
André Thomas, Conductor
Mass No. 7 in C Major (“In Tempore Belli”).
…Franz Joseph Haydn

1. Kyrie
2. Gloria
3. Credo
4. Sanctus
5. Benedictus
6. Agnus Dei
   Heide Holcomb, Soprano;
   Patricia Pease, Mezzo;
   Daniel Weeks, Tenor; Ailliam Dixon, Bass

10/03/89
Symphonic Band
James Croft, Conductor
Robert Sheldon, Associate Conductor
Stephen Grugin, Graduate Assistant
RDA 8:00 p.m.
PROGRAM
Weiner Philharmoniker Fanfare……………
…Richard Strauss
Fantasia in G………J.S. Bach arr. Robert Leist
New England Tryptich….William Schuman
Be Glad Then, America
When Jesus Wept
Chester
Al Fresco…………………………….Karel Husa
   Steven Grugin, Conductor
   INTERMISSION
   Aegean Festival Overture….Andreas Makris
   Psalm for Band..............Vincent Persichetti
   Robert Sheldon, Conductor
Two Gymnopedies……………………….
   ...Erik Satie arr. Alfred Reed
   Lent et grave
   Lent et douloreux
Two Diverse Marches
DR III’s Honnormarsj……...Erling Mostad
   arr. Ola Kajanus
   Lyric March, Op. 62………Sergei Prokofiev
   arr. James Croft

10/15/89
The Wind Orchestra
James Croft, Conductor
Henry Grabb, Oboe
Advent Christian Village
Dowling Park, Florida
&
10/17/1989
RDA 8:00 p.m.
PROGRAM
Masquerade Overture.................................
    ...Carl Nielson-John Boyd
The Gods Go A-Begging...........G.F. Handel-
    Erik Leidzen
I. Introduction
II. Allegro
III. Ensemble
IV. Musette
V. Bourree
Requerdo fro Oboe and English Horn...........
    ...Warren Benson
I. Sarabande
II. Soliloquio
III. Cancion de las Posadas
    Henry Grabb, Soloist
Easter Monday On the White House Lawn...
    ...John Philip Sousa
INTERMISSION
Country Gardens..............Percy Grainger
Concerto for Winds [Band]...........
    ...David Stanhope
World Premier
Homage to Scott Joplin..............
    ...arr. Scott Marciniak
The Chrysanthemum
Bethena
The Cascades
The President's March...........Victor Herbert

11/21/89
The Wind Orchestra and Symphonic Band
James Croft, Conductor
James Batcheller, Graduate Assistant
Thomas Rohrer, Graduate Assistant
Paul Ebbers, Tuba Soloist
RDA 8:00 p.m.
PROGRAM
Mock Morris....................Percy Grainger
Concerto for Tuba and Wind Orchestra......
    ...William Brusick
Paul Ebbers, Tuba soloist
World Premier
Scenes Revisited.................Verne Reynolds
James Batcheller, Conductor
INTERMISSION
Smetana Fanfare.....................Karel Husa
Circus Overture...............William Schuman
    – Don Owens
Thomas Rohrer, Conductor
Symphonic Variations..............Jack Jarrett
On the Grand Prairie Texas..............
    ...David Holsinger
Esprit de Corps...............John Philip Sousa

02/03/90
Symphonic Band
James Croft, Conductor
“Saluting Uncle Henry”
Re-visiting those performance practices
unique to the music and personality of
Henry Fillmore (1881-1956) with help from
those knew both the man and the music
Phi Beta Mu (Omego Chapter) Project
RDA 8:00 p.m.
In conjunction with the Southern Division
Conference of the College Band Directors
National Association
National Band Association
and the State Convention of Phi Beta Mu
PROGRAM
Americans We (1929)
Men of Ohio (1921)
Lassus Trombone (1915)
The Circus Bee (1908)
The Crosley March (1927)
The Footlifter (1935)
Gifted Leadership (1927)
Noble Men (1922)
The Klaxon (1930)
Shoutin’ Liza Trombone (1920)
His Honor (1934)
Rolling Thunder (1926)

02/13/1990
Concert Band
Robert Sheldon, Conductor
Thomas Rohrer, Graduate Assistant
Symphonic Band
James Croft, Conductor
James Batcheller, Graduate Assistant
Carolyn Sanders, Trumpet
RDA 8:00 p.m.
PROGRAM
Three Japanese Fanfares.......Thomas Duffy
1. Kitachi
2. Kashiyama
3. Seiko Epson
Nordic Symphony............Howard Hanson
    – Joseph Maddy
II. Andante teneramente consemplicita
Sinfonia Noblissima............Robert Jager
Thomas Rohrer, Conductor
Dance Celestiale..............Robert Sheldon
Caccia and Chorale..........Clifton Williams
James Croft, Conductor
Valdres....................Johannes Hanssen
    – Glenn C. Bainum
Symphonic Band
Symphony No.6..................
    ...Dmitri Shostakovich – James Curnow
IV. Presto
Concerto for Trumpet
...Alexander Arutunian – Guy Duker
Carolyn Sanders, Trumpet
Burlesque
...Georgi Salnikov
James Batcheller, Conductor
A Tribute to “Uncle Henry”...
...Henry Fillmore
Americans We
The Footlifter
Rolling Thunder

03/08/1990
The Wind Orchestra
James Croft, Conductor
Robert Sheldon, Associate Conductor
Christopher Johnson, Graduate Assistant
Stephen Grugin, Graduate Assistant
Michael Webb, Trombone Soloist
Moore Auditorium 8:00 p.m.

PROGRAM
Symphony in B-flat
...Paul Hindemith
I. Moderato
II. Andantino grazioso
III. Fugue
...Robert Sheldon, Conductor
Arches
...Daniel Welcher
Christopher Johnson, Conductor
Eine Kleine Posaunenmusik
...Gunther Schuller

Allegro
Recitative
Scherzo
Chorale
Allegro Energico
...Michael Webb, Trombone
INTERMISSION
Overture for Band
...John Heines
Prelude for Symphonic Winds
...Edward Applebaum

Stephen Grugin, Conductor
Lincolnshire Posy
...Percy Grainger
Lisbon Bay
Horkstow Grange
Rufford Park Poachers
The Brisk Young Sailor
Lord Melbourne
The Lost Lady Found

Three Shantey
...Malcolm Arnold
arr. Jeffrey Krauklis
I. Allegro con brio
II. Allegro semplice
III. Allegro vivace

03/13/90
Symphonic Band
James Croft, Conductor
Patrick Meighan, Saxophone
Daniel Weeks, Tenor
Heritage of the Band
“Sousa Lives”
RDA 8:00 p.m.

Symphony
...Johan de Meij
I. Gandolf (The Wizard)
II. Lothlorien (The Elvenwood)
III. Gollum (Smeagol)
IV. Journey in the Dark
a. The Mines of Mora
b. The Bridge of Khazad-Dum
V. Hobbits

INTERVAL
Overture: La Princess juane
...St. Saens-Odom
Solo: Tribute to Ruby Wiedoeft
...arr. Schuller
  a. Valse Erica
  b. Saxophobia
  Patrick Meighan, Saxophone
Selection: A Tribute to Stephen Foster
...arr. Nestico
Vocal: Irish Tune from County Derry
...Percy Grainger
Medley: Cole Porter
...arr. Robinson
Daniel Weeks, Tenor
March: The Stars and Stripes Forever
...John Philip Sousa
Encores to be selected from the following:
  Bullets and Bayonets
  Blow Gabriel Blow
  Rumba for Saxophone
  King Cotton
  Lassus Trombone
  Nobles of the Mystic Shrine
  Liberty Bell

04/10/90
The Wind Orchestra
James Croft, Conductor
Stephen Grugin, Graduate Assistant
Lana Johns, Flute
RDA 8:00 p.m.
PROGRAM
Prelude
...Edward Applebaum
  Premier Performance
  Stephen Grugin, conductor
Concerto for Flute and Wind Orchestra
...Henk Badings (b.1907)
  Allegro
  Adagio – vivaci
  Lana Johns, flute
Quiet Desperation
...Allen Molineaux
  Premier Performance
Spiel fur Blas-Orchester, Op.139
...Ernst Toch
Overture
Idyll
Buffo
Scherzo
...Patrick Zuk

07/14/90
The Summer Music Camp High School
Symphonic Bands
James Croft, Conductor
Robert Sheldon, Conductor
RDA 1:30 p.m.
PROGRAM
Allied Honor
...King
Fantasia On a Southern Folk Hymn
...Curnow
They Hung Their Harps in the Willows
...McBeth
Creole Belle
...Lamp/Brian
Garnet Band
Dr. James Croft, Conductor
Flourish for Wind Band
...Vaughan Williams
Elegy for a Young American
...LoPresti
Visions of Flight
...Sheldon
America the Beautiful
...Ward/Dragon
Gold Band
Mr. Robert Sheldon, Conductor
E Pluribus Unum
...Jewell
A Festive Overture
...Reed
Dreams and Fancies
...Broege
My Kind of Towns
...Nestico
Dr. James Croft, Conductor
The Liberty Bell...Sousa
Shannon Lakes
Overture................................................Archer
Fandango...........................................arr. Werle
Alleluia! Laudamus Te...........................Reed
Gold Band
Mr. Robert Sheldon, Conductor

1990-91

10/02/90
Wind Symphony & Symphonic Band
James Croft, Conductor
Christopher Johnson, Graduate Assistant
RDA 8:00 p.m.
WIND ORCHESTRA
Suite Francaise.............................Darius Milhaud
Normandie
Brittany
Ile-de-France
Alsace-Lorraine
Provence
Christopher Johnson, Conductor
Concerto for Clarinet and Symphonic
Winds.................................William Schmidt
Moderately Fast
Slowly
Fast
Jill Coggiola, Clarinet
INTERMISSION
SYMPHONIC BAND
Fire Works.................................Gregory Youtz
Pictures at an Exhibition.....................Modest Mussorgsky
Orchestration by John Boyd
Promenade I
Gnomes
Promenade II
The Old Castle
Promenade III
Tuileries
Bydlo
Promenade IV
Ballet of the Chicks in their Shells
Two Jews, One Rich, the Other Poor
Promenade V
Limosges – The Market Place
Catacombae – Cum Mortuis in
Lingua Mortua
The Hut on Fowl’s Legs
The Great Gate of Kiev

8:00 p.m.
PROGRAM
Duke of Marlborough Fanfare.............Percy Grainger
Music for 18 Winds.........................Blas Galindo
Andante
Lento
Allegro
Nephtali Santiago, Guitar
La Boutique Fantasque........................Gioacchino Rossini-Ottorino Respighi
Arr. by Erik Leidzen
INTERMISSION
Concerto for 23 Winds.............Walter Hartley
Andante – Allegro non troppo
Vivace
Lento
Allegro Molto
Christopher Johnson, Conductor
Divertissement d’Ete........Jacques Casterede
1 – La plage
2 – Peche sous-marine
3 – March
Thomas Rohrer, Conductor
Two Revolutionary Marches................Bedrich Smetana
Arr. Vaclav Nelhybel
March of the Students’ Legion
March of the Revolutionary Guard

11/01/90
Wind Orchestra
James Croft, Conductor
Nephtali Santiago, Guitar
Christopher Johnson, Graduate Assistant
Thomas Rohrer, Graduate Assistant
Trinity United Methodist Church

11/20/90
The Symphonic Band
James Croft, Conductor
Robert Phillips, Trombone
Robert Sheldon, Associate Conductor
Christopher Johnson, Graduate Assistant
Thomas Rohrer, Graduate Assistant
Rebecca Phillips, Assisting Soloist
John Drew, Assisting Soloist
RDA 8:00 p.m.
PROGRAM
Overture, Les francs juges........Hector Berlioz
Hammersmith – Prelude and Scherzo........Gustav Holst
Thomas Rohrer, Conductor
Alborado del Grazioso........Maurice Ravel
Christopher Johnson, Conductor
My Old Kentucky Home............Clay Smith
Robert Phillips, Trombone
INTERMISSION
From Maine to Oregon........John Phillip Sousa
A Medieval Suite....................Ron Nelson
I. Homage to Leonin
II. Homage to Perotin
III. Homage to Machaut
Robert Sheldon, Conductor
Concerto for Three Trombones…………………...Walter Hartley

I. Allegro
II. Adagio Molto
III. Presto

Robert Phillips, Rebecca Phillips, John Drew
Trombones

12/09/90
Tri-State
Festival Finale
RDA 1:00 p.m.

PROGRAM
Garnet Honor Band
Allan McMurray, Conductor
Program to be selected from:

Lord of the Rings Symphony……………………...Johan de Meij
Movement I – Gandalf
Scenes from “The Louvre”............Dello Joio
Fanfare, Ode and Festival.................Margolis
Homage to Leonin......................Nelson
Renaissance Suite....................Susato / Curnow
Vor Die Front............................Teike

James Croft, Conductor
Chorale and Shaker Dance..........Zdechlik
Gold Honor Band
Richard Floyd, Conductor
I'm Seventeen Come Sunday.........Grainger
Concord...............................Grundman
American Folk Suite..................Kopetz
Jame Croft, Conductor
Symphony No. 6......................Persichetti
Prelude Opus 34..............Shostakovich / Reynolds
Cajun Folk Songs......................Ticheli
American Fanfare........................Wasson

White Honor Band
Miles Johnson, Conductor
My Jesus, Oh What Anguish......Bach / Reed
Trail of Tears...............................Barnes
Jame Croft, Conductor
Collage for Band.....................Curnow
Australian Up-Country Tune.......Grainger
Color........................................Margolis
Song of Praise.............................Nelhbel
Foshey Tower Washington
Memorial........Sousa

James Croft on Research Leave
02/21/91
Wind Orchestra
Program

June Gustafson, violin
INTERMISSION
Arie di Battaglia................Siegfried Naumann
Special thanks to members of the F.S.U.
Flying High Circus for their participation in the performance of this work

03/14/91
Symphonic Band & Wind Orchestra
Frederick Fennell, Guest Conductor
RDA 8:00 p.m.
Symphonic Band
Divertimento................Vincent Persichetti
Prologue
Song
Dance
Burlesque
Soliloquy
March
Symphony in B-flat............Paul Hindemith
Moderately fast, with vigor
Molot agitato
Andantino grazioso – Fast and gay
Fugue Rather broad – Fast, energetic
Florentiner March..................Julius Fucik
L'Inglesia (Little English Girl)...................D. Delle Cese
His Honor....................................Henry Fillmore
INTERMISSION
Wind Orchestra
Toccata Marziale...Ralph Vaughan Williams
Fantasia and Fugue in G Minor......J.S. Bach
Sinfonia IV......................Walter Hartley
Allegro deciso
Adagio
Vivace
Allegro molto
Lincolnshire Posy........Percy Grainger
Lisbon Bay
Horkstow Grange
Rufford Park Poachers
The Brisk Young Sailor
Lord Melbourne
The Lost Lady Found

04/06/91
Festival of New Music
Final Concert
OMH 8:00 p.m.
Wind Orchestra
Ascension (1988)........James Mobberley
(University of Missouri, Kansas City)
Robert Sheldon, Conductor
Daggers in Men's Smiles (1989)............Charles Argersinger
(Washington State University)
Keith Brion conductor
Ezekiel (1990)...............James Canter
(Florida State University)  
Nicholas Morrison, Conductor  
Concertino for Horn (1989) ……Joseph Landers  
(University of Nebraska, Lincoln)  
L. Curtis Hammond, Horn  
Christopher Johnson, Conductor  
Persistence of Memory  
In Memoriam: Brian Israel (1989) …………  
…Jack Gallagher  
(The College of Wooster)  
Tom Rohrer, Conductor  
Poem Symphonies, Set 1 (1990) …………  
…Don Freund  
(Memphis State University)  
Keith Brion, Conductor  
04/10/91  
STARLIGHT CONCERT  
Symphonic Band  
Keith Brion, Conductor  
OSA 7:30 p.m.  
Wind-Band Music of Percy Grainger  
The Lads of Wamphray  
Bell-Piece, Based on John Dowlands “Now o now I needs must part”  
The Power of Rome and the Christian Heart  
Music of Charles Ives  
March: Omega Lambda Chi, ed. Brion  
Variations on “Jerusalem the Golden”,  
arr. Brion for brass sextet and band  
Charlie Rutlage, arr. Sinclair for euphonium solo and band  
Fugue in C, arr. Sinclair, slow movement of  
the string quartet and the 4th Symphony  
The Circus Band, arr. Elkus  
Wind Music of Alan Hovhaness  
Finale, Symphony No.23 “Ani” City of a  
Thousand and One Cathedrals  
Music of the European Band Tradition  
Fugue a la Gigue, Bach-Host  
Elegy sulla Tomba di Garibaldi, Ponchielli  
La Boda de Luis Alonso, Gimenez

1991-92

10/01/91  
Wind Orchestra and Symphonic Band  
James Croft, Conductor  
Kevin Bowen, Graduate Assistant  
Thomas Rohrer, Graduate Assistant  
James McLin, Piano  
RDA 8:00 p.m.  
PROGRAM  
Wind Orchestra  
Celebration…………………………Edward Gregson  
American Premier  
…and the mountains rising nowhere………  
…Joseph Schwantner  
James McLin, Piano  
Thomas Rohrer, Conductor  
Hymn from “Toccata and Hymn”……………  
…Ingolf Dahl  
Arranged by John Boyd  
Autobiography………………Robert Russell Bennett  
Part I (1894-1900)  
I. 1894: Cherry Street  
II. 1899: South Omaha  
III. 1900: Corn, Cows and Music  
Part II (1916-1935)  
IV. 1916: MO. To N.Y.  
V. 1919: The Merrill Miracle  
VI. 1926: A Parisian in Paris  
VII. 1935: What Was The Question?  
Symphonic Band  
California Jubilee………………Roger Nixon  
Kevin Bowen, Conductor

07/06/91  
1991 Summer Music Camp Final Concert of  
the Garnet and Gold High School  
Symphonic Bands  
OMH 11:00 a.m.  
The Garnet Band (order to be announced)  
A Lovely Rose Is Blooming…………………  
…Johannes Brahms-Guenther  
Court Festival…………………………William Latham  
Intrada  
Pavan  
Galliard  
“The Horses” Branle  
Emblem of Unity…………Joseph John Richards  
Invincible Eagle………………John Philip Sousa  
Lindenberg Variations………Robert Sheldon  
James Croft and Robert Sheldon,  
Conductors  
The Gold Band (order to be announced)  
Pas Redouble…………………Camille Saint-Saens  
- Frackenpohl  
Of Sailors and Whales………Francis McBeth  
Ishmael  
Queequeg  
Father Mapple  
Ahab  
The White Whale  
Cuernavaca……………Joseph Wilcox Jenkins  
Esprit de Corps………………Robert Jager  
The Cowboys…………………John Williams  
“Galop” from First Suite for Band…………  
…Alfred Reed  
James Croft and Robert Sheldon,  
Conductors

254
Folk Songs for Band, No. 3

...David Stanhope

I Droysden Wakes
II Lord Bateman
III Ships and Lisbon
American Premier
Bacchus on the Blue Ridge

...Joseph Horovitz

I Moderate
II Blues
III Vivo
Royal Air Force March Past

Henry Davies & George Dyson

10/31/91
Heritage of the Bands
Symphonic Band
James Croft, Conductor
Patrick Dunnigan, Associate Conductor
Christopher Johnson, Graduate Assistant
Bryan Goff, Trumpet Soloist
Master of Ceremonies
David Westberry, Voice of the Marching Chiefs
RDA 8:00 p.m.
Halloween Treat
Tocatta & Fugue in D Minor...Bach-Leidzen
The Sorcerer’s Apprentice..............Dukas
-Winterbottom
Christopher Johnson, Conductor
Lord of the Rings.........................de Meij
Gollum
The Hobbits
Intermission
Halloween.................................Gould
Symphonic Songs......................Bennett
Patrick Dunnigan, Conductor
Rose Variations.........................Bennett
Carnival of Venice......................Arban
Bryan Goff, Trumpet Soloist
Sound of Music.........................Rogers-Bennett
Encores will be selected from the following:
- all by “Uncle Henry Fillmore”
  King Karl King
  Americans We
  Dusty Trombone
National City Press Club
The Footlifter
The Crosley

11/19/91
Wind Orchestra
James Croft, Conductor
Warren Olpert, Graduate Assistant
Guest Soloists
Gustav Hoena, trombone
Roy Pickering, trombone

OMH 8:00 p.m.
PROGRAM
In Memoriam..................David Maslanka
Illuminations................Allyson Applebaum
World Premier
Gazebo Dances.................John Corigliano
I. Overture
II. Waltz
III. Adagio
IV. Tarantella
Warren Olpert, Conductor
INTERMISSION
American Games.................Nicholas Maw
American Premier
Florida Concerto...............Fryges Hidas
I. Vivace
II. Adagio Semplice
III. Allegro
Gustav Hoena, Tenor Trombone
Roy Pickering, Bass Trombone
Premier Performance

02/04/92
Concert Band and Symphonic Band
James Croft, Conductor
Patrick Dunnigan, Conductor
Warren Olpert, Graduate Assistant
Robert Thurston, Graduate Assistant
RDA 8:00 p.m.
PROGRAM
Concert Band
The Improvisator...........d’Albert arr. Hindsley
Tribute to Canterbury........Gordon Jacob
Satiric Dances...............Norman Dello Joio
Robert Thurston, Conductor
King Cotton...............John Philip Sousa
INTERMISSION
Symphonic Band
Excerpts from the “Sebastian Ballet”............
...Carlo Menotti arr. Lang
Variations and
Fugue....................................Giannini
Warren Olpert, Conductor
Sanctus from the Requiem Mass.............
Guispepe Verdi arr. Dunnigan
The Soaring Hawk..............Timothy Mahr
Whip and Spur.......................Thomas Allen

02/12/92
Wind Orchestra
James Croft and Patrick Dunnigan, Conductors
With The Cleveland Duo
Stephen Warner, violin
Carolyn Gadiel Warner, piano
OMH 8:00 p.m.
PROGRAM
Resonances I.........................Ron Nelson
Variations on “Mein junges Leben hat ein end”………………………Jan Sweelinck
Arr. Ramon Ricker
Youthful Suite………………..Percy Grainger
Arr. David McKinley
   English Waltz
Tribute……………………..Mark Camphouse
   Patrick Dunnigan, Conductor
Canzonata Concertante No.5……..Paul Turok
   The Cleveland Duo
Greek Dances………………Nikos Skalkottas
   1. Epirotikos (Dance from Epirus)
   2. Peloponnisios (Dance from Peloponnesos)
   3. Kalamatianos (Dance from Kalamata)
   4. Mariori Mou (My Mariori)
   5. Pedra Ke pios to petaxe
   6. Kritikos (Dance from Crete)
   7. Sitneikos (Dance from Sifnos)
   8. Makedonikos (Dance from Macedonia)
   9. Enas Aitos (An Eagle)

   02/18/92
   Chamber Winds
   James Croft, Conductor
   Pamela Ryan, viola
   OMH 8:00 p.m.
   PROGRAM
Serenade No.12, K.388…………W. A. Mozart
   Allegro
   Andante
   Minuetto
   Allegro
   Der Schwanendreher………Paul Hindemith
   Zwischen Berg und tiefam Tal
   Nun laube, Lindlein,laube!
   Variationen: Seid ihr nicht der Schwanendreher?
   Pamela Ryan, viola
Concerto for Wind and Brass Quintets………..
   …Robert Washburn
Adagio: Allegro Vivo
Theme and Variants
   Faculty Winds
Preludes…………………..…Claude Debussy
   Arr. by Raymond VunKannon
Minstrels
Canope
Heather
Gen. Levine, eccentric

   03/18/92
   Wind Orchestra and Symphonic Band
   James Croft, Conductor
   Patrick Dunnigan, Conductor
   Robert McWilliams, Graduate Assistant
   Warren Olfert, Graduate Assistant
   Thomas Rohrer, Graduate Assistant
   Wildy Zumwalt, Saxophone Soloist
   RDA 8:00 p.m.
   PROGRAM
   Wind Orchestra
Report……………………..Lubos Fiser
   Warren Olfert, Conductor
The Four Seasons…Richard Rodney Bennett
   I. Spring
   II. Summer
   III. Fall
   IV. Winter
   American Premier
   The Winds of Summer………..David Stock
   I. Breezing Away
   II. Ballad
   III. Perpetual Motion
   IV. Heat Wave
   Wildy Zumwalt, Saxophone
   INTERMISSION
   Symphonic Band
Morning Alleluias…………………Ron Nelson
   Robert McWilliams, Conductor
   Theme and Variations….Arnold Schoenberg
   Patrick Dunnigan, Conductor
   Skating on the Sheyenne…..Ross Lee Finney
   Thomas Rohrer, Conductor
   Jesu, Joy of Man’s Desiring……….J.S. Bach
   – Leidzen
   Valdres………………..Johannes Hanssen
   – Bainum
   James Croft, Conductor

   04/07-09/92
   The Wind Orchestra
   On Tour
   James Croft, Conductor
   Robert McWilliams, Graduate Assistant
   Ashley Barret, Oboe Soloist
   04/07 – Blakely Auditorium
   Blakely, GA 8:00 p.m.
   04/08 – Eufaula High School
   Eufaula, AL 10:30 a.m.
   04/09 – Worth County High School
   Sylvestre, GA 9:30 a.m.
   Tifts County High School
   Tifton, GA 1:15 p.m.
   PROGRAM
   Resonances……………………….Ron Nelson
   John Gay Suite………………….Buxton Orr
   A Grainger Set………Percy Aldridge Grainger
   Irish Tune from County Derry
   Shepherd’s Hey
   English Waltz from “Youthful Suite”
   Variations for Oboe on a Theme by Glinka…
   …Nicholas Rimsky-Korsakov
   Mary Ashley Barret, Oboe
   INTERMISSION
Folk Song Suite.....Ralph Vaughan Williams
1.March “Seventeen Come Sunday”
2. Intermezzo “My Bonnie Boy”
3. March “Folk Songs from Somerset”
   Robert McWilliams, Conductor
American Hymn.............William Schuman
Mademoiselle.............Robert Russell Bennett
   Three Diverse Marches:
   Marche Ecossaise....................Claude Debussy-Schaefer
Ballets and Bayonets......John Philip Sousa
Whip and Spur...............Thomas Allen

04/15/92
Symphonic Band in a Starlight Concert
   James Croft, Conductor
   Patrick Dunnigan, Conductor
   C. Kevin Bowen, Graduate Assistant
   William Haynes, Graduate Assistant
   OSA 7:00 p.m.
Featuring the winners of the Sixth Annual Student Conducting Competition:
   Christopher Gadsen
   Matthew Garrett
   Emilie Lynch
   Timothy Mentzer

PROGRAM
March of the Steelmen......Charles Belstering
   – Alford
Fantasy Variations on a Theme by Niccolo Paganini..................James Barnes
   Patrick Dunnigan, Conductor
Montmartre March from the “Paris” Suite....
   ...H. Wood – Hawkins
   Matthew Garrett, Conductor
Variations on a Shaker Melody...............Aaron Copland
   Emilie Lynch, Conductor
The Death Tree.............David Holsinger
   James Croft, Conductor
Behold, All you who pass this way,
Behold and see, behold and see,
If there be any sorrow, any sorrow,
Any sorrow like unto mine.
Toccata....................G. Frescobaldi – Slocum
   Timothy Mentzer, Conductor
Tribute to Stephen Foster.....Sammy Nestico
   William Haynes, Conductor
Invocation of Alberich.......Richard Wagner
   Christopher Gadsden, Conductor
A Gershwin Portrait...............Arr. Higgins
On The Mall.....................E.F. Goldman
   James Croft, Conductor

04/21/92
Chamber Winds
   James Croft, Conductor
   Jeff Keesecker, bassoon

OMH 8:00 p.m.
PROGRAM
Serenade for Wind Instruments, Op.40........
   ...Arthur Bird
Allegro Moderato
Adagio
Allegro assai
Allegro Energico
Concertino for Bassoon and Wind
Instruments....................Jurriaan Andriessen
Adagio
Allegro deciso
Adagio
Allegro deciso
   Jeff Keesecker, bassoon
INTERMISSION
Serenade for Winds and Percussion..........David Gillingham
   ...Journey into Darkness
Apparitions
Romance
Nocturnal Life-forces
Journey into Daylight
9 Characteristic Pieces............Jean Francaix
   1 Presto   5 Allegro
   2 Amoroso  6 Andantino
   3 Notturno  7 Leggierissimo
   8 Subitovivo  9 Moderato
Carmina Burana......................Carl Orff
   - Frederick Wanek
   I  Fortune plango vulnera
   II In trutina
   III Tanz
   IV Amer volat undique
   V In taberna

06/01/92
Summer Band in Concert-in-the-Amphitheater
   James Croft, Conductor
   C. Kevin Bowen, Graduate Assistant
   William Haynes, Graduate
   Jon Hodge, Graduate Assistant
   Robert McWilliams, Graduate Assistant
   Wildy Zumwalt, Saxophone Soloist
   OSA 7:00 p.m.
PROGRAM
Nabucco Overture............Giuseppe Verdi
   James Croft, Conductor
The Liberty Bell March......John Philip Sousa
   James Croft, Conductor
The Grainger Melodies.......Percy Grainger
   1. Six Dukes Went A Fishin’
   2. Early One Morning
   Jon Hodge, Conductor
Emblem of Freedom March.........Karl King
   Jon Hodge, Conductor
Rhumba…………………….Maurice Whitney
Soloist: Wildy Zumwalt
William Haynes, Conductor
Pageant.........................Vincent Persichetti
Robert McWilliams, Conductor
Selection of Cole Porter Songs………………
...arr. Russell Bennett
Robert McWilliams, Conductor
Wedding Dance.....................Jacques Press
C. Kevin Bowen, Conductor
Twentiana…………………...Jan Van der Roost
C. Kevin Bowen, Conductor
Puzsta………………………Jan Van der Roost
James Croft, Conductor
The Circus Bee...............Henry Fillmore
James Croft, Conductor

07/04/92
1992 Summer Music Camps Concert of the
Garnet and Gold High School
Symphonic Bands
OMH 11:00 a.m.
The Garnet Band
Stars and Bars Centennial........Robert Jager
From Shire and Sea............Albert Oliver Davis
Dedicatory Overture...........Clifton Williams
Michael Robinson, Conductor
The Gold Band
Program to be selected from the following
Gavorkna Fanfare............Jack Stamp
Canon In D-flat Major.......Johann Pachelbel
Arr. Richard Brown
Concertino for Band.........Fritz Velke
Allegro
Adagio
Allegro con brio
Highlights from Fiddler on the Roof..........Jerry Bock
Arr. Michael Buckley
Crystals..........................Thomas Duffy
March in F Major..........Ludwig van Beethoven
Arr. Patrick Dunnigan
The Bride Elect..............John Philip Sousa
James Croft and Patrick Dunnigan,
Conductors

1992-93

10/01/92
Symphonic Band
James Croft, Director of Bands
Patrick Dunnigan, Conductor
Rob McWilliams, Graduate Assistant
Alan Wagner, Graduate Assistant
and Wind Orchestra
Carl Bjerregaard, Conductor
Kevin Bowen, Graduate Assistant
Michael Mench, Graduate Assistant

RDA 8:00 p.m.
PROGRAM
Symphonic Band
Symphony No. 6..........Vincent Persichetti
Rob McWilliams, Conductor
O Mensch, Bewein dein Sunde gross..........J.S. Bach / Grainger
Epinicion.......................John Paulson
Children’s March
“Over the Hills and Far Away”..............Percy Grainger
Slav!...........Leonard Bernstein / Grundman
Wind Orchestra
El Salon Mexico..................Copland
Kevin Bowen, Conductor
Burlesque.............Georgi Salnikov
Kevin Bowen, Conductor
Dunlap’s Creek...............Gardner Read
Michael Mench, Conductor
Symphony No. 19..........Nikolai Miaskovsky
Carl Bjerregaard, Conductor

11/05/92
Wind Orchestra
James Croft, Conductor
Alan Wagner, Graduate Assistant
Rob McWilliams
Yu Chien Chen, piano
OMH 8:00 p.m.
PROGRAM
Entrance: Carousing: Embarkation (1990).....Robin Holloway
World Premier
Concerto for Piano and Winds (1989)........William G. Harabinson
Allegro con brio
Grave
Allegro con spirito
Yu Chien Chen, piano
Alan Wagner, Conductor
INTERMISSION
Sailing with Archangels (1991)...................Geoffrey Poole
Played without pause:
Ocean -- a spic-and-span crew, dark
brooding sea
Haul-Away – heavy worksongs
(shanties), doldrums
Hornpipes – entertainments on deck,
approaching storm
Monsoon – calls and echoes
Trade Winds – sparkling plays of
sunlight, headlands, aromas of India
Harbour – gently rocking boats, ebbing
tide
Ocean – the unrelenting sea, undaunted
voyagers
Rob McWilliams, Conductor  
American Premier  
Mademoiselle (1952)…………………………..  
...Robert Russell Bennett  
Played without pause:  
Barcarole and Hornpipe  
Marche Militaire  
Can-Can  

11/24/92  
[no ensemble specified]  
1892- “Salute to Sousa” – 1992  
James Croft and Patrick Dunnigan  
Conductors  
William Dorton, Tenor  
Michael Sullivan, Clarinet Soloists  
RDA 8:00 p.m.  
The Star Spangled Banner……………………  
...Smith / Fillmore  
Merry Wives of Windsor……………………  
...Nicolai / Laurendeau  
Fantasia and Rondo for Clarinet………………  
...Von Weber / Snavely  
Michael Sullivan, Clarinet  
James Croft, Conductor  
Three Quotations……………………..Sousa  
a) The King of France  
b) I, too, was born in Arcadia  
c) In Darkest Africa  
Easter Monday On the White House Lawn...  
...Sousa  
Patrick Dunnigan, Conductor  
INTERMISSION  
Heroes, Lost and Fallen..............Gillingham  
“Vesti la giubba” from Pagliacci……………..  
...Leoncavallo / Smith  
“Salute! Demueere Chaste” from Faust………..  
...Gounod / Barrow  
“La Donna Mobile” from Rigoletto………………  
...Verdi / Smith  
William Dorton, Tenor  
Centennial…………………………Sheldon  
Freckles…………………………Buck / Eyles  
Percussionists  
Darren Duerden, Troy Jones, Becca Matthews,  
Rob Milstead, Jonathon Towson  
The Stars and Stripes………………Sousa / Brion  
Encores will be selected from the following:  
Bullets and Bayonets………………Sousa / Fennell  
Hands Across the Sea………………Sousa / Lake  
The Liberty Bell………………………..Sousa / Lake  
King Cotton………………Sousa / Fennell  
Riders for the Flag………………Sousa / Fennell  
The U.S. Field Artillery………..Sousa / Lake  

01/27-29/93  
James Croft and Patrick Dunnigan,  
Conductors  
Ming Li, Chinese flute  
01/27 – Ware High School,  
Waycross, GA 9:30 a.m.  
01/27 – Statesboro High School,  
Statesboro, GA 8:00 p.m.  
01/28 – Civic Center Theater,  
Savannah, GA –PRISM 8:00 p.m.  
01/29 Civic Center Theater,  
Savannah, GA 9:30 p.m.  
01/29 Wayne County High School,  
Jesup, GA 8:00 p.m.  
Tour Concert Program  
Celebrations (1991)……………John Zdechlik  
Heroes, Lost And Fallen (1991)……………  
...David R. Gillingham  
Chinese Folksongs............Chinese Traditional  
Ming Li, Chinese flute  
Children’s March,  
“Over the Hills and Far Away” (1919)…….  
...Percy Aldridge Grainger  
Easter Monday on the White House Lawn  
(1911)………………………John Philip Sousa  
The U.S. Field Artillery March (1917)………  
...John Philip Sousa  
Patrick Dunnigan, Conductor  
INTERMISSION  
Savannah River Holiday………..Ron Nelson  
James Croft, Conductor  
Cakewalk Suite (1969)………………..Hershy Kay Chaloner  
1. Grand Walkaround  
3. Sleight of Feet  
5. Gala Cakewalk  
Tuba Tiger Rag (1991)……………………  
...Harry DeCosta & the Original Dixieland Band  
Arr. Henderson / Marshall  
Daryl Clark, Tuba  
Patrick Dunnigan, Conductor  
Freckles Rag (1983)………..Larry Buck / Eyles  
Darren Duerden, Troy Jones, Becca Matthews  
Rob Milstead, Jonathon Towson,  
Percussion  
Creole Belles (1989)……………J. Bodewalt Lampe Brion  
James Croft, Conductor  
- - -  
Clinic / Concert  
Civic Theater  
01/29/93 9:30 a.m.  
Savannah River Holiday………..Ron Nelson  
Carl Fischer, Inc.  
Hill Songs (1979)………………James Andrews
Shawnee Press, Inc.
American Riversongs………Pierre La Plante
Daehn Publications
Southern Suite (1990)….arr. Timothy Broege
Hal Leonard Publishing
1. The Riddle Song
2. Black is the Color of my True Love’s
   Hair
3. Death Ain’t Nothin’ but a Robber
Fantastia On A Southern Folk Hymn
(1989)…………………………..James Curnow
Jenson Publications
MUSIC of the South for Wind Band
From the Delta (1947)…..William Grant Still
Leeds Music Corporation
1. Work Song
Folk Suite (1966)…………William Grant Still
Bourne Co.
2. Deep River
1. Get On Board, Little Children
Cakewalk Suite (1969)………………………………..William Grant Still
Bourne Co.
5. Gala Cakewalk
Tuba Tiger Rag (1991)…………………………The Original Dixieland Band
Arr. Henderson / Marshall
Doctor Brass Music
Daryl Clark, Tuba
Joplin’s Ragtime Follies (1974).…………...Scott Joplin / Curnow
Studio 224
Maple Leaf Rag
Bethena (1976)………Scott Joplin / Marciniak
Associated Music Publishers
Creole Bells (1989)…………J. Bodewalt Lamp
Brion

02/02/93
Chamber Winds
James Croft and Patrick Dunnigan
Conductors
OMH 8:00 p.m.
PROGRAM
Overture to Candide……..Leonard Bernstein
Croft
Suite in D Major………………….Arthur Bird
Allegro moderato
Andante
Allegretto quasi allegro
Allegro con fuoco
Partita in E-flat Major………Josef Triebensee
With Love and Hisses…………Libby Larson

02/16/93
Concert Band and Symphonic Band
James Croft, Conductor
Patrick Dunnigan, Conductor
John Lychner, Graduate Assistant
John Laverty, Graduate Assistant
Daryl Clark, Tuba Soloist
RDA 8:00 p.m.
Concert Band
The Gallant Seventh (1922)…John Philip Sousa
John Laverty, Conductor
Pageant (1953)…………….Vincent Persichetti
John Laverty, Conductor
Daydream (1989)…………….Timothy Mahr
James Croft, Conductor
American Premier
Symphony No.2 (1972)……………..John Barnes Chance
Hungarian Dance No. 6 (1990)………………John Barnes Chance

03/16/93
Wind Orchestra
James Croft and Patrick Dunnigan, Conductors
Alan Wagner, Graduate Associate and
Symphonic Band
James Croft and Patrick Dunnigan, Conductors
Janne Collins, Graduate Assistant
RDA 8:00 p.m.
PROGRAM
Wind Orchestra

03/16/93
Wind Orchestra
James Croft and Patrick Dunnigan, Conductors
Alan Wagner, Graduate Associate and
Symphonic Band
James Croft and Patrick Dunnigan, Conductors
Janne Collins, Graduate Assistant
RDA 8:00 p.m.
PROGRAM
Wind Orchestra
Circus Polka (1942)…………..Igor Stravinsky
Patrick Dunnigan, Conductor
Hearts Music (1989)…………David Diamond
Alan Wagner Conductor
Tirumph (1992)………………Michael Tippett
James Croft, Conductor
World Premier
INTERMISSION
Golden Light………………..David Maslanka
Janne Collins, Conductor
If Thou Be Near………J.S. Bach / Moehlman
Imprints……………………Timothy Mahr
Mercury…………………Jan Van Der Roost
James Croft, Conductor
Symphony for Band………..Morton Gould
Epitaphs
Marches
March from *Symphonic Metamorphosis*………
…Paul Hindemith / Wilson
Patrick Dunnigan, Conductor

03/17/93
Concert Band
Patrick Dunnigan and James Croft,
Conductors
Rod Chesnutt, Graduate Associate
John Laverty, Graduate Associate
RDA 8:00 p.m.

PROGRAM
The Free Lance March….John Philip Sousa
Rod Chesnutt, Conductor
“Intermezzo” from Original Suite…………
…Gordon Jacob
Patrick Dunnigan, Conductor
Color…………………………Robert Margolis
Stanes Morris
Stingo
Daphne
Argeers
The Slip
John Laverty, Conductor
Suite Francaise………………Darius Milhaud
Normandie
Bretagne
Ile De France
Alsace-Lorraine
Provence
Patrick Dunnigan, Conductor
INTERMISSION
Symphonic Suite from *Robin Hood, Prince of Thieves*………..Michael Kamen / Lavender
James Croft, Conductor
Second Suite in F………………..Gustav Holst
March
Song Without Words
Song of the Blacksmith
Fantasia on the ‘Dargason’

03/30/93
Chamber Winds
James Croft, Conductor
Monty Musgrave, Graduate Associate
G. Moffatt Williams, Trumpet
Tori Linsley and Alan Mattingly, Horns
OMH [time not indicate]

PROGRAM
Sonatine fur Blaser (1943)…..Richard Strauss
Concerto No. 2 for Trumpet (1954)………………
…Andre Jolivet
Mesto
Grave
Giocoso
G. Moffatt Willimas, Trumpet
INTERMISSION
Overture to The Barber of Seville (1816)……
….Gioacchino Rossini / Sedlak
ed. Stanley De Rusha
Monty Musgrave, Conductor
Parthia in E flat with two solo-horns…………
…Franz Krommer
Allegro
Tori Linsley and Alan Mattingly, Horns
Modeste Mignon (1973)………………
….Heinrich Sutermeister
Entrée
Modeste Mignon

04/15/93
Festival of New Music
Opening Concert
OMH 8:00 p.m.
Cottonwood Pass (1991)………Budd Udell
Suite for Winds (1993)……………………………
…Mary Carol Warwick
Fanfare
Homage to Bach
Medieval
Gigue
Premier Performance
Chamber Winds, James Croft, conductor
Amentecayatl (1992)………Marc Satterwhite
Wildy Zumwalt and Kurt Knipple, saxophones
Juanita Becker, piano
Alyssa Permutations (1987)………Alex Lubet
Members of the World Music Ensembles
Dale Olsen, director
INTERMISSION
Santa Fe Trail Echoes (1992)…..Greg Steinke
Bent’s Old Fort, Colorado
Iron Springs Stage Station, Colorado
(In memory of the Amache Japanese-American Internment Camp)
Ocate, New Mexico
Andrea Gillespie-Heinis, viola
The Imprisoned Soul (1991)..................Scott Robbins
   New Music Ensemble
   Scott Robbins, Conductor
A Faun at Late Afternoon (1993)...................
   Ladislav Kubik
   (Premier Performance)
Two Fantasies with Interlude
For Solo Flute and Percussion Ensemble
Shelley Binder, flute
04/17/93
Festival of New Music
   Final Concert
   RDA 8:00 p.m.
   University Symphony Orchestra
   Phillip Spurgeon, Conductor
Angelus (1990)..........................Steven Stucky
   Wind Orchestra
James Croft, Conductor
Concerto for Saxophone (1982)....................
   ...Paulo Cooper
Mesto
Misterioso
Molto animato
Willy Zumwalt, saxophone
Robert McWillimas, Conductor
Prelude, Passacaglia & Fugue (1982)...........
   ...Yau Sun Wong
Prelude
Passacaglia & Fugue
Premier Performance
INTERMISSION
The Golden Dove (1991)..................Richard Lavenda
A Cornfield in July and The River (1991)......
   ...William Penn
John LaForge, bass-baritone
05/27/93
Summer Band
   James Croft, Conductor
Wind of Summer Concert
   OSA 7:30 p.m.
   PROGRAM
Tripoli Temple..................Barnhouse
Spitfire.............................Barnes
Serenade for Band..................Persichetti
   Rod Chesnutt, Conductor
Teddy Bear Picnic..................Bratton
Godfather Trilogy..................Arr. Bullock
Manitou Heights..................Christianosen
Concertante for Winds...............Huckeby
   Mara Rose, Conductor
Italian Street Song..................Herbert
   Lyric Suite..................Erickson
   Dale Thomas, Conductor
Donkey Honk Rag..................Frackenpohl

British Eighth........................Elliot
06/07/93
Summer Band
   James Croft, Conductor
   Wind of Summer Concert II
   OSA 7:30 p.m.
   PROGRAM
Songs of Praise........................Nelhybel
   Slavonic Dance no. 8...........Dvorak
   Sarah Hess, Conductor
The Footlifter........................Fillmore
   Michelle Herrera, Conductor
   Springtime Celebration...........Reed
   The Big Cage........................King
   Peachtree Promenade..............Gillis
   Janne Collins, Conductor
   March Winds........................Moore
   Geoff Hill, Conductor
Fanfares from “Libuse”..............Smetana
   Madstop Twostep..............Frackenpohl
   Charles Watford, Conductor
Black and Gold........................King
   Jon Lovoy, Conductor
Lerner and Lowe in Concert........arr. Barker
   Troopers Triumphal..............Fillmore
06/17/93
FSU Summer Band & University Chorale
   James Croft & Judy Bowers, Conductors
   Wind of Summer
   Grand Finale!
   OSA 7:00 p.m.
   PROGRAM
Songs of Praise..................Nelhybel
   Slavonic Dance no. 8...........Dvorak
   Sarah Hess, Conductor
The Footlifter........................Fillmore
   Michelle Herrera, Conductor
   Springtime Celebration...........Reed
   The Big Cage........................King
   Peachtree Promenade..............Gillis
   Janne Collins, Conductor
   March Winds........................Moore
   Geoff Hill, Conductor
Fanfares from “Libuse”..............Smetana
   Madstop Twostep..............Frackenpohl
   Charles Watford, Conductor
Black and Gold........................King
   Jon Lovoy, Conductor
Lerner and Lowe in Concert........arr. Barker
   Troopers Triumphal..............Fillmore
Glory to God……………………………Berger
Rebecca Reames, Conductor
To St. Cecilia………………………..Dello Joio
Patrick Evans, Baritone
Paul Andrews, Piano
III.
Down in the Valley………………...arr. Mead
Betsy Graff, Piano
John Lychn, Conductor
This Old Hammer……………………arr. Ehret
Joy Robertson, Piano
Rodney Chapman, Conductor
Song for the Mira………………MacGillivary
Suzanne Byrnes, Flute  Rebecca Reames, Piano
Rebecca Towers, Katie Duncan, Amy Feinsilver, Sonia Gonzales, Soloists
Brian Rutt, Conductor
Ching a ring chaw…………...Copland / Fine
Paul Andrews, Piano
Summer Band
James Croft, Conductor
Lauds……………………………….…..Nelson
Patrick Dunnigan, Guest Conductor
Carriage Town Overture……………Longfield
Tiffany Gallozi, Conductor
Bride of the Waves…………………Clarke
Moffatt Williams, Cornet Soloist
Munot March…………………………Mantegazzi
Jonathon Schwartz, Conductor
Hagerstown Fifers………………….Barker
Laura Auclair, Conductor
Symphonic March on an English Hymn Tune………………………………..Smith
John Lychn, Conductor
Centennial………………………....Sheldon
Ebebezer Da Silva, Conductor
Gallant Seventh…………………………Sousa
Doyle Smith, Conductor
Les Miserables………………………Schonberg
University Chorale and Summer Band
Battle Hymn of the Republic…………….arr. Wilkowsky

Riders for the Flag...............John Philip Sousa
Dreams and Fancies............Timothy Broege
James Croft, Conductor
American Riversongs...........Pierre LaPlante
Symphonic Triptych...........James Curnow
Fanfare – Scherzo, Soliloquy, March-Fanfare
The Gold Band
James Croft, Conductor
Where Never Lark or Eagle Flew……...James Curnow
Dance Rhythms............Wallingford Riegger
Patrick Dunnigan, Conductor
Incidental Suite…………………Claude Smith
Tarantella, Nocturne, Rondo
March of the Steel Men…Charles Belsterling

07/03/93
1993 Summer Music Camps Concert of the Garnet and Gold High School Symphonic Bands
OMH 11:00 a.m.
The Garnet Band
Patrick Dunnigan, Conductor
Romanza………………...James Barnes
Hebrew Folk Song Suite #2………………...
...Leroy Osmon
James Croft, Conductor
Excerpts from Slavonic Dances……………
...Antonin Dvorak
Opus 46, No. 2, Allegretto Scherzando
Opus 46, No. 4, Tempo di Minuetto
Opus 46, No. 3, Poco Allegro
Opus 46, No. 8, Presto
The Gold Band
James Croft, Conductor
High Honor…………………Howard
The Fifth Trumpeter………………....McBeth
The Gallant Seventh………………….Sousa
Patrick Dunnigan, Conductor
Les Miserables………………….Schonberg

1993-94

06/10/93
1993 Summer Music Camps Concert of the Symphony Orchestra, Garnet and Gold Bands
RDA 1:30 p.m.
Symphony Orchestra
Craig Evans, Conductor
Overture to Pique Dame………..Franz von Suppe
Symphony No. 8 (“Unfinished”)…………….Franz Schubert
Allegro moderato
Selections from Cats………Andrew Lloyd Weber
The Garnet Band
Patrick Dunnigan, Conductor

09/30/93
Wind Orchestra
James Croft, Conductor
Monty Musgrave, Conducting Associate
Alan Wagner, Conducting Associate
Sonia Gonzalez, Soprano
OMH 8:00 p.m.
PROGRAM
Fanfare for the Hour of Sunrise (1989)...........Ron Nelson
Dionysiaques, Op.62 (1913)............................Florent Schmitt
Monty Musgrave, Conductor
Five Folk Songs for Soprano (1965)................Bernard Gilmore
Missa Pro Tempore Mortis (1966)……………. 
   …Jack Jarrett  
   [arr. James Croft]  
I. Kyrie  
II. Only thou arts above  
III. Gloria in Excelsis  
IV. Oh my blacke soule  
V. Credo  
VI. Death Be Not Proud!  
VII. Sanctus and Benedictus  
VIII. Wilt thou Forvive that sinne  
IX. Agnus Dei  
    Jennifer Morris, Soprano  
    Janice Harsanyi, Mezzo-Soprano  
    Shawn Bartels, Tenor  
    [Premier Performance]  
The White Peacock (1917).....................  
   …Charles T. Griffes  
John M. Laverty, Conductor  
A Sibilant Suite (1993)………………Rod M. Chesnut  
Sarrusophone, Michael Wright  
Saxella, Michael Hackbarth  
Saxello, Lois Hicks  

Slide Saxophone, Kurt Knippel  
INTERRMISION  
Nun komm der Heiden Heiland (1749)………..  
   …J.S. Bach  
   Arr. McAlister  
Thomas Connors, Conductor  
Concerto for Timpani and Band (1984)………..  
   …Gordon Jacob  
   Allegro moderato  
   Adagio  
   Allegro molto  
   Gary Werdesheim, timpani  
   A Postcard to Meadville (1991)………………  
   …Frank Ticheli  
   Patrick Dunnigan, Conductor  
   En Memoria De Chano Pozo (1980)……………..  
   …David Amram  

10/26/93  
Wind Orchestra  
James Croft, Conductor  
John Lychner, Conducting Associate  
OMH 8:00 p.m.  
Fanfare for the Uncommon Woman (1986)……  
   …Joan Tower  
Ceremonies (1989)………Ellen Taaffe Zwilich  
   Maestoso  
   Elegy in Memory of Manley Whitcomb  
   Allegro Vivo  
Lincolnshire Posy (1937)………Percy Grainger  
   Lisbon  
   Horstow Grange  
   Rufford Park Poachers  
   The Brisk Young Sailor  
   Lord Melbourne  
   The Lost Lady Found  
Shoonthree (1943)………………Henry Cowell  
   John Lychner, Conductor  
   Symphony for Winds and Percussion  
(1993)…………………………Ladislav Kubik  
   (After the Painting of Salvador Dali,  
   “The Discovery of America”)  
   World Premier  
   [Dedicated to James Croft and  
   the F.S.U. Wind Orchestra]  
I  
II  
III  

11/23/93  
The Symphonic Band in  
Heritage of the Band Concert  
James Croft, Patrick Dunnigan, Conductors  
Wing Commander H.B. Hingley, Guest  
Conductor  
John Drew, Trombone  
Larry Gerber, Tenor  
RDA 8:00 p.m.
PROGRAM

Vanity Fair…………………………….Fletcher
Semper Fidelis………………………Sousa
Mountain and City……………………Hymas

World Premiere

Concert for Trombone……………………………Bourgeois
  I. Allegro
  II. Adagio
  III. Presto
  John Drew, Trombone Soloist

INTERVAL

Celebration……………………………Sparke
Royal Air Force March Past……………..Davies
Wing Commander H.B. Hingley, Conductor
Il Mio Tesoro Intanto from Don Giovanni………
  …Mozart / Croft

[Premier Performance]
Funiculi Funicula…………Denza / Chesnutt
Larry Gerber, Tenor Soloist
Globe and Eagle……………………………Sousa
Symphonic Dances from West Side Story………
  …Bernstein / Polster

  I. Scherzo
  II. Mambo
  III. Fugue

King Cotton…………………………Sousa
Patrick Dunnigan, Conductor
Bill Bailey………………………….Henderson
The Stars and Stripes Forever…………….Sousa

02/09-17/94

Wind Orchestra
James Croft, Conductor
Patrick Dunnigan, Guest Conductor
Patrick Meighan, Saxophone
  02/09 – Pope High School
    Marietta, GA 8:00 p.m.
  02/10 – Enloe High School
    Raleigh, NC 8:00 p.m.
  2/11 – CBDNA Convention
    Williamsburg, VA 4:00 p.m.
  02/12 – Imro High School
    Columbia, SC 8:00 p.m.
  02/17 – Opperman Music Hall
    Tallahassee, FL 8:00 p.m.

Tour Repertoire

Lincolnshire Posy………………Percy Grainger
Three Dances:
  Italian Polka…………Sergei Rachmaninoff
    / Erick Leidzen
  English Waltz from “Youthful Suite”……
    …Percy Grainger / David G. McKinney
  Wedding Dance………Jacque Press
    / Herbert N. Johnston
Jug Blues and Fat Pickin’…………Don Freund
Scherzo…………………………Patrick Zuk

Patrick Dunnigan, Conductor
Concerto for Saxophone…………….Ingolf Dahl

Patrick Meighan, Saxophone
Three City Blocks…………………John Harbison
Premier Performance
Five Folk Songs for Soprano and Band………
  …Bernard Gilmore
Sonia Gonzalez, Soprano
Dover Beach……………………….John Cheetham
Variations on “Silver Threads Among the Gold”
  …Michael Campbell
Peter Unterstein and Lynnda Thomas,
  Bassoons
Red, White, and Brass……………………
  …Arranged by Rayburn Wright and Lee Morris

02/15/94

Symphonic Band and Concert Band
James Croft, Conductor
Patrick Dunnigan, Conductor
John Lychner, Conducting Associate

Alan Wagner, Conducting Associate
RDA 8:00 p.m.

PROGRAM

Concert Band

American Overture for Band…………………
  …Joseph Wilcox Jenkins
Ballad for Band………………………Morton Gould
Michael Mench, Conductor
Esprit de Corps………………….Robert Jager
Rod Chesnutt, Conductor
Lincoln Portrait…………………Aaron Copland

James Croft, Narrator

INTERMISSION

Symphonic Band

An Outdoor Overture (1938)…………………
  …Aaron Copland

John Lychner, Conductor

Variants on a Mediaeval Tune (1962)………
  …Norman Dello Joio

Introduction
  Variation I
  Variation II
  Variation III
  Variation IV
  Variation V

The Sinfonians (1960)………Clifton Williams
  Alan Wagner, Conductor

Symphony in B flat (1951)……Paul Hindemith
  I. Moderately fast, with vigor
  II. Andantino grazioso
  III. Fugue, Rather broad

Rocky Point Holiday………………….Ron Nelson

02/19/94

Chamber Winds
James Croft, Conductor
Alan Wagner, Conducting Associate
John Laverty, Conducting Associate
Featuring
Rebecca Todd, soprano
RDA 8:00 p.m.
PROGRAM
Hertfordshire Suite (1984)……Harold Noble
James Croft, Conductor
Shadow Wood (1993)……………Warren Benson
Rebecca Todd, Soprano
Alan Wagner, Conductor
World Premier
INTERMISSION
Histoire du Soldat-The Soldier’s Tale
(1918)………………Igor Stravinsky
James Jones, The Soldier
Michael Mench, The Devil
Kevin Bowen, The Narrator
John Laverty, Conductor

03/29/94
Symphonic Band and Wind Orchestra
James Croft, Conductor
Patrick Dunnigan, Conductor
Thomas Connors, Conducting Associate
John Laverty, Conducting Associate
John Lychner, Conducting Associate
Alan Wagner, Conducting Associate
Graduate Brass Quintet
John Laverty, trumpet; Bama Roberts, horn;
C. Kevin Bowen, trumpet;
Rod Chesnutt, trombone;
Crozet DuPlantier, tuba
RDA 8:00 p.m.
PROGRAM
Wind Orchestra
Symphonies of Winds (1920)……………..Igor Stravinsky
Circuits (1989)……………………Cindy McTee
John Laverty, Conductor
The Hound of Heaven (1993)……James Syler
Tangents for Brass Quintet and Wind Orchestra (1989)……John Wasson
Thomas Connors, Conductor
Featuring the Graduate Brass Quintet
INTERMISSION
Symphonic Band
Brighton Beach March (1954)……………William Latham
John Lychner, Conductor
Le Preludes (1848, rev. 1854)…………Franz Liszt / Hindsley
First Suite in E-flat for Military Band (1909)…..
Chaconne
Intermezzo
March
Alan Wagner, Conductor
Emblems (1964)………………Aaron Copland

04/05/94
Chamber Choir and Chamber Winds
Rodney Eichenberger, Conductor
James Croft, Conductor
with
Julie Nease and William Richardson,
trumpets
Julie J. Jackson, Soprano
Sonia Gonzalez, Alto
OMH 8:00 p.m.
PROGRAM
Fanfare for a New Theatre (1964)………………Igor Stravinsky
Julie Nease and William Richardson,
trumpets
Trois Chansons (1898, 1908)…………………Claude Debussy
Dieu! Qu’il la fait bon regarder!
Quant j’ai ouy le tabourin
Yver, vous n’estes qu’un villain
Sonia Gonzalez, Alto
Lamentum (1993)……………………Daniel Fulmer
Music of Mourning and Consolation
For Soprano, Mixed Chorus, and 19 Instrumentalists (in four movements)
Julie J. Jackson, Soprano
Rodney Eichenberger, Conductor
World Premier
INTERMISSION
Selections from King David (1921)……Arthur Honegger
Symphonic psalm in three parts after a drama by Rene Morax
English Version by Edward Agate
Introduction
The Song of David, the shepherd
Psalm: “All Praise to Him”
Fanfare and Entry of Goliath
Song of Victory
March
Psalm: “In the Lord I put my faith”
Song of the Prophets
Psalm: “God the Lord shall be my light”
March of the Philistines
Song: “Now my voice in song up-soaring”
Psalm of Penitence
Behold, in evil I was born
March of the Hebrews
Psalm: “In my distress”
The Death of David
James Croft, Conductor
Nicola Zielke, Contalto
Bradley Thompson, Tenor
Julie J. Jackson, Soprano
07/02/94
1994 Summer Music Camps Concert of the Garnet and Gold High School Symphonic Bands
OMH 8:00 p.m.
Program to be selected from the following:
Garnet Band
His Honor…………………….Henry Fillmore
An Irish Rhapsody……………...Clare Grundman
Partita for Band………………James Curnow
Mr. John Laverty, Conductor
Gold Band
Strike Up the Band………..George Gershwin
Variation Overture…………Clifton Williams
Kentucky 1800………………Clare Grundman
Toccata for Band……………..Frank Erickson
Army on the Potomac……………….Karrrick
Mr. Patrick Dunnigan, Conductor
Wind Orchestra
Konigsmarsch………………..Richard Strauss
Amazing Grace…………………Frank Ticheli
El Camino Real……………….Alfred Reed
I Am……………………...Andrew Boysen, Jr.
Emblem of Unity………………J.J. Richards
James Croft, Conductor

07/09/94
1994 Summer Music Camps
Wind Orchestra and Garnet Band and Gold Band and Symphony Orchestra
RDA 1:30 p.m.
Program to be selected from the following:
Wind Orchestra Repertoire
Folk Festival………………..Dmitri Shostakovich
Ye Banks and Braes o’ Bonnie Doon…………Percy Grainger
Hymn of St. Francis…………Daniel Bukvich
Dr. James Croft, Conductor
Garnet Band Repertoire
Flourish for Wind Band………………..R. Vaughan Williams
King Cotton………………..John Philip Sousa
Queen City Suite………………..Charles Carter
I. Fanfare and Processional
II. Grass Roots
III. Harvest Jubilee
Rollo Takes a Walk…………David Maslanka
Mr. John Laverty, Conductor
Gold Band Repertoire
Satiric Dances……………...Norman Dello Joio
Galop……………………..Dmitri Shostakovich
Irish Washerwoman…………Leroy Anderson
Os Justi meditabur sapientiam…………Anton Bruckner
Mr. Patrick Dunnigan, Conductor
Symphony Orchestra Repertoire
Finlandia……………………Jean Sibelius
Carmen Suite………………...Georges Bizet
Mr. Michael Allen, Conductor

10/13/94
Wind Orchestra
James Croft, Conductor
Rod Chesnutt and John Lychner
Graduate Associates
OMH 8:00 p.m.
Masquerade Overture (1906)….Carl Nielsen
John Lychner, Conductor
Three Quotations from Charles Ives……………...Charles Ives
Fugue in C (1896)…………….arr. J.B. Sinclair
“They Are There!” (1942)……arr. J.B. Sinclair
Variations on “Jerusalem the Golden” (1888)…………….arr. Keith Brion
Tuba Concerto (1988)…………Martin Ellerby
Crozet Joseph Duplantier, tuba
American Premier
Hill Song No. 1 (1902)………………………..Percy Aldridge Grainger
Occident et Orient (1869)…………………Camille Saint-Saens
Arr. David Whitwell
Rod Chesnutt, conductor
Pineapple Poll (1951)………………..Arthur Sullivan
/ Charles Mackerras
Arr. W.J. Duthoit
Opening Number
Jasper’s Dance
Poll’s Dance
Finale

10/19/94
Symphonic Band
James Croft, Conductor
Wendy Picton, Guest Artist
Robert Hansbrough and Dale Misenhelter, Graduate Associates
RDA 8:00 p.m.
Wiener Philharmoniker Fanfare (1924)……………Richard Strauss
Dale Misenhelter, Conductor
Symphony No. 2 (1985)……David Maslanka
Moderato
Deep River
Allegro molto
INTERMISSION
The Sword and The Crown (1991)………………Edward Gregson
I. “Henry the Fifth, too famous to live long! England ne’er lost a king of so much worth”
II. “She bids you on the wanton rushes lay down, And rest your gentle head upon her lap, And she will sing the gentle song that pleaseth you…”

III. “…and here draw I, A sword, whose temper I intend to stain With the best blood that I can meet withal In the adventure of this perilous day. …Sound all the lofty instruments of war…”

Fantasy for Euphonium (1994)…………………Philip Sparke
Wendy Picton, Euphonium

English Dances, Set Two (1989)………………Malcolm Arnold
Arr. N. Herbert

 Allegro non troppo
 Con brio
 Grazioso
 Giubiloso
 Robert Hansbrough, Conductor
 Concerto for Trumpet………………Harry James
 Arr. S. Rockey

La Plegaria Taurina………………Rafael Mendez
 Arr. S. Rockey

11/17/94
Wind Orchestra
James Croft, Conductor
John Lychner, Graduate Assistant
featuring
Lubomir Georgiev, cello
Barbara West, soprano
OMH 8:00 p.m.

Choral No. 2, for Organ………………Cesar Franck
 Arr. Percy Grainger

Sinfonia 1985…………………John Boda

Concerto for Violoncello and Wind Orchestra………………Jacques Ibert
Pastorale
Romance
Gigue
Lubomir Georgiev, Cello
INTERMISSION

California Counterpoint: The Twittering Machine…………………………Cindy McTee
John Lychner, Conductor

Suite Francaise………………Darius Milhaud
Normandie
Brittany
Ile de France
Alsace-Lorraine
Provence
Barbara West, Soprano
[Each movement was preceded by the singing of the original folk material]
Marsch…………………………Marcel Wengler

11/22/94
The Symphonic Band in Heritage of the Band Concert
James Croft and Patrick Dunnigan, Conductor
Sonia Gonzalez, Mezzo-Soprano
G. Moffatt Williams, Cornet
RDA 8:00 p.m.
Star Spangled Banner…………………………Key
La Forza Del Destino……………Verdi-Rogers
Patrick Dunnigan, Conductor
Fete Dieu A Seville………………Albeniz-Caillet
Hungarian Melodies………………..V. Bach
G. Moffatt Williams, Cornet

A Musical Toast….L. Bernstein – Grundman
INTERVAL
Dance of the Comedians……………………………
…B. Smetana – Foster
Habanera from Carmen……..G. Bizet – Foster
Sequidilla from Carmen……..G. Bizet – Smith
Sonia Gonzalez, Mezzo-Soprano

Three Toe Tapping Favorites
The Free Lance…………………………Sousa
Sounds Off…………………………..Sousa
George Washington Bicentennial…Sousa
Four Brothers………………J. Giuffre – Chesnutt
Cartoon……………………………..Hart
Stars and Stripes Forever………………Sousa
Encores to be selected from the following:
His Excellency……………………..Fillmore
E Pluribus Unum……………….Jewell
The Last Spring……………………Grieg
The Gladiator…………………………Sousa
The Walking Frog…………………..King
Gypsy Song from Carmen…G. Bizet – Smith
Shouting Liza Trombone………………Fillmore
On the Tramp…………………………Sousa

02/08/95
Chamber Winds
James Croft, Conductor
Rebecca Rischin, Clarinet
OMH 8:00 p.m.

PROGRAM
Nonet, Op. 70 (1877)……………………………
…Sir Charles Hubert Parry

Allegro
Allegro molto
Largo
Allegro

Suite della tabacchiera (1926)…………………
…Ottorino Respighi

Prelude
Minuetto
Finale

Concerto for Clarinet (1926)……..Alvin Etler
(in four movements)
  Rebecca Rischin, Clarinet
Musica Articolata (1970)........Paul Angerer
Toccata
Aspiratio
Cantilena
Capriccio
Cabaletta

02/16/95
Wind Orchestra
  James Croft, Conductor
  Rod Chesnutt, Conducting Associate
  Dale Misenhelter, Conducting Associate
  Daryn Obrecht, trumpet
  OMH 8:00 p.m.
Paris Sketches (1994)........Martin Ellerby
  Saint-Germain-des-Pres
  Pigalle
  Pere Lachaise
  Les Halles
  American Premiere
Adagio para Orquesta de Instrumentos de Viento (1966)........Joaquin Rodrigo
  Rod Chesnutt, Conductor
Concerto for Trumpet and Wind Orchestra (1993)..........Richard Rodney Bennett
  Declamato – Allegro – Presto, Cadenza
  Elegy for Miles David (Lento) – Vivo
  Daryn Obrecht, trumpet
  INTERMISSION
Windy Music (1994)........Adam Klemens
  World Premier
Candide Suite (1992).........Leonard Bernstein
  The Best of All Possible Worlds
  Westphalia Chorale and Battle Scene
  Auto-da-fe
  Glitter and Be Gay
  Make Our Garden Grow
  Dale Misenhelter, Conductor
Szeki Muzsika (1951)........László Gulyás
  “Cardas moderato e tenuto”
  Un poco piu mosso
  “Lassu Magyar”
  Vivace

03/15/95
Concert Band and Symphonic Band
  Patrick Dunnigan, Conductor
  James Croft, Conductor
  Molly Mollison, Graduate Assistant
  John Baker, Graduate Assistant
  RDA 8:00 p.m.
  PROGRAM
  Concert Band
Overture to Candide (1955)..............
  ...Leonard Bernstein
Pageant (1955)..............Vincent Persichetti

02/16/95
Wind Orchestra
  James Croft, Conductor
  Rod Chesnutt, Conducting Associate
  Dale Misenhelter, Conducting Associate
  Daryn Obrecht, trumpet
  OMH 8:00 p.m.
Paris Sketches (1994)........Martin Ellerby
  Saint-Germain-des-Pres
  Pigalle
  Pere Lachaise
  Les Halles
  American Premiere
Adagio para Orquesta de Instrumentos de Viento (1966)........Joaquin Rodrigo
  Rod Chesnutt, Conductor
Concerto for Trumpet and Wind Orchestra (1993)..........Richard Rodney Bennett
  Declamato – Allegro – Presto, Cadenza
  Elegy for Miles David (Lento) – Vivo
  Daryn Obrecht, trumpet
  INTERMISSION
Windy Music (1994)........Adam Klemens
  World Premier
Candide Suite (1992).........Leonard Bernstein
  The Best of All Possible Worlds
  Westphalia Chorale and Battle Scene
  Auto-da-fe
  Glitter and Be Gay
  Make Our Garden Grow
  Dale Misenhelter, Conductor
Szeki Muzsika (1951)........László Gulyás
  “Cardas moderato e tenuto”
  Un poco piu mosso
  “Lassu Magyar”
  Vivace

03/15/95
Concert Band and Symphonic Band
  Patrick Dunnigan, Conductor
  James Croft, Conductor
  Molly Mollison, Graduate Assistant
  John Baker, Graduate Assistant
  RDA 8:00 p.m.
  PROGRAM
  Concert Band
Overture to Candide (1955)..............
  ...Leonard Bernstein
Pageant (1955)..............Vincent Persichetti

04/02/95
Chamber Winds
  James Croft, Conductor
  Alan Wagner, Graduate Associate
  Molly Roberts, Piano
  OMH 8:00 p.m.
  The Rat
  The Buffalo
  The Monkey
  The Snake
  The Pig
  The Dragon
Aubade (1929) ..............Francis Poulenc
Concerto for Piano and 18 Instruments
  Toccata
  Recitative
  Rondo
  Presto
  Recitative
  Andante
  Allegro
  Conclusion
  (to be played without any break between the movements)
  Molly Roberts, Piano
  Alan Wagner, Conductor
at the white edge of Phrygia (1983)..........Stephen Montague
04/05/95
Campus Band
James Croft, Conductor
Thomas Connors, Graduate Assistant
David Plack, Graduate Assistant
Kim Archer, Student Conductor
OSA 8:00 p.m.
The Black Horse Troop (1924).............John Philip Sousa
Three Pieces for American Band (1978).....Timothy Broege
Fanfare
Pavan to a Ground
Fantasia
Renaissance Suite (1551).....Tielman Susato
La MouriRique
Mille Regretz
La Bataille
Thomas Connors, Conductor
Images (1994).....Robert Sheldon
Misty Rain, Softly Falling (1992).....Frank Erickson
David Plack, Conductor
Portrait of a Trumpet (1965).............Sammy Nestico
Chris Sala, Trumpet
Shannon Lakes Overture (1994).....Kim Archer
Kim Archer, Conductor
America the Beautiful (1910).....Samuel Ward

04/13/95
Wind Orchestra
James Croft, Conductor
William Capps, Guest Conductor
Patrick Dunnigan, Associate Conductor
Rod Chesnutt, Graduate Associate
Dale Misenhelter, Graduate Associate
OMH 8:00 p.m.
PROGRAM
Short Ride on a Fast Machine...John Adams / Odom
Dale Misenhelter, Conductor
Prelude on the Dorian Mode............Antonio De Cabezon / Grainger
Patrick Dunnigan, Conductor
Concertstuck in F Major...Robert Schumann / Schaefer
William Capps, Conductor
INTERMISSION
Symphony No. 2 (The Seal of the Three Laws).....Robert Jager
1. Shogyo-Mujo
2. Shoho-Muga
3. Nehan-Jakujo
Rod Chesnutt, Conductor
Suite of Danish Folk Songs.....Percy Grainger / Kreines

James Croft, Conductor
1. The Power of Love
2. Lord Peter's Stable Boy
3. The Nightingale and The Two Sisters
4. Jutish Melody

07/01/95
1995 Summer Music Camps concert of the Garnet and Gold High School Symphonic Bands and Wind Orchestra
OMH 10:30 a.m.
Program to be selected from the following repertoire:
Garnet Band
Yorkshire Ballad........James Barnes
The Klaxon March.........Henry Fillmore
Deir' in De......traditional, arr. Warren Barker
Fanfare, Ode, and Festival.....Bob Margolis
Prospect........Pierre LaPlante
Rhapsodic Episode........Charles Carter
Dale Misenhelter, Conductor
Gold Band
Malaguena........Ernesto Lecuona
Flourish for Wind Band.................Ralph Vaughan Williams
Vista..........................Charles Carter
Hymn and Alleluiah......James Curnow
Ballo Del Granduca..................
Jan Pieterszoon Sweelinck
Patrick Dunnigan, Conductor
Wind Orchestra
Hebrew Folk Song Suite No. 2........
Leroy Osmon
On A Hymnsong of Philip Bliss........
David Holsinger
Pavilion March........Frank Piersol
Sang..........................Dana Wilson
Celtic Hymns and Dances.............Eric Ewazen
Dr. James Croft, Conductor

07/08/95
1995 Summer Music Camps
Wind Orchestra  Garnet Band  Gold Band
Philharmonic Orchestra and Symphony Orchestra
RDA 1:30 p.m.
PROGRAM
Wind Orchestra
Dr. James Croft, Conductor
Resting in the Peace of His Hand........John Gibson
Moorside March........Gustav Holst / Gordon Jacob
Hopak Raskolniki........David Holsinger
Bushdance........Ralph Hultgren
Westcott Variation........Kim Archer
Folk Dances........Dmitri Shostakovich / H.R. Reynolds
Garnet Band  
Dale Misenhelter, Conductor  
Of Sailors and Whales; five scenes from Melville…………………W. Francis McBeth  
I. Ishmael “I go to sea a simple sailor”  
Komm’, Susser Tod……J.S. Bach / arr. Reed  
La Inglesina (Little English Girl)…………………...Delle Cese  
Trauersinfonie………………Richard Wagner  
/ ed. Leidzen  
The Touch of the Earth…………….H.Owen Reed  
I. Michigan Morn’  
Robinson’s Grand Entree March….K.L. King  
Gold Band  
Patrick Dunnigan, Conductor  
Toccata…attributed to Girolamo Frescobaldi  
/ arr. Slocum  
Ballo Del Granduca………………………...Jan Pieterszoon Sweelinck  
English Folk Song Suite………………………...Ralph Vaughan Williams  
Midway March………………..John Williams  
/ arr. Curnow  
Philharmonic Orchestra  
Philip Tyler, Conductor  
Festique………………………...M.L. Daniels  
Russian Sailors' Dance form “The Red Poppy”……Reinhold Gliere / Merle J. Isaac  
Symphony Orchestra  
Dr. Michael Allen, Conductor  
Caracelle Overture……………..Robert Washburn  
Variations on a Shaker Melody………………...Aaron Copland  
The Firebird Suite……………...Igor Stravinsky  
Berceuse  
Finale

A Tuning Piece: Songs of Fall and Winter…..  
...David Maslanka  
Postcard………………………...Frank Ticheli  
Wind Symphony  
Jack Tar March………………..John Philip Sousa  
arr. Donald Hunsberger  
Tracy Humphries, Conductor  
Fantasia in G Major…………………….....J.S. Bach  
Endurance…………………….....Timothy Mahr  
New Dance………………..Wallingford Riegger  
Karen Odman, Conductor  
Sketches on a Tudor Psalm………Fisher Tull

10/12/95  
Symphonic Band and Wind Symphony  
James Croft, Conductor  
[exact pieces conducted  
by Croft not specified in program]  
Bentley Shellahamer, Conductor  
Molly Mollison, Graduate Assistant  
John Baker, Graduate Assistant  
Tracy Humphries, Graduate Assistant  
Karen Odman, Graduate Assistant  
RDA 8:00 p.m.  
PROGRAM  
Symphonic Band  
Eminence……………………...Ralph Hultgren  
Tuscan Serenade………………...Gabriel Faure  
ar. Percy Grainger  
Molly Mollison, Conductor  
Celtic Hymns and Dances……...Eric Ewazen  
John Baker, Conductor

10/15/95  
Florida State Winds  
James Croft, Conductor  
Cliff Colnot, Guest Conductor  
OMH 8:00 p.m.  
PROGRAM  
Overture fur Blasinstruments…………………….  
...Francoise Devinne  
Serenade in C Minor (K.388)…..W.A. Mozart  
Allegro  
Andante  
Miniatur and Trio  
Allegro  
Cliff Colnot, Guest Conductor  
Double Wind Quintet………………Alfred Reed  
Intrada  
Pavanne  
Toccata

10/16/95  
Wind Orchestra  
James Croft, Conductor  
Thomas Connors, Graduate Associate  
Stephen White, Graduate Associate  
OMH 8:00 p.m.  
Pacific Fanfare (1994)……………Frank Ticheli  
Konzertmusik fur Blasorchester, Op. 41a  
(1926)…………………………...Paul Hindemith  
Thomas Connors, Conductor  
Metamorphoses (1979)……Edward Gregson  
Stephen White, Conductor  
INTERMISSION  
Sinfonietta (1961)……………...Ingolf Dahl  
Introduction and Rondo  
Notturno Pastorale  
Dance Variations  
Old Home Days (1954)…………..Charles Ives  
arr. Jonathon Elkas

11/16/95  
Wind Orchestra  
James Croft, Conductor  
Thomas Connors, Graduate Associate  
Stephen White, Graduate Associate  
OMH 8:00 p.m.  
Pacific Fanfare (1994)……………Frank Ticheli  
Konzertmusik fur Blasorchester, Op. 41a  
(1926)…………………………...Paul Hindemith  
Thomas Connors, Conductor  
Metamorphoses (1979)……Edward Gregson  
Stephen White, Conductor  
INTERMISSION  
Sinfonietta (1961)……………...Ingolf Dahl  
Introduction and Rondo  
Notturno Pastorale  
Dance Variations  
Old Home Days (1954)…………..Charles Ives  
arr. Jonathon Elkas

11/16/95  
Wind Orchestra  
James Croft, Conductor  
Thomas Connors, Graduate Associate  
Stephen White, Graduate Associate  
OMH 8:00 p.m.  
Pacific Fanfare (1994)……………Frank Ticheli  
Konzertmusik fur Blasorchester, Op. 41a  
(1926)…………………………...Paul Hindemith  
Thomas Connors, Conductor  
Metamorphoses (1979)……Edward Gregson  
Stephen White, Conductor  
INTERMISSION  
Sinfonietta (1961)……………...Ingolf Dahl  
Introduction and Rondo  
Notturno Pastorale  
Dance Variations  
Old Home Days (1954)…………..Charles Ives  
arr. Jonathon Elkas

11/16/95  
Wind Orchestra  
James Croft, Conductor  
Thomas Connors, Graduate Associate  
Stephen White, Graduate Associate  
OMH 8:00 p.m.  
Pacific Fanfare (1994)……………Frank Ticheli  
Konzertmusik fur Blasorchester, Op. 41a  
(1926)…………………………...Paul Hindemith  
Thomas Connors, Conductor  
Metamorphoses (1979)……Edward Gregson  
Stephen White, Conductor  
INTERMISSION  
Sinfonietta (1961)……………...Ingolf Dahl  
Introduction and Rondo  
Notturno Pastorale  
Dance Variations  
Old Home Days (1954)…………..Charles Ives  
arr. Jonathon Elkas

11/16/95  
Wind Orchestra  
James Croft, Conductor  
Thomas Connors, Graduate Associate  
Stephen White, Graduate Associate  
OMH 8:00 p.m.  
Pacific Fanfare (1994)……………Frank Ticheli  
Konzertmusik fur Blasorchester, Op. 41a  
(1926)…………………………...Paul Hindemith  
Thomas Connors, Conductor  
Metamorphoses (1979)……Edward Gregson  
Stephen White, Conductor  
INTERMISSION  
Sinfonietta (1961)……………...Ingolf Dahl  
Introduction and Rondo  
Notturno Pastorale  
Dance Variations  
Old Home Days (1954)…………..Charles Ives  
arr. Jonathon Elkas
11/21/95
Symphonic Band and Wind Symphony
James Croft, Conductor
[exact pieces conducted by Croft not specified in program]
Bentley Shellahamer, Conductor
Molly Mollison, Graduate Assistant
John Baker, Graduate Assistant
Tracy Humphries, Graduate Assistant
Karen Odman, Graduate Assistant

PROGRAM
Symphonic Band
Punchinello…………………William Rimmer
Chaconne (In Memorium…)……Ron Nelson
John Baker, Conductor
A Passing Fantasy………………...Fisher Tull
Molly Mollison, Conductor
Symphony AD 78……………...Gordon Jacob
Maestoso – Risoluto
Largo
Allegro ma non troppo
Wind Symphony
French National Defile March………………
…Turlet/Planquette/Rauski
Molly on the Shore…………..Percy Grainger
Tracy Humphries, Conductor
Epilogue: “Lest We Forget”…..Robert Jager
The Solitary Dancer…………Warren Benson
Karen Odman, Conductor
Jericho…………………………..Morton Gould

01/30/96
Florida State Winds
James Croft, Conductor
OMH 8:00 p.m.
Overture to Candide……..Leonard Bernstein
arr. James Croft
Dixtuor for Wind Instruments, Op. 14……
…Georges Enesco
I. Dancemente mouvement
II. Tempo di minuet
III. Allegrement
La Creation du Monde……..Darius Milhaud
Suite Francaise……………..Guy Woolfenden
Pastorale
Valse
Scene et Marche

03/26/96
The Florida State University Winds
James Croft, Conductor
Dale Misenhelter, Graduate Assistant
OMH 8:00 p.m.
Divertimento………………Fritz Leitermeyer
I. Moderato
II. Largo
III. Allegretto
IV. Presto Possibile
V. Lento
VI. Allegro
Sinfonietta da Camera……..Salvador Brotons
I. Allegro Spiritoso
II. Con Dolcezza
III. Scherzettino Molto Allegro
IV. Sostenuto
INTERMISSION
Divertissement………………Albert Perilhou
I. Andantino
II. Musette
III. La Chasse
IV. Bouree (Theme Populaire)
Ronald Searle Suite………………..Lyn Murray
orchestration by Frederick Steiner
1. Overture 7. Watt
2. Man 8. The Age of Steam
3. Fish 9. Whale
4. Soil 10. The Age of Gasoline
5. Sun 11. Miracles and Finale
6. Fire

04/11/96
arr. Nicholas Falcone
Allegro moderato
Adagio
Allegro
Allegro giusto
Nine Pieces Characteristiques……………………
…Jean Francaix

12/06/95
Florida State University Winds
James Croft, Conductor
Dale Misenhelter, Graduate Assistant
OMH 8:00 p.m.
Notturno fur Harmonie und
Janitscharenmusik,
Op.34……………………………Louis Spohr
Adagio
Menuetto Allegro
Andante con Variazioni
Finale Vivace
Hillandale Waltzes……………Victor Babin
arr. D. Nygren
Theme
Valse elegante
Valse passionee
Valse sombre
Valse volante
Valse triste
Valse de bonne humeur
Valse brillante et joyeuse
Valse oubliée
INTERMISSION
Little Symphony for Winds…Franz Schubert
arranged by Verne Reynolds
Allegro moderato
Adagio
Allegro
Allegro giusto
Nine Pieces Characteristiques………………
…Jean Francaix

04/11/96
Florida State Winds
James Croft, Conductor
OMH 8:00 p.m.
Overture to Candide……..Leonard Bernstein
arr. James Croft
Dixtuor for Wind Instruments, Op. 14……
…Georges Enesco
I. Dancemente mouvement
II. Tempo di minuet
III. Allegrement
La Creation du Monde……..Darius Milhaud
Suite Francaise……………..Guy Woolfenden
Pastorale
Valse
Scene et Marche

03/26/96
The Florida State University Winds
James Croft, Conductor
Dale Misenhelter, Graduate Assistant
OMH 8:00 p.m.
Divertimento………………Fritz Leitermeyer
I. Moderato
II. Largo
III. Allegretto
IV. Presto Possibile
V. Lento
VI. Allegro
Sinfonietta da Camera……..Salvador Brotons
I. Allegro Spiritoso
II. Con Dolcezza
III. Scherzettino Molto Allegro
IV. Sostenuto
INTERMISSION
Divertissement………………Albert Perilhou
I. Andantino
II. Musette
III. La Chasse
IV. Bouree (Theme Populaire)
Ronald Searle Suite………………..Lyn Murray
orchestration by Frederick Steiner
1. Overture 7. Watt
2. Man 8. The Age of Steam
3. Fish 9. Whale
4. Soil 10. The Age of Gasoline
5. Sun 11. Miracles and Finale
6. Fire

04/11/96
Festival of New Music
Opening Concert
OMH 8:00 p.m.
Forest Sounds and Dance (1982) … John Boda
FSU Saxophone Ensemble
Patrick Meighan, director
Fantasy Variations on a Theme of Bela
Bartok (1993) ………….. Stephen Gryc
Music for Nine Wind Instruments (1996) …… Ladislav Kubikk
Missa Kenya (1995) …………. Paul Basler
Chamber Choir
Andre Thomas, Conductor
INTERMISSION
Florida State Winds
James Croft, Conductor
Fatalities for Wind Octet (1994) ………… Todd Munnik

Psychological
Physical
Emotional
James Harshberger, flute; Dannene Kulp, clarinet; Kim Wooly and Deana Wagner-Sala, bassoons; Keith Kaiser, baritone saxophone; David Ware and Chris Sala, trumpets; Justin Roth, trombone;
Dale Meisenhelter, Conductor
Pervertimento: chamber concerto for flute and eight winds (1995) ………… Scott Robbins
Allegro gravoso metallico
Scherzo (trio)
Adagio (goodbye to Melissa and Matthew)
Finale quasi-minimalistico
Andreas Tischhauser, flute
Steven Nelson & Richard Reed, oboes
Dannene Kulp & Deana Wagner-Sala, bassoons
James Croft, Conductor
Three Portraits for Wind Octet (1984) ………… Charles Bestor

Fanfare for George
Serenade for Sylvia
Celebration for David
James Harshberger, flute; Steven Nelson, Oboe; Tracy Paddock, clarinet; Kim Wooly, Bassoon; Lisa Dunham, horn; David Ware, trumpet; Justin Roth, trombone; David Allen, tuba;
James Croft, Conductor

04/13/96
Festival of New Music
Final Concert
RDA 8:00 p.m.
Wind Orchestra
James Croft, Conductor

Concerto for Horn and Wind Ensemble
(1975) … Bruce Yurko
Michelle Stebleton, horn
Dreamcatcher (1996) … Walter Mays
Capriccio for wind ensemble (1994) …………. Tim Crowley
INTERMISSION
Symphonic Band
Patrick Dunnigan, Conductor
Spinning Rounds (1993) … Don Freund
Wheel Invention
Runes and Rodelays
James Croft, Conductor
The Canyon (1988) …………. Philip Glass
(transcribed by Patrick Dunnigan)
Patrick Dunnigan, Conductor

05/21/96
Concert In The Park #1
University Summer Band
James Croft, Conductor
[Exact pieces conducted by Croft not indicated on program]
Patrick Dunnigan, Conductor
OSA 7:30 p.m.
PROGRAM
Fanfare & Alleluias …………. Barnes
Lyric Waltz …………. Shostakovich – DeMeij
Intrada …………. Honegger
Christopher Sala, Trumpet
Rhosymedre …………. Vaughan Williams – Beeler
Molly Mollison, Conductor
Festival in Russia …………. Liadov – Wilcox
John Barker, Conductor
When You Wish Upon A Star …………
……… Harlie – Nestico
Brighton Beach …………. Latham
Selections from Les Miserables …………. Schonberg – Barker
Belle of the Ball …………. Booker
Brian Brink, Conductor
Purple Carnival …………. Anderson
Stephen White, Conductor

05/30/96
1996 Summer Band
James Croft, Conductor
[Exact pieces conducted by Croft not indicated on program]
Patrick Dunnigan, Conductor
OSA 7:30 p.m.
PROGRAM
Joyce’s 71st N.Y. Regiment March …………
……… Thornton Boyer, arr. James Barnes
Passacaglia on Kirken …………. L.M. Lindemann
arr. Douglas Smith
Martha Pahris, Conductor
Irish Washerwoman.............Leroy Anderson
Fantasia for Euphonium and Band...............Gordon Jacobs
Kelly McLean, Conductor
Nikk Pilato, Euphonium
The Silver Gazebo.....................James Barnes
Bryan Mooneyham, Conductor
Waterdance..........................Carl Strommen
Brian Brink, Conductor
Sleepers, Wake............J.S. Bach, arr. Merlin
Patterson
Robyn Phillips, Conductor
Mountain Dawn.............Lamar Stringfield
Cousin Pinkie...............Charles Delaney
Charles Delaney, flute
Rifle Regiment......................J.P. Sousa
                           arr. Frederick Fennell
Josh Bula, Conductor
Wizard of Oz.....................Harold Arlen and E.Y. Harburg
                           arr. James Barnes
Bugler's Holiday.............Leroy Anderson
                           arr. Michael Edwards
Chris Sala, Bryan DePoy, David Ware, Trumpets

06/29/96
1996 Summer Music Camps
Midway Band Spectacular
Featuring the Garnet and Gold Symphonic
Band, and Wind Orchestra
OMH 10:30 a.m.
Program to be selected from
the following repertoire:
Garnet Band
Washington Grays March.............Claudio S. Grafulla
                           edited by Frederick Fennell
Dreams and Fancies.........Timothy Broege
Chorale and Shaker Dance.....John Zdechlik
                           Mr. John L. Baker, Conductor
Gold Band
Brighton Beach...............William Latham
On A Hymnsong of Philip Bliss..................David R. Holsinger
Cajun Folk Songs.............Frank Ticheli
                           Mr. Rodney C. Dorsey, Conductor
Wind Orchestra
Postcard.........................Frank Ticheli
Transcendental Vienna........Timothy Broege
Baroque Hoedown........Jean Jacques Perry
                           – Gershon Kingsley
                           arr. by Paul Lender
Inventions on a Marching Song........James Barnes
Shoutin’ Liza Trombone.....Henry Fillmore
                           Dr. James Croft, Conductor

1996-97

09/10/96
Florida State Winds
James Croft, Conductor
Frank Kowalsky, Clarinet
OMH 8:00 p.m.
PROGRAM
Little Symphony...............Franz Schubert
Allegro
Adagio
Allegro
Allegro giusto
Concerto for Clarinet, K. 622....W.A. Mozart
                           arr. Robert Rumbelow
                           Allegro
                           Adagio
                           Rondo
                           Frank Kowalsky, Clarinet
INTERMISSION
Dixtuor for Wind Instruments, Op. 14...........Georges Enesco
                           I. Dancenete movement
                           II. Tempo di minuet
                           III. Allegrement
Octet............................Igor Stravinsky
Divertissement..................Albert Perihou
                           Bourree

09/15 – 3:00 p.m.
Bishop’s Palace, Maidstone
– with the Cantium Winds
09/16 – 1:30 p.m.
Royal Marines School of Music, Portsmouth
                           09/17 7:30 p.m.
                           City Hall Salisbury
                           09/18 7:30 p.m.
                           Purcell Room – Royal Festival Hall
                           09/19 2:00 p.m.
                           Royal Military School of Music
                           – Kneller Hall
                           09/20 4:00 p.m.
                           BASBWE Conference – Warwick
                           Florida State Winds
                           James Croft, Conductor
                           Frank Kowalsky, Clarinet
                           PROGRAM
Little Symphony...............Franz Schubert
                           Arranged by Verne Reynolds
                           Allegro
                           Adagio
                           Allegro
                           Allegro giusto
Concerto for Clarinet, K. 622....W.A. Mozart
                           arr. Robert Rumbelow
                           Allegro
                           Adagio
                           Rondo
Frank Kowalsky, Clarinet

INTERVAL

Dixtuor for Wind Instruments, Op. 14………..Georges Enesco

I. Danzante mouvement
II. Tempo di minuet
III. Allegrement

Octet…………………………..Igor Stravinsky

Bouree

Repertoire Includes
Three Portraits.........................Charles Bestor
Variations on “Silver Threads Among the Gold”.......................Michael Campbell
Serenade K.388.......................W.A. Mozart
Fantasia on a Theme by Couperin..............Joseph Horowitz

Neuf Pieces Characteristiques......................Jean Francaix

Suite Francaise.......................Guy Woolfenden

Message of the Man (The Fragile Heart)
Escape…Into the LIGHT!

10/08/96
Symphonic Band and Wind Symphony
James Croft, Conductor

[Exact pieces conducted by Croft not indicated on program]
Bentley Shellaheimer, Conductor
Keith Kaiser, Graduate Assistant
Kimberly C. Wendell, Graduate Assistant

RDA 8:00 p.m.
PROGRAM

Symphonic Band
Lads of Wamphray (1905)…..Percy Grainger
Overture to Colas Breugnon (1936-8)…………
…Dmitri Kabalevsky
trans. by Donald Hunsberger
Keith Kaiser, Conductor
La Boda De Luis Alonso (1897)...............Jeronimo Gimenez
Andante and Rondo (1910)...................Ernst von Dohnanyi
arr. By A.A. Harding
The Purple Carnival March (1933)...............Harry L. Alford
rev. Frank Erickson

Wind Symphony
Four Scottish Dances (1957)......................Malcolm Arnold
arr. John P. Paynter
Chorale and Alleluia (1954)......................Howard Hanson
Kimberly Wendell, Conductor
A Movement for Rosa (1994)......................Mark Camphouse
Escap from Plato's Cave (1993)....................Stephen Melillo
The Cave, The Struggle, and The Man From the Light

10/17/96
Wind Orchestra
James Croft, Conductor
Stephen G. White, Graduate Associate

OMH 8:00 p.m.
PROGRAM
La Tragedia (1884)...................Giacoimo Puccini
ed. Robert Foster
Soundings (1985)..............Cindy McTee
Fanfare Gizmo
Waves
Transmission
Stephen G. White, Conductor
Concerto for Marimba and Band (1990)........David Maslanka

11/17/96
Wind Orchestra
James Croft, Conductor

OMH 8:00 p.m.
PROGRAM

Music for Two Wind Bands.........................George Frideric Handel
arr. William Schaefer
Overture
Allegro
Metropolis.........................Adam Gorb
Fantasia Concertante............Bernard Heiden
Allen Warren, Saxophone
INTERMISSION
Courtley Dances from Gloriana, Op. 53........Benjamin Britten

Stephen White, Conductor
Soirees Musicales...........Gioacchino Rossini
arr. Benjamin Britten
Dance Suite No. 2........Dmitri Shostakovich
March
Lyric Waltz
11/25/96
Symphonic Band
James Croft, Conductor
Keith Kaiser, Graduate Associate
RDA 8:00 p.m.
Symphonic March...........Bedrich Smetana
arr. Wil van der Beek
Spoon River.......................Percy Grainger
arr. Glenn Cliffe Bainum
Keith Kaiser, Conductor
Dance of the New World......Dana Wilson
Keith Kaiser, Conductor
Enigma Variations...............Edward Elgar
arr. Earl Slocum
Shades of Ivory.................Andrew Boysen
Quintetto Concertante........Frigyes Hidas
Quinque (brass quintet)
Jerry Bryant, trumpet    Doug Martin, trumpet
Brian Nichols, French horn
Dale Moore, trombone    Brian King, tuba
Highlights from Fiddler on the Roof.............
...Jerry Bock
Bravura.............................C.E. Duble
arr. Richard E. Thurston

12/02/96
Florida State Winds
James Croft, Conductor
John L. Baker, Graduate Associate
Barbara Kimber, Flute
OMH 8:00 p.m.
PROGRAM
Serenade in d minor, op. 44 (1878)............
...Antonin Dvorak
Moderato, quasi Marcia
Minuetto. Tempo di Minuetto
Andante con molto
Finale. Allegro molto
Concerto for Flute and Eight Wind Instruments (1980)...........William Alwyn
Allegro Ritmico
Allegretto Scherzando
Andante sostenuto e semplice
Allegro Vivace
Barbara Kimber, Flute
Caprice...............................Lawrence Ink
Allegro con brio
Adagio
Allegro
Sept Dances (1970)...........Jean Francaix
Le jeu de la poupee
Funerailles de la poupee
La presentation des petits amis
Variation de Paul

Pas de deux entre Sophie et Paul
La gouter
Danse des filets a papillons

01/28/97
Florida State Winds
James Croft, Conductor
J. Jossim, Graduate Assistant
OMH 8:00 p.m.
Divertimento, Op. 22..............Hans Gal
Intrata
Pagliazzo
Cavatina
Intermezzo grazioso
Pifferari
Concertino in C Major..................
...Carl Maria von Weber
Steven Nelson, Oboe
Harmoniemusik...............Darleen Mitchell
The Good Soldier Schweik Suite...........
...Robert Kurka
Overture
Lament
March
War Dance
War Dance
Pastoral
Finale

02/13/97
Wind Orchestra
James Croft, Conductor
John L. Baker, Graduate Assistant
OMH 8:00 p.m.
PROGRAM
Passacaglia and Fugue in C Minor............
...Johann Sebastian Bach
trans. Donald Hunsberger
Bum’s Rush..................Donald Grantham
John L. Baker, Conductor
Three Quotations...........John Philip Sousa
ed. R. Mark Rogers
The King of France
I, too, was born in Arcadia
In Darket Africa
Ceremonial for Symphonic Wind Band....... 
...Bernar Rands
The Kings Go Forth.............Edward Gregson
The Church
The People
The State
Premier Performance
Caroline Schiller, soprano
04/05/97
Wind Orchestra
James Croft, Conductor
Cliff Colnot, Guest Conductor
John L. Baker, Graduate Associate
OMH 8:00 p.m.
PROGRAM
Symphonies of Wind Instruments (1920) …….
… Igor Stravinsky
From a Dark Millennium (1980)……………….
… Joseph Schwantner
John Baker, Conductor
Blue Shades (1996)……………..Frank Ticheli
INTERMISSION
Symphonies of Wind Instruments (1947)…….
… Igor Stravinsky
Cliff Colnot, Conductor
Songs of Abelard (1969)…………………..
… Norman Dello Joio
Jeff Bohannon, Baritone
Jig (1996)……………………Daniel Godfrey
John Baker, Conductor

04/13/97
Florida State Winds
James Croft, Conductor
J. Jossim, Conducting Associate
Leonard and Norma Mastrogiacomo,
Duo Pianists
OMH 8:00 p.m.
PROGRAM
Triptych…………………..Thomas Schudel
Adagio
Vivace
Andante ma non troppo
Concerto for Two Pianos, Winds and Percussion
… Paul Bowles
Allegro
Scherzo
Andante
Galop
Leonard and Norma Mastrogiacomo,
Duo Pianists
INTERMISSION
Serenade…………………………Max Reger
Drei Tanzstucke fur Blaseroktett……………
… Alfred Uhl
Sostenuto
Tempo di valse musette
Giusto
Divertissement Op. 36………..Emile Bernard
Andante sostenuto /
Allegro molto moderato
Allegro vivace
Andante / Allegro ma non troppo

05/20/97
Under the Stars with the
FSU [Summer] Concert Band
James Croft and Patrick Dunnigan,
Conductors
[Exact pieces conducted by
Croft not indicated on program]
OSA 8:00 p.m.
Castle Coch…………………J.T. Powell-John West
Aquarium……………………Johann DeMeij
Andrew Mathers, Conductor
Sons of the Brave……………Thomas Bidgood
Steven Boyce, Conductor
March and Intermezzo………..George Bizet
/ Philip Gordon
Wendy Entrekin, Conductor
Napoli……..Herman Bellstedt / Frank Simon
Christopher Sala, Trumpet Soloist
Beguine for Band………………Glen Osser
David Hedgecoth, Conductor
Selections from Oliver………..Lional Bart
/ Norman Leyden
Jenny Mathers, Conductor
Diw Wachtparade……………H.L. Blankenburg
Allan Finn, Conductor
Belle of the Ball…………………Leroy Anderson
Canadian Folk Rhapsody……Donald Coakley
Christopher Sala, Conductor
Theme from Schindler’s List………………
… John Willimas – Calvin Custer
Michelle Hall, Violin Soloist
Brian Dell, Conductor
Armed Forces Salute…………………
… Arr. by Robert Lowden
Jon Jones Conductor

06/03/97
Under the Stars with the
Florida State University Summer Band
James Croft and Patrick Dunnigan,
Conductors
[Exact pieces conducted by
Croft not indicated on program]
OSA 8:00 p.m.
Gandalf from “The Lord of the Rings”………
… Johan DeMeij
Patrick Dunnigan, Conductor
March for Masaryk………………Rudolph Obruca
Daniel Eger, Conductor
Overture for Band……………Frederich Beyer
Jenny Mathers, Conductor
Fiesta Espanola……………………Luis Araque
Steven Boyce, Conductor
La Donna e Mobile……………..Giuseppe Verdi
Funiculi Funicula…………………Traditional
David Rakoncai, Tenor Soloist
Echoes of the Mediterranean… Marco Albert
Nicole Kline, Conductor
From Tropic to Tropic……..Russell Alexander
Ernesta Suarez, Conductor
Rent..............................Jonathon Larsen
arr. Jay Bocook
Patrick Dunnigan, Conductor
Two Impressions...............Kenneth Farrell
Jonathon Jones, Conductor
Blue Bells of Scotland..........Arthur Pryor
Jimmy Thompson, Trombone Soloist
Grand Symphonic March...........Alexander Tanese
Charlton Branche, Conductor
Dance and Intermezzo..........Charles Carter
Dennis Kusy, Conductor
The Hobbits from “Lord of the Rings”.......Johan DeMeij
Pietro’s Return......................Pietro Deiro

06/17/97
Summer Band – Concert #3
OSA 4:00 p.m.
PROGRAM
Liberty Fanfare......................John Williams
– James Curnow
Patrick Dunnigan, Conductor
Symphony in B-flat (Finale).....Paul Fauchet
– James Gillette
Andrew Mathers, Conductor
The Debutante......................Herbert L. Clark
Stephen Boyce, Trumpet
James Croft, Conductor
Hosts of Freedom..................Karl King
James Croft, Conductor
American Pageant..................Thomas Knox
Jonathoan McKeown, Conductor
When You Wish Upon a Star............arr. Sammy Nestico
Aaron Cox, Conductor
Konzertstucke (1st Mvt.)....Robert Schumann
James Croft, Conductor
Aaron Cox  David Hedgecoth
Michelle Stebleton  Michael Snyder
Little English Girl...............D. Delle Cese
Michelle Hall, Conductor
Sweet and Low.....................arr. Philip Lang
Charlton Branche, Conductor
Three Spanish Ladies.............Frank Taruya
– Wm. Rhodes
Kelly McLean, Conductor
The Blue-Tail Fly...............Clare Grundman
Cindy Henman, Conductor
Hands Across the Sea.............J.P. Sousa
Christopher Sala, Conductor
Star Wars Medley...................John Williams
– James Burden
Patrick Dunnigan, Conductor
Circus Bee.........................Henry Fillmore
Patrick Dunnigan, Conductor

06/28/97
1997 Summer Music Camps
Symphonic Band Concert
featuring
Gold Band  Garnet Band  Wind Ensemble
OMH 10:30 a.m.
Gold Band Program
Mr. Bert Creswell, Conductor
Mr. Jon Jones, Rehearsal Assistant
Mr. Ed Anderson, Percussion Assistant
The Footlifter....................Henry Fillmore
A Scottish Rhapsody...........Clare Grundman
Yorkshire Ballad...............James Barnes
Three Ayres from Gloucester......Hugh M. Stuart
1. The Jolly Earl of Cholmonderley
2. Ayre for Eventide
3. The Fiefs of Wembley
Sonata for Winds...............Charles Carter
Garnet Band Program
Ms. Cynthia Berry, Conductor
Ms. J. Jossim, Rehearsal Assistant
Mr. Darren Duerden, Percussion Assistant
Sol Y Somba....................George Gates
Songs of Wales...............Albert Oliver Davis
Praise Variants..................Charles Carter
Wind Ensemble
Dr. James Croft, Conductor
Mr. Billy Stepp, Rehearsal Assistant
Mr. Brian Dell, Percussion Assistant
Suite on Greek Love Songs..........Henk van Lijnschooten
Cathexis.........................Kim Archer
Passion in Paint (“At the Moulin Rouge”)....H. Rene
Caribbean Hideway........James Barnes
Castell Coch....................T.J. Powell

1997-98

04/03/97
Florida State Winds
James Croft, Conductor
Keith Kaiser, Graduate Associate
OMH 8:00 p.m.
Serenade in F...............Franz Reizenstein
Allegro ma non troppo-Fugato
Gemini
Concertante for Flute-Scherzro
Laurie Glencrodd, Flute
Burleske Musik..........Karl Amadeus Hartmann
9 Pieces Caracteristlesques........Jean Francaix
Keith Kaiser, Conductor
The Force of Credulity........Samuel Adler
10/07/97
Wind Orchestra
James Croft, Conductor
Andrew Mathers, Graduate Associate
OMH 8:00 p.m.
Overture to The School for Scandal............Samuel Barber arr. Frank M. Hudson
St. Anne's Fugue............................J.S. Bach arr. W.M. Rhoads
Folk Songs for Band No.3....David Stanhope
Droylsden Wakes
Lord Bateman
Three Ships and Lisbon
Roman Wells...............Harrie Janssen
INTERMISSION
Tam O’Shanter..............Malcolm Arnold arr. John P. Paynter
Musica Boema................Zdenek Lukas
Three Diverse Marches
Three Revolutionary Marches...............Bedrich Smetana ed. Daniel Dorff
Foshy Tower Washington Memorial March.............John Philip Sousa
“The Melody Shop” March......Karl L. King

10/16/97
Symphonic Band
James Croft, Conductor
Tim Oliver, Graduate Associate
Ann Porter, Graduate Associate
and
Wind Symphony
Bentley Shellyamer, Conductor
Jon Jones, Graduate Assistant
J. Jossim, Graduate Assistant
Michael Corzine, Organ
Laurie Haynes, Soprano
OMH 8:00 p.m.
PROGRAM
The Tsar’s Bride (1898)....................Nicholas Rimsky-Korsakov arr. by A. A. Harding
Town Piper Music (1957)....................Richard Mohaupt
Symphony No. 3 ‘Slavyanskaya’ (1995)......Boris Kozhevnikov ed. John Bourgeois
Allegro, decisively
Slow Waltz
Vivace
Moderato (joyously)
INTERMISSION
The Passing Bell (1983)..........Warren Benson
Symphonic Band
Ann Porter, Conductor
Sprightly Tunes (1996)..............Frigyes Hidas
Highlights from “Ragtime” (1995)...........arr. Robert W. Smith
George Washington Bicentennial March (1930)..................John Philip Sousa

11/18/97
Symphonic Band
James Croft, Conductor
Tim Oliver, Graduate Associate
Ann Porter, Graduate Associate
OMH 8:00 p.m.
PROGRAM
The Tsar’s Bride (1898)....................Nicholas Rimsky-Korsakov arr. by A. A. Harding
Town Piper Music (1957)....................Richard Mohaupt
Symphony No. 3 “Slavyanskaya” (1995)......Boris Kozhevnikov ed. John Bourgeois
Allegro, decisively
Slow Waltz
Vivace
Moderato (joyously)
INTERMISSION
The Passing Bell (1983)..........Warren Benson
Symphonic Band
Ann Porter, Conductor
Sprightly Tunes (1996)..............Frigyes Hidas
Highlights from “Ragtime” (1995)...........arr. Robert W. Smith
George Washington Bicentennial March (1930)..................John Philip Sousa

11/25/97
Wind Orchestra
James Croft, Conductor
Andrew Mathers, Graduate Assistant
Raymond Mase, Trumpet
OMH 8:00 p.m.
Awayday..............................Adam Gorb
Arctic Dreams......................Michael Colgrass
Inuit Landscape
Throat Singing with Laughter
Polar Night
Spring Light: Ice Floating in the Sun
The Hunt
Drum Dancer
INTERMISSION
Hill-Song No.2………………Percy Grainger
Andrew Mathers, Conductor
Aspen Jubilee………………Ron Nelson
Michelle Spiro, Soprano
Andrew Mathers, Conductor
Concerto for Trumpet……..William Schmidt
Raymond Mase, Trumpet

12/01/97
Florida State Winds
James Croft, Conductor
Keith Kaiser, Graduate Associate
Eric Ohlsson, Oboe
Jenny Mathers, Narrator
OMH 8:00 p.m.
PROGRAM
Serenadi……………………...Aulis Sallinen
Keith Kaiser, Conductor
Concert for Oboe, K. 314 (K.271)……………..W.A. Mozart
Allegro aperto
Adagio non troppo
Rondo – Allegretto
Eric Ohlsson, Oboe
Façade…………………….....William Walton
Jenny Mathers, Narrator
02/03/98
Florida State Winds
James Croft, Conductor
Ann Porter, Graduate Associate
OMH 8:00 p.m.
Serenade for Winds……………Arthur Bird
Allegro moderato
Adagio
Allegro assai
Allegro energico
Concerto for Bassoon….Jurriaan Andriessen
Adagio
Allegro deciso
Kimberly Woolly, Bassoon Soloist
INTERMISSION
Sonate pour un Ballet………Jacques Bondon
q = 108
q = 46
q = 116
q = 108
Ann Porter, Conductor
Waking Angels……………David Gillingham
02/17/03/05/98
Wind Orchestra
James Croft, Conductor
Keith Kaiser, Graduate Associate
1998 Spring Tour
02/17 8:00 p.m.

OMH
03/03 8:00 p.m.
Ft. Walton Beach High School Auditorium
03/04 10:30 a.m.
Pensacola Saenger Theatre
03/05 8:00 p.m.
American Bandmasters Association
Convention
Biloxi, MS
TOUR PROGRAM
02/13, 03/03, 03/04
Awayday……………………Adam Gorb
Cartoon……………………Paul Hart
Le Cid……………………Jules Massenet
Trans. by Verne Reynolds
Castillane
Andalouse
Aragonaise
Keith Kaiser, Conductor
Visions………………Darleen Mitchell
Robert Mitchell, Tuba
*Premier Performance
Dr. III’s Honnornarsch……Erling Mostad
The Golden Age……….Dmitri Shostakovich
arr. Mamoru Takata
*Premier Performance
Riders for the Flag……..John Philip Sousa
Solid Men to the Front……John Philip Sousa
Dance Movements…………Phillip Sparke
Folk Songs For Band No. 3……………………
...David Stanhope
Droyledsden Wakes
Lord Bateman
Three Ships and Lisbon
Waltzes from Der Rosenkavalier……………
...Richard Strauss
Arr. by Lucien Calliet
Keith Kaiser, Conductor
Tocata from Organ Symphony No. 5…………
...Charles Widor
Trans. by James Croft
[Premier]
03/05/98
Wind Orchestra
James Croft, Conductor
American Bandmasters Association
Convention
Biloxi, MS
PROGRAM
Awayday……………………Adam Gorb
James Croft, Conductor
Director of Bands, Florida State University
Waltzes from Der Rosenkavalier………………
...Richard Strauss
Arr. by Lucien Calliet
Grant Okamura, Conductor
Director of Bands, University of Hawaii

280
Folk Songs For Band No. 3

…David Stanhope

Droylsden Wakes
Gilbert Lettow, Conductor
Director of Bands, Mason City High School
Lord Bateman
Three Ships and Lisbon
Carl Bjerregaard, Conductor
Director of Bands (Retired), Florida State University
Dr. III’s Honnormarsch…………Erling Mostad
Ernest Hebson, Conductor
Director of Bands, Ft. Walton Beach High School
Le Cid…………………………Jules Massenet
Trans. by Verne Reynolds

Castillane
Andalouse
Aragonaise
Malcolm Rowell, Conductor
Director of Bands, University of Massachusetts-Amherst
Toccata from Organ Symphony No. 5……………Charles Widor
trans. by James Croft

Patrick Dunnigan, Conductor
Assistant Director of Bands, Florida State University

03/24/98
The Florida State Winds
James Croft, Conductor
Cliff Colnot, Guest Conductor
Ann Porter, Graduate Associate
Lubomir Georgiev, Cello

OMH 8:00 p.m.

PROGRAM
Symphony No. 35 in D Major, K. 385……………W.A. Mozart

Cliff Colnot, Conductor
Allegro con spirito
Andante
Menuetto
Finale-presto

INTERMISSION
Quatre Mouvements……………Eugene Bozza
Ann Porter, Conductor
Lent, Allegro vivo
Andantino
Allegro
Allegro vivo
Concertino………………Bohuslav Martinu
Lubomir Georgiev, Cello Soloist

04/07/98
Wind Orchestra
James Croft, Conductor
Keith Kaiser, Graduate Assistant

Michelle Stebleton, Horn Soloist
Paul Basler, Horn Soloist
OMH 8:00 p.m.

PROGRAM
“Brasser” an Overture…Malcolm Binnery
Keith Kaiser, Conductor
Sea Dreams, Concerto for Two Horns and Wind Orchestra…David Maslanka
Moderato – Very Fast
Flexible and Expressive
Modestly Slow – Very Fast
Simultaneous Premier
[Premiered by ten different ensembles around the United States on the same evening]
Michelle Stebleton, Horn Soloist
Paul Basler, Horn Soloist
INTERMISSION
The Palace Rhapsody, Op. 72………………Aulis Sallinen
[American Premier]
Dance Movements………………Philip Sparke
Ritmico
Molto Vivo
Lento
Molto ritmico

04/21/98
The Florida State Winds
James Croft, Conductor
Rodney Eichenberger, Conductor

OMH 8:00 p.m.

PROGRAM
Part I
“Brasser” an Overture…Malcolm Binnery
Keith Kaiser, Conductor
Sea Dreams, Concerto for Two Horns and Wind Orchestra…David Maslanka
Moderato – Very Fast
Flexible and Expressive
Modestly Slow – Very Fast
Simultaneous Premier
[Premiered by ten different ensembles around the United States on the same evening]
Michelle Stebleton, Horn Soloist
Paul Basler, Horn Soloist
INTERMISSION
The Palace Rhapsody, Op. 72………………Aulis Sallinen
[American Premier]
Dance Movements………………Philip Sparke
Ritmico
Molto Vivo
Lento
Molto ritmico

05/21/98
Summer Band
The Winds of Summer Concert
James Croft, Conductor
Ann Porter, Associate Conductor

05/21/98
OSA 7:30 p.m.
PROGRAM
Pride of the Wolverines……………………………..J.P. Sousa / Fennell
Where Never Lark or Eagle Flew......................James Curnow
Ann Porter, Conductor
Brazil………………………Barroso / Ippolito
The Debutante……………..Herbert L. Clarke
Jerry Bryant, Trumpet Soloist
Claire Knob, Conductor
English Country Settings......Pierre LaPlante
Capitol Square March.........Warren Barker
O. Ozan Bilen, Conductor
Melita…………………………...Thomas Knox
Carrie Giordano, Conductor
Suite Divertimento………………..Jay Gilbert
Prologue
Pastorale
Timothy Goodwin, Conductor
Parade
Amanda Ryczk, Conductor
Fortress………………………Frank Ticheli
Nikk Pilato, Conductor
The Florentiner March………………...Fucik / Lake / Fennell

06/04/98
FSU Summer Band
James Croft, Conductor
Tim Oliver, Associate Conductor
OSA 7:30 p.m.
PROGRAM
The 24th Lancers Afoot………………………...Col William F. Manchester
James Croft, Conductor
Finale from Symphony No. 1 in G Minor……...
...Kalinnikov
trans. by Bainum
Tim Oliver, Conductor
Rhapsody for Euphonium and Band…………...
...James Curnow
Nikk Pilato, Soloist
Tim Oliver, Conductor
Third Suite………………………Alfred Reed
Fanfare and Intrada
Pas de deux
Peeter Tammeareu, Conductor
Polka excentrique
Danse generale
Ozan Bilin, Conductor
Curtain Call………………Guy Woolfenden
Solemn March
Valse Triste
Finale
James Croft, Conductor
Bridgewater Breeze………………Adam Gorb
Foxtrot
Samba
Hannah Ehrman, Conductor
Waltz
Lament
Hoedown
Nathan White, Conductor
Caribbean Hideway…………James Barnes
Jose Martua, Conductor
Corktown Saturday Night……………
...William E. Rhoads
David Harden, Conductor
Air Waves……………………Joseph Olivadoti
David Rose, Conductor
Canterbury Chorale……..Jan Van der Roost
Tim Oliver, Conductor
Emblem of Unity………………J.J. Richards
Tim Oliver, Conductor

06/27/98
Summer Music Camps
Symphonic Band Concert
PROGRAM
Phil Wharton (Lake Gibson High School),
Conductor
Tricia Voelkner, Rehearsal Assistant
Ed Anderson, Percussion Assistant
Our Director March…………….F.E. Bigelow
...F.E. Hildreth
Hymn for Band………….....Hugh M. Stuart
Irish Rhapsody…………….Clare Grundman
American Riversongs…….Pierre La Plante
Gold Band Program
Ernest Hebson (Ft. Walton Beach High
School), Conductor
Brenda Monsom, Rehearsal Assistant
Tim Oliver, Percussion Assistant
From Tropic to Tropic………Russel Alexander
Arr. Glenn Cliffe Bainum
Symphony No. 3 Finale……...Gustav Mahler
Arr. Jimmie Howard Reynolds
Galop…………………Dimitri Shostakovitch
Trans. Donald Hunsberger
Wind Ensemble
James Croft (The Florida State University,
Director of Bands), Conductor
J. Jossim, Rehearsal Assistant
Alex Jimenez, Percussion Assistant
Tunbridge Fair……………….Walter Piston
J. Jossim, Conductor
Fantasies on an Original Theme………………...
...Norman Dello Joio
Capriol Suite……………………Peter Warlock
arr. Walter Beeler
The Dance of Six…………Gioachino Rossini
Arr. Patrick Dunnigan
King Cotton………………..John Philip Sousa
Praise…………………………Wilford Heaton
arranged by James Croft
Premier

PROGRAM

Serenade for Winds and Percussion……………
...David Gillingham
Albanian Folk Dances……...Aleksander Lalo
Concerto for Bassoon and Wind Orchestra…
...Hilton Kean Jones
Mark Sforzini, Bassoonist
World Premier
INTERMISSION
To the Muses!…………….Daniel S. Godfrey
The Alcott’s………………………Charles Ives
arr. Richard Thurston
Divertimento for Winds and Percussion……...
...Roger Cichy
L Boutique Fantasque……..Rossini-Respighi
arr. Dan Godfrey
Passo a sei (The Dance of Six)...........Rossini
Trans. Patrick Dunnigan

10/15/98
Symphonic Band
James Croft, Conductor
David Stanhope, Guest Conductor
and Wind Symphony
Bentley Shellahamer, Conductor
David Stanhope, Guest Conductor
Jeanie Berry, Graduate Associate
Ann Porter, Graduate Associate
John DeSotel, Graduate Associate
Carl Hancock, Graduate Associate
OMH 8:00 p.m.
PROGRAM
Symphonic Band
Variations For Wind Band (1957)..............
...Ralph Vaughan Williams
arr. Donald Hunsberger
Dance of the Jesters (1997).....................
...Peter I. Tchaikovsky
arr. Ray E. Cramer
Carl Hancock, Conductor
Chorale and Alleluia (1954)......................
...Howard Hanson
John DeSotel, Conductor
Concerto for Band (1997)......David Stanhope

10/20/98
The Florida State Winds
William Peterson, Piano Soloist and Wind Orchestra
James Croft, Conductor
Ricky Fleming, Graduate Associate
Jo Jossim, Graduate Associate
Melvin P. Kessler, Graduate Associate
OMH 8:00 p.m.
Concertino for Wind Instruments............
...Ernest Tomlinson
[American Premier]
Allegro giocoso
Contrafacta Hungarica............Farkas Ferenc
Basse Danse
Gagliarda
Passamezzo
Saltarello
Intermezzo
Heiduckentanz
Melvin Kessler, Conductor
Rhapsody in Blue.............George Gershwin
William Peterson, Piano
INTERMISSION
Masquerade Variations......Stephen M. Gryc
On A Theme of Sergei Prokofiev
Spiel Op. 39 for Wind Orchestra............
...Ernst Toch
Ricky Fleming, Conductor
Suite from MASS for Wind Ensemble........
...Leonard Bernstein
Arranged Daniel Davis
Jo Jossim, Conductor
ad vitae fonts aquarum...........Ladislav Kubik
[World Premier]

11/10/98
Symphonic Band
James Croft, Conductor
John DeSotel, Graduate Associate
Carl Hancock, Graduate Associate
OMH 8:00 p.m.

PROGRAM
Third Symphony Op.89……….James Barnes
I. Lento, Drammatico
II. Scherzo
III. Fantasia (For Natalie)
IV. Finale

INTERMISSION
Chamarita……………………….Roger Nixon
Carl Hancock, Conductor
Dance of the Comedians…..Bedrich Smetana
arranged by Robert Foster
John DeSotel, Conductor
Old Home Days…………………Charles Ives
Arranged Johnathan Elkus
I. Waltz
II. A. The Opera House
B. Old Home Day
III. The Collection
IV. Slow March
V. London Bridge Is Fallen Down!
March Praise………………….William Heaton
Arranged by James Croft

11/24/98
FSU Winds and Wind Orchestra
James Croft, Conductor
Melvin P. Kessler, Graduate Associate
Ricky Fleming, Graduate Associate
J. Jossim, Graduate Associate
OMH 8:00 p.m.

PROGRAM
Serenade for Winds……………..Alex Wilder
Jig from Georgian Suite……….Thomas Arne
Melvin P. Kessler, Graduate Associate
Scenes from Bruegel………….....Adam Gorb
Childrens Games
Two Monkeys
The Peasant Dance
The Wedding Banquet
[American Premier]
INTERMISSION
Tunbridge Fair......................Walter Piston
Ricky Flemming, Graduate Associate
Sulla Tomba di Garibaldi....................
...Amitacare Ponchielli
Concertino............................Paul Vidal
Scott Beckett, Trumpet
Der Traum des Oenghus............Rolf Rudin
J. Jossim, Graduate Associate
Diversions............................Derek Bougeois
[American Premier]

02/04/99
Festival of New Music
Opening Concert
OMH 8:00 p.m.

Mimetic Variations for Wind Octet.............
...Timothy Kramer
Florida State Winds
James Croft, Conductor
Ann Adams and J. Jossim, Oboes
Jaren Hinckley & Chantel Hovendick,
Clarinet
David Antoviak and Joseph Heaton, Horns
Melissa Mackey and Lori Nix, Bassoons
Mirrors of the Psyche for Flute and Piano.....
...Michael Sidney Timpson
Laurie Glencross, Flute
Natalia Rivera, Piano

Trio for Piano, Violin, and Cello………………...
...Andrew Rindfleisch
Meredith Maddox, Violin
Lubomir Georgiev, Cello
Natalia Rivera, Piano
INTERMISSION

Sonata for Violin and Piano………………….…
...John Corigliano*
Allegro
Andantino
Lento
Allegro

Gary Kosloski, Violin
Douglas Fisher, Piano

Menil Antiphons............Ellsworth Milburn
Florida State Winds
James Croft, Conductor
Laurie Glencross, Flute
Elizabeth Gunlogson, Clarinet
Brady Finch and Fred Wild, Horns
Elizabeth DeLamater and James Rogers,
Percussion
Catherine Hanna, Piano
Emily Hanna, Violin
Ozan Tunca, Cello
*[Featured Guest Composer and
Housewright Eminent Scholar]

02/05/99
Wind Orchestra
James Croft, Conductor
OMH 8:00 p.m.
ad vitae fonts aquarum...........Ladislav Kubik
“X” Concerto for Clarinet and Orchestra.....
...Scott McAllister
q = 56/72
To the Pines... To the Pines
q = 126
Ted Schoen, Clarinet
Concert Piece for Viola and Wind
Orchestra.........................John Boda
Slow
Fast

Pamela Ryan, Viola
INTERMISSION
Shadowcatcher ……………… Eric Ewazen
Offering the Sun
Among the Aspens
The Vanishing Race
Dancing to Restore an Eclipsed Moon
Florida State Brass Quintet
Brian Goff, Trumpet  Scott Beckett, Trumpet
Michele Stebleton, French Horn
John Drew, Trombone  Paul Ebbers, Tuba

03/17/99
Symphonic Band
John L. Baker, Conductor
James Croft, Conductor
Brenda Monson, Graduate Associate
Tim Oliver, Graduate Associate
OMH 8:00 p.m.
Aubrey Fanfare ………………… Jack Stamp
A Child’s Garden of Dreams ……………………
...David Maslanka
No. 1 There is a desert on the moon
where the dreamer sinks so deeply
into the ground that she reaches
hell.
No. 2 A Drunken woman falls into
the water and comes out renewed and
sober.
No. 3 A Horde of small animals
frightens the dreamer. The animals
increase to tremendous size and one
of them devours the little girl.
No. 4 An ascent into heaven, where
pagan dances are being celebrated;
and a descent into hell, where
angels are doing good deeds.
INTERMISSION
Four Scottish Dances ………… Malcolm Arnold
Pezante
Vivace
Allegretto
Con Brio
Nocturne, Op. 9, No. 2 …… Alexander Scriabin
/ Alfred Reed
Overture on Themes ………… George Gershwin
/ James Barnes
from the American Musical
Masterpiece, Porgy and Bess
James Croft, Conductor
Scherzo fro Band ………… Gioacchino Rossini
/ William Schaefer

03/17-24/99
Symphonic Band in Concert 1999
John L. Baker, Conductor
James Croft, Conductor
[Exact pieces conducted by
Croft not indicated on program]
Tim Oliver, Graduate Associate

03/18/99
The Florida State Winds and Wind
Orchestra
James Croft, Conductor
Robert A. Duke, Guest Conductor
Betsy Hill, Flute
Ricky Flemming, Graduate Associate
Jo Jossim, Graduate Associate
Melvin P. Kessler, Graduate Associate
OMH 8:00 p.m.
PROGRAM
Fanfare pour preceder “La Peri” …………
...Paul Dukas
Overture Tancredi ………… Gioacchino Rossini
arranged by Legrand
Ronald Searle Suite ………… Lyn Murray
Pickwick Papers ………… Carl Davis
OMH 8:00 p.m.
INTERMISSION
Piece of Mind ………… Dana Wilson
I. Thinking
II. Remembering
III. Feeling
IV. Being

The Incredible Flutist………….Walter Piston
Transcribed by Frank Erickson
Roulades…………………..Arthur Gottschalk
Concerto for Flute and Wind Orchestra…….
…Henk Badings

Allegro Adagio-Vivace
Betsy Hill, Flute

04/11/99
Florida State Winds
Melanie Punter, Double Bass
George Riordan, English Horn
and
Wind Orchestra
James Croft, Conductor
Ricky Fleming, Associate Conductor
Melvin P. Kessler, Associate Conductor
J. Jossim, Associate Conductor

OMH 8:00 p.m.
PROGRAM

Florida State Winds
Overture to Cosi fan Tutte........W.A. Mozart
Suite in B-flat Major.........Richard Strauss
Allegretto
Romanze
Diferencias sobre Cervantes...............Clark McAlister
(Variations on Cervantes)
Melanie Punter, Contra Bass
George Riordan, English Horn
Wind Orchestra
Tempered Steel.....Charles Rochester Young
Abstract for Band..............Masato Tsuyuki
End Piece......................David Stanhope

World Premier
On Winged Flight...........Gunther Schuller
I. Prelude
II. Pastorale
III. Nocturne
IV. Scherzo
V. Parody
Yiddish Dances............Adam Gorb
1. Khosidl
2. Terkiche
3. Doina
4. Hora
5. Freylachs
American Premier

05/20/99
Concert in the Park
Summer Band
James Croft, Conductor
OSA [time not stated]
PROGRAM

Riders for the Flag............J. P. Sousa
The Sea Treaders............Francis McBeth
Ricky Fleming, Conductor
La Perichole.............J. Offenbach – Lawrence
Kelly Porter, Conductor
Concertino...........C.M. Von Weber – Reed
James Dorfer, Clarinetist

Minnesota....................J.P. Sousa
Three Unusual Sketches........Hugh Stuart
Ilene Lederman, Conductor
The Wizard of Oz........Arlene – Barnes
Heartland Sketches........Jared Spears
Aaron Trkovsky, Conductor
Dance of the Comedians...............B. Smetana – Foster

David Rosa, Conductor
Cartoon Express............Arr. Les Taylor
The Free Lance............J. P. Sousa

06/03/99
Concert in the Park
Summer Band
OSA [time not stated]
PROGRAM

Roar of Armour.....................Booker
Andrea Chenier..................Giordano
Carl Hancock, Conductor
Thunder & Lightning...........Strauss
Agnus Die.........................Faure
Ben Gary, Conductor
Concord.........................Grundman
Jeremy Brewer, Conductor
Iowa Band Law...............King
As Summer Was Just Beginning.....Daehn
Stephanie DeLine, Conductor
Capitol Hill........................Carter
Mike Francis, Conductor

Beautiful Colorado...............DeLuca
Robert Pendergast, Euphonium Soloist
An American In Paris..............Gershwin
Hebrides Suite..................Grundman
The Billboard................Klohr

06/17/99
Concerts In The Park
Summer Band
&
University Chorale Concert
Judy Bowers, Director
OSA [Time not stated]
UNIVERSITY CHORALE PROGRAM

The Heavens are Telling (From The Creation)........Haydn
Soloist: Analisa Dillingham,
Andy McCall, Charlie Toomer
Sandy Tyer, Conductor
Haec Dies…………………………………Byrd
Angel Vasquez, Conductor
Ave Maria…………………………….Arcadelt
Analisa Dillingham, Conductor
Cantate Domino………………………Hassler
Tawn Thomas, Conductor
If Music Be the Food of Love..............Dickau
Charlie Toomer, Conductor
Je Le Vous Dirail!.............................Certon
Lorena Lawrence, Conductor
Jabula Jesu……………………Zula Folk Song
/ arr. Hatfield
Percussion: Charles Darus, Lewis Jones
Kelly Porter, Conductor
A Canadian Boat Song..................Arr. Forrester
Ilene Lederman, Conductor
Zum Gali.............................Folktune / arr. Goldman
Courtney Malone, Conductor
SUMMER BAND PROGRAM
Americans We…………………….....Fillmore
Morning, Noon & Night in Vienna...........VonSuppe
– Fillmore
Timothy Oliver, Conductor
The Footlifter...............................Fillmore
Lisa Upchurch, Conductor
Annie Laurie………………………….....Pryor
James Jackson, Conductor
Ricky Fleming, Trombonist
Shoutin Liza Trombone.......................Fillmore
Cajun Folk Songs II............................Ticheli
Meditations from Thais..........................Massenet – Harding
Stephanie Wouters, Conductor
The Crosley................................Fillmore
Brynn Yesner, Conductor
Irish Rhapsody.............................Grundman
Amanda Svenson, Conductor
His Honor..................................Fillmore
Hymn To The Garnet and Gold............arr. Carter
Combined Chorale and Band
Concertino for Woodwind Quintet and
Band........................................Newell Long
Diana Siwik, Flute Geoff Gilliland, Clarinet
Paul Grabowski, Oboe Carly Mohler,
Bassoon
Adam Schulman, Horn
Gold Band
Neil Jenkins (J.P. Taravella High School),
Conductor
Brenda Monson, Rehearsal Assistant
Kristi Kief, Percussion Assistant
Anchors Aweigh...Capt. A. H. Miles........
arr. C. A. Zimmermann
Ye Banks and Braes O Bonnie Doon........
...Percy Aldrige Grainger
Dinosaurs..............................Daniel Bukvich
Fu-Mon........................................Hiroshi Hoshina
Garnet Band
J. Jossim (Florida Southern College),
Conductor
Carl Hancock, Rehearsal Assistant
Alex Grieco, Percussion Assistant
The Klaxon.................................Henry Fillmore
Patriotic Pagentry........................Warren Barker
Havendance...............................David Holsinger
Yorkshire Ballad..........................James Barnes

1999-2000

07/03/99
Summer Music Camps
Symphonic Bands
OMH 10:30 a.m.
PROGRAM
Wind Orchestra
James Croft (The Florida State University,
Director of Bands), Conductor
John DeSotel, Rehearsal Assistant
James Rogers, Percussion Assistant
Program to be selected from the following:
Psyche and Eros..........................Cesar Franck
/ A. A. Harding
Cuernavaca.........................Joseph Wilcox Jenkins
Satric Dances..........................Norman Dello Joio
March of the Steelman.....Charles Belstering

10/07/99
The Florida State Winds and Wind
Orchestra
James Croft, Conductor
[Exact pieces conducted by
Croft not indicated on program]
Mark Cole, Graduate Associate
Lasszlo Marosi, Graduate Associate
Scott Meier, Graduate Associate
Timothy Oliver, Graduate Associate
Ann Porter, Graduate Associate
OMH 8:00 p.m.
PROGRAM
Carnevale (1998).................Thomas Stone
Holberg Suite (1984).............Edvard Grieg
Suite Francaise (1935)..........Fancis Poulenc
INTERMISSION
Dionysiaques, Op. 62, No. 1 (1925)........
...Florent Schmidt
express.com (199)........Anthony Cornicello
A Grainger Set..................Percy Grainger
“The Gum-Suckers” March (1942)
Colonial Song (1918)
Molly on the Shore (1920)
Venetian Spells (1998).........Martin Ellerby

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10/14/99
Symphonic Band
James Croft, Conductor
Ricky L. Fleming, Graduate Associate Conductor
and Wind Symphony
Bentley Shellahamer, Conductor
Birch Browning, Graduate Associate Conductor
Joe Parisi, Graduate Associate Conductor
OMH 8:00 p.m.
PROGRAM
Symphonic Band
Festliches Praeludium, Opus 61……………... Richard Strauss
trans. John Laverty
Symphonic Variants On a Southern Hymn
Tune……………………… William MacDavis
Ricky Fleming, Conductor
Perotinitis……………………... Don Freund
Soiree Musicales……... Gioachino Rossini
March
Canzonetta
Tirrolese
Bolero
Tarantella
Wind Symphony
Lauds (Praise High Day)............. Ron Nelson
West Side Story – symphonic Dance Music...
... Leonard Bernstein
trans. Ian Polster
Variants on a Medieval Tune………………... Norman Dello Joio
Samurai……………………... Nigel Clark

11/11/99
Wind Orchestra
James Croft, Conductor
Gary Kosloski, Violin
Scott Meier, Graduate Conduction Associate
Timothy Oliver, Graduate Conducting Associate
OMH 8:00 p.m.
PROGRAM
Pacific Fanfare…………………. Frank Ticheli
First Essay (1938)…………….. Samuel Barber
arr. Joseph Levey
Beyond the Brass Gates (1998). Don Freund
Concerto for Violin and Wind Ensemble
Realm 1: “Filtered Sunlight”
Realm 2: “Rustic Clockwork”
Realm 3: “Heavy Hitting”
Realm 4: “Plaintive Strains”
Realm 5: “Tarantella”
Realm 6: “Buttermilk and Honey”
Realm 7: “Rough Coursing”
Gary Kosloski, violin soloist
INTERMISSION
The Shifting Bands of Time (1998)............. Dana Wilson
The Last Full Measure of Devotion (1998)......
... Robert Jager
Special Presentation by Kappa Kappa Psi, National Honorary Fraternity*
The Firebird (1919)............. Igor Stravinsky
Trans. Randy Earles
Ed. Frederick Fennell

*Recipients of The Distinguished Service to Music Medal:
Dr. James Croft – Awarded in recognition of his lifelong dedication and service to music
and concert bands
Dr. Clifford Madsen – Awarded in recognition of his lifelong dedication and service to music and instrumental music education.
12/08/99
Florida State Winds and Wind Orchestra
James Croft, Conductor
Timothy Reynish, Guest Conductor
Mark Cole, Graduate Conducting Associate
Laszlo Marosi, Graduate Conducting Associate
Scott Meier, Graduate Conducting Associate
Timothy Oliver, Graduate Conducting Associate
OMH 8:00 p.m.
PROGRAM
Florida State Winds
Serenade for Wind Instruments (1998)……....Arthur Bird
Allegro moderato
Adagio
Allegro assai
Allegro energico
Hommage a Stravinsky (1985)...Ole Schmidt
Timothy Reynish, Guest Conductor
INTERMISSION
Morning Music (1986)..............................
...Richard Rodney Bennett
Prelude
Ships
Towers
Domes
Theatres
Temples
Finale
Timothy Reynish, Guest Conductor
The Cutting of the Hay (1908)......................
...Percy Aldridge Grainger
New World Dances(1997).....Martin Ellerby
Earth Dance
Moon Dance
Sun Dance
Scherzo (1843).....................Giacchino Rossini

02/08/00
Wind Orchestra
James Croft, Conductor
Laszlo Marosi, Graduate Associate
Conductor
Mark Cole, Graduate Associate Conductor
featuring
Jonathon Bergeron, Alto Saxophone
OMH 8:00 p.m.
PROGRAM
Fifth Organ Symphony, Op. 42, No. 1 (1880)........Charles Marie Widor
In Evening’s Stillness.......Joseph Schwanter
Metamorphoses...............Edward Gregson
Concert for Saxophone and Band............... ...Karel Husa
Prologue
Ostinato
Epilogue
Jonathon Bergeron, Saxophone
J’ai ete au bal (I went to the dance)............ Donald Grantham

02/17/00
The Florida State Winds and Wind Orchestra
James Croft, Conductor
John DeSotel, Graduate Assistant
Timothy Oliver, Graduate Assistant
Roy Delp, Baritone
OMH 8:00 p.m.
PROGRAM
Florida State Winds
The Magic Flute Suite (excerpts)............... ...W.A. Mozart
Arr. Joseph Heidenreich
Overture
Hm! Hm! Hm!
Wie stark ist nicht dein Zauberton
John DeSotel, Conductor
Siegfried Idyll (1870)..........Richard Wagner
Arr. Mark Popkin
Timothy Oliver, Conductor
Octet for Woodwinds (1994)....Robert Baksa
Allegro
Andante
Presto
Wind Orchestra
The Cornfield in July and the River (1991).... ...Robert Baksa
Roy Delp, Baritone
Jolly Holiday from “Mary Poppins” (1964)...
...Richard & Robert Sherman
Arr. Bob Thurston
Patrick Dunnigan, Conductor
Yiddish Dances (1998)...........Adam Gorb
Khosidl
Terkische
Doina
Hora
Freylachs

04/11/00
The Florida State University Winds and Wind Orchestra
James Croft, Conductor
John Hagstrom, Trumpet Guest Artist
Mark Cole, Graduate Assistant
John DeSotel, Graduate Assistant
Laszlo Marosi, Graduate Assistant
Timothy Oliver, Graduate Assistant
OMH 8:00 p.m.
PROGRAM
Florida State Winds
Six Epigraphes Antiques.....Claude Debussy
trans. by Sheen
Pour invoquer Pan, dieu du vent d'été
Pour un tombeau sans nom
Pour que la nuit soit propice
Pour la danseuse aux crotales
Pour l'Égyptienne
Pour remercier la pluie au matin
James Croft, Conductor
Sept Danses d'après Les malheurs de Sophie (1970)..........................Jean Francaix
The Doll
Funeral of the Doll
The Presentation
Variation of Paul
The Relationship between Sophie and Paul
The Taste
Dance of the Butterflies
Timothy Oliver, Conductor
Rheinische Kirmestanze fur 13 Blaser...........Bernd Alois Zimmermann
Valse
Allegretto
Allegro
Allegro commodo
Alla Marcia
John DeSotel, Conductor
INTERMISSION
Wind Orchestra
Short Ride in a Fast Machine......John Adams
Laszlo Marosi, Conductor
Sinfonia Brevis....................Zdenek Lukas
molto espressivo
molto spirituoso
Mark Cole, Conductor
Civitas............................Malcolm Binney
Machine Weavers
Titus’s Dream
Apotheosis
James Croft, Conductor
Rhapsody for Trumpet..............Fisher Tull
Believe Me If All Those Endearing Young Charms........Donald Hunsberger
John Hagstrom, Trumpet

05/16/00
Wind of Summer Concert #1 [Summer Band]
James Croft, Conductor
OSA 7:30 p.m.
PROGRAM
Zaparozhski March..................Tvorum
Three Unusual Sketches...............Stuart
Folk Dances........................Shostakovitch
Wayne Bresette, Conductor
Bridgewater Breeze................Gorb
Concert Etude.......................Goedicke
Alyson Rosier, Trumpet
God of Our Fathers..................C.T. Smith

La Sorella.................Borel-Clera / Thurston
First Suite in F....................George Charles Darus, Conductor
A Tribute to Grainger...Grainger / Ragsdale
Crossed Sabres....................Booker

05/30/00
Wind of Summer Concert #2 [Summer Band]
James Croft, Conductor
OSA 7:30 p.m.
PROGRAM
The Old Circus Band............Fred Jewell-Boyd
Harlequinade......................Denes Agay
Intrada Serenade Polka
The Three Trumpeters....................G. Agostini – Bainum
Allyson Rozier, Alicia Rivera,
Natalie Hughes
Festival.............................Clifton Williams
Robert Clark, Conductor
Swedish Rhapsody..................Percy Faith – Hunsberger
H.M.S. Pinafore Highlights............Arthur Sullivan – Hunsberger
Autumn Schaefer, Conductor
Tuba Concerto (Allegro Deciso)........Edward Gregson
Dominic Church, Tuba
Belle of the Ball....................Leroy Anderson
Estampie....................William Francis McBeth
Charlie Rankin, Conductor
Salute to George Washington...........J. William Middendorf

07/01/00
Summer Music Camps
Symphonic Band Camp Concert
OMH 10:30 a.m.
PROGRAM
Gold Symphonic Band
Cynthia Berry, Conductor
Eileen McGonigal, Rehearsal Assistant
Charles Darus, Percussion Assistant
Capitol Hill..........................Carter
As Summer Was Just Beginning
(Song for James Dean)............Daehn
Concord............................Grundman
The Light Eternal....................Swearingen
Parade of the Tall Ships............Chattaway
Garnet Symphonic Band
Ann Porter, Conductor
Jason Millhouse, Rehearsal Assistant
Charlie Rankin, Percussion Assistant
Triumphant Fanfare................Saucedo
Courtly Airs and Dances..........Nelson
Shenandoah..........................Ticheli
Tricycle.............................Boysen

Wind Orchestra
James Croft, Conductor
Robert Clark, Rehearsal Assistant
Brian Dell, Percussion Assistant
Program to be selected from
Alleluia...........................Thompson – Buckley
Danceries........................Hesketh
Quodlings Delight
Manganese Bronze.................Binney
Of Dreams and Legends...........Agey
Robert Clark, Conductor
Prelude to Act III of
Kunihild.........................Kistler
– Kreines
Scherzo............................Boysen

2000-01

09/27/00
Wind Orchestra
James Croft, Conductor
Carl Hancock, Conducting Associate
Laszlo Marosi, Conducting Associate
Joe Parisi, Conducting Associate
OMH 8:00 p.m.
PROGRAM
Awayday.........................Adam Gorb
Symphony in B-flat.............Paul Hindemith
Moderately Fast
Andantino
Scherzo
Three American Icons.........Judith Bingham
Courante: Lee Harvey Oswaldd
Musette I
Rondeau: Marilyn Monroe
Musette II
Courante 2: The Grassy Knoll
Carl Hancock, Conductor
Joe Parisi, Conductor
Laszlo Marosi, Conductor
Il Covengno......................Amilcare Ponchielli
Transcribed by Matt Ludwig
Kelly Bumiller, Clarinet
Eileen McGonigal, Clarinet
Mademoiselle...............Robert Russell Bennett

10/12/00
Symphonic Band
James Croft, Conductor
Timothy Reynish, Guest Conductor
Laszlo Marosi, Associate Conductor
Edward McClellan, Associate Conductor
and
Wind Symphony
Bentley Shellahamer, Conductor
Timothy Reynish, Guest Conductor
OMH 8:00 p.m.
PROGRAM
Symphonic Band
Crown Imperial...............William Walton
arr. W.S. Duthoit
Be Thou My Vision...........David Gillingham
Edward McClellan, Conductor
Danceries......................Kenneth Hesketh
Timothy Reynish, Conductor
Szeki Muzsika – Music from Szek..............
...Laszlo Gulyas
Laszlo Marosi, Conductor
March of the Steelman...Charles Belsterling
INTERMISSIONS
Wind Symphony
Chaconne......................Ron Nelson
Grainger Set...............Percy A. Grainger
Colonial Song
Children’s March
Sun Paints Rainbows on the Vast Waves......
...David Bedford
Timothy Reynish, Conductor
Overture to Russian and Ludmilla..............
...Mikhail Glinka
trans. Mark Hindsley

11/12/00
Wind Orchestra
James Croft, Conductor
Leonard Mastrogiacomo, Piano
Laszlo Marosi, Piano
Joe Parisi, Graduate Conducting Associate
Carl Hancock, Graduate Conducting Associate
OMH 8:00 p.m.
PROGRAM
Danza de los Duendes..........Nancu Galbraith
Impetuosaamente from Pampeana No. 3............
...Alberto Ginastera
Arranged by Gren Bimm
Joe Parisi, Conductor
Aubade.........................Francis Poulenc
Leonard Mastrogiacomo, Pianist
INTERMISSION
Soundings........................Cindy McTee
Fanfare
Gizmo
Waves
Transmission
Carl Hancock, Conductor
Prelude II for Piano.........George Gershwin
Laszlo Marosi, Pianist
Fantasy Variations on George Gershwin’s
Prelude II for Piano.........Donald Grantham
Circus Ring.......................Paul Hart
**11/13/00**

**Symphonic Band**  
James Croft, Conductor  
Lindsay Brawner King, Associate Conductor  
Edward McClellan, Associate Conductor  
OMH 8:00 p.m.  
**PROGRAM**

March with Trumpets .......... William Bergsma  
Celtic Hymns and Dances ......... Eric Ewazen  
Symphonic Funèbre et Triomphale .......... Hector Berlioz  
Funeral March  
Funeral Oration  
Jacob Floyd, Trombone  
The Apotheoses  
**INTERMISSION**

And Can It Be .................. David Gillingham  
Three Shanties .................... Malcolm Arnold  
Lindsay Brawner King, Conductor  
Mannin Veen  ................. Haydn Wood

**01/11/01**

**Wind Orchestra**  
James Croft, Conductor  
Kelly Bumiller, Clarinet  
Eileen McGonigal, Clarinet  
Laszlo Marosi, Pianist  
Tampa Convention Center 8:00 p.m.  
**PROGRAM**

Awayday ....................... Adam Gorb  
Soundings  ...................... Cindy McTee  
Waves  
Transmission  
Il Covengno .................... Amilcare Ponchielli  
Transcribed by Matt Ludwig  
Kelly Bumiller, Clarinet  
Eileen McGonigal, Clarinet  
Prelude II for Piano .............. George Gershwin  
Laszlo Marosi, Pianist  
Fantasy Variations .............. Donald Grantham  
Circus Ring  ........................... Paul Hart

**02/02/01**

**Festival of New Music**  
Fifth Concert  
**Wind Orchestra**  
James Croft, Music Director and Conductor  
David Martynuik, Conductor  
Symphony for Winds ............. Ryan Garber  
Fanfare  
Chaconne  
Rondo  
David Martynuik, Conductor  
Concerto for Percussion and Wind  
Ensemble ......................... Bruce Yurko  
James Croft, Conductor  
**INTERMISSION**

Fallen, Fallen, All the Works of Light ..........  
...Mark Satterwhite

**02/06/01**

**Florida State Winds**  
James Croft, Conductor  
[Exact pieces conducted by Croft not indicated on program]  
Birch Browning, Associate Conductor  
Joe Parisi, Associate Conductor  
OMH 8:00 p.m.  
**PROGRAM**

Sinfonietta, Op. 188 .......... Joseph Joachim Raff  
Harmonie in F, Opus 83 .... Franz Krommer  
Sinfonietta da camera .......... Salvador Brotons

**04/01/01**

**Wind Orchestra**  
James Croft, Conductor  
John DeSotel, Graduate Assistant  
David Martynuik, Graduate Assistant  
Stephanie Jutt, Flute  
OMH 8:00 p.m.  
**PROGRAM**

Early Light ..................... Carolyn Bremer  
Olympic Dances ................. John Harbison  
Prelude  
Epithalmion  
Variations  
Finale  
**INTERMISSION**

Masquerade ..................... Vincent Persichetti  
The Thunderer .................... John Philip Sousa  
Symphony on Themes of John Philip Sousa ..  
Ira Hearshen

**04/16/01**

**Wind Orchestra**  
James Croft, Conductor  
[Exact pieces conducted by Croft not indicated on program]  
Birch Browning, Associate Conductor  
**INTERMISSION**

Masquerade ..................... Vincent Persichetti  
The Thunderer .................... John Philip Sousa  
Symphony on Themes of John Philip Sousa ..  
Ira Hearshen

**04/19/01**

**Florida State Winds**  
James Croft, Conductor  
[Exact pieces conducted by Croft not indicated on program]  
Birch Browning, Associate Conductor
Joe Parisi, Associate Conductor
OMH 8:00 p.m.
Reflections on a 16th Century Tune………….. …Richard Rodney Bennett
Prelude: Lento
Variation I: Allegretto
Variation II: Allegro vivo
Variation III: Andante
(Homage to Peter Warlock)
Variation IV: Con brio e ritmico
Finale
Symphony No. 1 in C Major……Adam Gorb
Allegro
Andante cantabile con moto
Allegro molto e vivace
Allegro molto e vivace
INTERMISSION
Serenade No. 10 in B-flat Major, K. 361
(1781)
(Gran Partita No. 10 in B-flat Major, K. 370a)
Largo; Molto allegro
Menuetto
Adagio
Menuetto (Allegretto) / Trio
Romance
Tema con variazione
Finale

2001-02

09/25/01
Wind Orchestra
Sesquicentennial Concert with
Dudley Hinote, Bass Trombone Soloist
James Croft, Conductor
John Falskow, Graduate Assistant
OMH 8:00 p.m.
PROGRAM
Circus Overture…………William Schuman
(arr. Don Owen
Concerto for 23 Winds……Walter Hartley
Andante, Allegro non troppo
Vivace
Lento
Allegro molto
John Falskow, Conductor
Rhapsody for Bass Trombone and Wind
Band…………………………Frigyes Hidas
Dudley Hinote, Bass Trombone
An Ives Set………………Charles Ives
Variations on Jerusalem the Golden……
(arr. Keith Brion
The Allcots……………arr. Richard Thurston
Country Band March……arr. James Sinclair
Dance Suite…………….Dominic Muldowney
Hey
Pavane / Waltz
Polka
Waltz / Galliard
Tangos
Break Dance
American Premier

10/09/01
Symphonic Band and Wind Symphony
James Croft, Conductor
[Exact pieces conducted by Croft not indicated on program]
Bentley Shellahamer, Conductor
Birch Browning, Graduate Assistant
Carl Hancock, Graduate Assistant
Joe Parisi, Graduate Assistant
Lindsey Williams, Graduate Assistant
PROGRAM
Symphonic Band
Andante and Rondo (from Suite, Op. 19)……
……Ernst von Dohnanyi
After a Gentle Rain……Anthony Iannacoone
1. The Dark Green Glistens with Old
Reflections
2. Sparkling Air Bursts with Dancing
Sunlight
Five Miniatures………………Joquin Turina
1. Dawn
2. The Sleeping Village
3. Promenade
4. The Approaching Soldiers
5. Fiesta
Finale
Symphony No. 3 (Organ)………………
(Camille Saint-Saens
INTERMISSION
Wind Symphony
Pepita Greus……………Pascual Perez Chovi
Edited by Roy J. Weger
El Salon Mexico……………Aaron Copland
Transcribed by Mark Hindsley
Trittico………………Vaclav Nelhybel
1. Allegro maestoso
2. Adagio
3. Allegro marcato
In The Spring At The Time When Kings Go
Off To War………………David R. Holsinger

11/01/01
Wind Orchestra
James Croft, Conductor
John Falskow, Graduate Assistant
OMH 8:00 p.m.
PROGRAM
Prelude, Fugue and Chorale…Jan Krzywicki
Adagio para instrumentos de viento………..
……Joaquin Rodrigo
John Falskow, Conductor
Clarinet Concerto…………Martin Ellerby
Linda Merrick, Clarinet
11/19/01
Symphonic Band
James Croft, Conductor
Joe Parisi, Graduate Assistant
Lindsey Williams, Graduate Assistant
OMH 8:00 p.m.
PROGRAM
Symphonic Concert March..........G. Bonelli
arr. Leonard Falcone
A Tuning Piece: Songs of Fall and Winter…..
…David Maslanka
With Brightness Round About It……………
…Nancy Galbraith
Concertino for E-flat Alto Saxophone........
…Warren Benson
Very Slowly: subdued
Slowly: Peacefully
Lively: buoyantly
Timothy Dearmin, Alto Saxophone
Aegean Festival...............Andreas Makris

02/05/02
Wind Orchestra
James Croft, Conductor
Birch Browning, Graduate Associate
Conductor
Laszlo Marosi, Graduate Associate
Conductor
Christina Guenther, Flute
OMH 8:00 p.m.
PROGRAM
Sokol Fanfare......................Leos Janacek
Theme and Variations, Op. 43a................
…Arnold Schoenberg
Flute Concerto No. 2............Frigyes Hidas
Christina Guenther, Flute Soloist
Laszlo Marosi, Conductor
Masque..............................Kenneth Hesketh
Birch Browning, Conductor
Suite from Pineapple Poll...............…..Sir Arthur Sullivan
arr. Charles MacKerras

02/12/02
The Florida State Winds
James Croft, Conductor
Pamela Ryan, Violist
Carl Hancock, Assistant Conductor
Scott Meier, Assistant Conductor

04/14/02
Florida State Winds
James Croft, Conductor
Jeff Keeseecker, Bassoon
Larry Gerber, Narrator
Scott Meier, Assistant Conductor
John Falskow, Guest Conductor
OMH 8:00 p.m.
PROGRAM
Fantasia for Seven Trumpets.....Eric Ewazen
Divertissement pour Instruments a Vent,
Op. 36.................................Emile Bernard
I. Allegro
Wind Critters.........................John Lorge
Kangaroo Hippopotamus Elephant
Porcupine Lizard Tiger
Yak Electric Eel Long Gone
Seal Lullaby
Premier Performance
INTERMISSION
Divertimento........................Martin Ellerby
[American Premier]
The Unanswered Question.......Charles Ives
Concerto For Bassoon............Eric Ewazen
Andante con moto
Allegro vivace
Adagio
Allegro Molto
Premier Performance

04/21/02
Wind Orchestra
James Croft, Conductor
Birch Browning and Laszlo Marosi,
Graduate Associate Conductors
RDA 8:00 p.m.
Kirkpatrick Fanfare…………Andrew Boysen
Hill-Song No. 2………………Percy Grainger
Marches from Hungary……Simonyi Obester
March…………Sándor Figedy – Fichtner
Losonc March…………..Ferenc Lehar, Jr.
Red-White-Green March…………………
…Emanuel Dvorak
Laszlo Marosi, Conductor
Vintage…………… ……David R. Gillingham
Robert Pendergast, Euphonium
Birch Browning, Conductor
INTERMISSION
Celtic Hymns and Dances……Eric Ewazen
Shadowcatcher………………..…Eric Ewazen
Offering the Sun
Among the Aspens
Dancing to Restore an Eclipsed Moon
Florida State University Faculty
Brass Quintet
Brian Goff, Trumpet Scott Beckett, Trumpet
Michele Stebleton, French Horn
John Drew, Trombone  Paul Ebbers, Tuba

2002-03

09/29/02
Wind Orchestra
James Croft, Conductor
Patrick Meighan, Alto Saxophone Soloist
Shelby Chipman, Graduate Assistant
Lindsey R. Williams, Graduate Assistant
OMH 8:00 p.m.
PROGRAM
Orient et Occident, Op. 25…………………Camille Saint-Saens
Come, memory…………….Donald Grantham
Premier Performance
Concerto for Alto Saxophone and Wind
Orchestra………………………Ingolf Dahl
Recitative
Passacaglia
Rondo alla Marca
Patrick Meighan, Alto Saxophone
INTERMISSION
Sinfonia V……………….Timothy Broege
Lindsey Williams, Conductor
Desi………………….Michael Daugherty
Shelby Chipman, Conductor
American Games……………Nicholas Maw

10/10/02
Florida State Winds
James Croft, Conductor
David Plack, Graduate Assistant
OMH 8:00 p.m.
PROGRAM

Serenade No. 10 in B-flat Major, K. 361
“Gran Partita” (1780)……………….W.A. Mozart
Largo; Molto allegro
Menuetto
Adagio
Menuetto; Allegretto
Romanze; Adagio
Tema con variazione; Andante
Rondo; Allegro molto
INTERMISSION
Nocturno, Op. 24 (Overture for Winds) for
Eleven Wind Instruments (1824)…………………
…Felix Mendelssohn-Bartholdy
Seven Petites Pieces pour Eight Instruments
(1969).…………………………..Francis Chagrin
Promenade
Etude
Reverie
En bateau
Nostalgie
Petite valse
Parade des soldats de bois
David Plack, Conductor
Brasiliana (from Chamber Symphony for
Winds) (1997)……………….Joao Guilherme Ripper

10/14/02
Wind Symphony
James Croft, Conductor
A Salute to Sousa
RDA 8:00 p.m.
PROGRAM
1. OVERTURE, “Merry Wives of
Windsor”…………………………Nicoli
2. TRUMPET SOLO, “The Debutante”…….
…Clark
Brian Goff, Cornet
3. WALZ, “Colonial Dances”…………Sousa
4. NOVELTY, “Easter Monday on the
White House Lawn”…………………Sousa
5. TROMBONE SOLO
a. “The Blue Bells of Scotland”……Pryor
John Drew, Trombone
b. “Lassus Trombone”……………Fillmore
6. MARCH, “U.S. Field Artillery”……Sousa
INTERMISSION
7. OVERTURE. “Overture to Candide”……
…Bernstein
8. SELECTION, “Symphonic Songs”……
…Bennett
1. Serenade
2. Spiritual
3. Celebration
9. XYLOPHONE SOLO, “Xylophonia”……
…Green
John Beck, xylophone
10. PARAPHRASE, “Symphony of Themes
of J.P.Sousa” ………….Hearshon
11. VOCAL SOLO, “CARMENA”……Wilson
Ms Gayle Seaton, Soprano

12. PATRIOTIC SELECTIONS,
a. “America the Beautiful”………Ward
b. “Stars and Stripes Forever”……..Sousa
Encores to be selected from:
   Hands Across the Sea
   Nobles of the Mystic Shrine
   Fairest of the Fair
   The Thundered
   Romany Life
   Carnival of Venice
   Flight of the Bumblebee
   Heart of the Morn

10/27/02
Wind Orchestra
James Croft, Conductor
Laszlo Marosi, Conductor
Diane Cawein and Frank Kowalsky,
Guest Artists
Shelby Chipman, Graduate Assistant
Lindsey R. Williams, Graduate Assistant
OMH 8:00 p.m.
PROGRAM
La Tregenda from “Le Villi”………………
…Giacomo Puccini
Lincolnshire Posy……………Percy Grainger
edited by Frederick Fennell
Lisbon Bay
Horkstow Grange
Rufford Park Poachers
The Brisk Young Sailor
Lord Melbourne
The Lost Lady Found
Intermezzo……………………Monte Tubb
Cawein Lair……………………Mark
Schultz
Premier Performance
Diane Cawein, Clarinet Soloist
Laszlo Marosi, Conductor
INTERMISSION
Spiel for Blasorchester, Opus. 39…………
…Ernst Toch
Overture
Idyll
Buffo
   Shelby Chipman, Conductor
Come, memory………………Donald Grantham
Kappa Kappa Psi – Tau Beta Sigma
Commission
Scotch Strathspey and Reel………………
…Percy Aldridge Grainger
Gran Duetto Concertato for solo…………
…Vincenzo Bellini / Luigi Bassi
 arr. Mark Spede
E-flat and B-flat Clarinets and Wind
Ensemble
Based upon motives from the opera La
Sonnambula
Diane Cawein and Frank Kowalsky,
Clarinet

11/25/02
Wind Symphony
James Croft, Conductor
Todd Eckstein, Graduate Assistant
Jon Sever, Graduate Assistant
RDA 8:00 p.m.
Symphony No. 3 Slavyanskaia………………
…Boris Kozhevnikov
Allegro and decisively
Slow Waltz
Vivace
Trauersinfonie…………Richard Wagner
Scherzo…………Dimitri Shostakovich
 arr. Richard E. Brown
Finale from Symphony #2……..Jean Sibelius
 arr. Josephe Kreines
INTERMISSION
Fanfares Liturgiques……….Henri Tomasi
Procession du Vendredi-Saint
Jon Sever, Conductor
Ilyrian Dances…………Guy Woolfenden
Rondeau
Aubade
Gigue
Todd Eckstein, Conductor
Scherzo from Symphony #4………………
…Anton Bruckner
 arr. James Croft
The Sound of Music……….Richard Rogers
 arr. Michael Buckley

02/06/03
Wind Orchestra
James Croft, Conductor
Laszlo Marosi, Conductor
Eva Amsler, Guest Artist
Kevin Droe, Graduate Assistant
David Plack, Graduate Assistant
OMH 8:00 p.m.
PROGRAM
Sinfonietta (1961)………………Ingolf Dahl
 Introduction and Rondo
Pastoral Nocturne
Dance Variations
Aue! (2001)…………….Christopher Marshall
 Kevin Droe, Conductor
Concertino Pastorale for Solo Flute and
Wind Orchestra (2001)…….....Philip Wilby
 Eva Amsler, Flute Soloist
INTERMISSION
Introduzione, corale e Marcia……………….
04/04/03
Florida State Winds
James Croft, Conductor
Jeff Keesecker, Guest Soloist
Eric Ohlsson, Guest Soloist
Todd Eckstein, Graduate Assistant
Lindsey R. Williams, Graduate Assistant
OMH 8:00 p.m.
PROGRAM
Oktett....................................Jan Koetsier
Grave, Allegro giocoso
Rondo boemico
Lindsey R. Williams, Conductor
Ronald Searle Suite.................Lyn Murray
Overture
Man
Fish
Soil
Sun
Fire
Watt
The Age of Steam
Whale
The Age of Gasoline
Miracles & Finale
Divertimento for Oboe and Winds.........
...Jack Jarrett
Allegretto
Andante
Allegro
Eric Ohlsson, Oboe Soloist
Premier Performance
INTERMISSION
Divertimento Op. 22....................Hans Gal
Cavatina
Pagliazzo
Todd Eckstein, Conductor
Serenade, Op. 44..................Antonin Dvorak
Moderato, quasi marcia
Minueto and Trio
Andante con Moto
Finale – Allegro Molto
Concerto for Bassoon and Wind
Orchestra............................Eric Ewazen
Andante con Moto
Allegro Vivace
Adagio
Allegro Molto
Jeffrey Keesecker, Bassoon Soloist

04/25/03
Tribute [to James Croft] Concert
[RDA]
8:00 p.m.
PROGRAM
UNIVERSITY SYMPHONIC BAND
Fantasy Variations.............Claude T. Smith
Who Puts His Trust In God Most Just........
...J.S. Bach
setting by James Croft (1978)
Dr. Steven Kelly, Guest Conductor
Symphonic Movements: Black Russina
(2003)..............................Frigyes Hidas
Dr. Bentley Shellahamer, Guest Conductor
World Premiere Performance
INTERMISSION
UNIVERSITY WIND ORCHESTRA
Fanfare...................Kimberly K. Archer
World Premiere Performance
Colors Aloft........................Daniel Godfrey
World Premiere Performance
Symphony No. 2.............Frank Ticheli
I. Dancing With Angels
II. Dreams Under A New Moon
Dr. Donald Hunsberger, Guest Conductor
World Premiere Performance

04/26/03
Farewell Concert
James Croft, Conductor
[RDA]
8:00 p.m.
PROGRAM
UNIVERSITY WIND ORCHESTRA
March of the Steel Men...................
...Charles S. Belsterling
arr. Harry L. Alford
Trauersinfonie (1844/1949).............
...Richard Wagner
edited by Eric Leidzen
Music In War Time........David Del Tredici
I. Hymn
II. Battlemarch
World Premiere Performance
Colonial Song (1913/1997).............
...Percy Grainger
edited by Mark Rogers
Marcia Porter (Soprano)
& Larry Gerber (Tenor),
Faculty Guest Soloists
Suite of Old American Dances...........
...Robert Russell Bennett
I. Western One-Step
II. Wallflower Waltz
III. Cake Walk
INTERMISSION
Symphonies of Wind Instruments
(1920/1947).....................Igor Stravinsky
Meditation from “Thais” (1894/1951)………
   ...Jules Massenet
arr. Austin Harding
Choral Symphony......................Jack Jarrett
   I. Concord Hymn
   II. The Statue of Old Andrew Jackson
   III. Out of May’s Shows Selected
   IV. In Praise of Johnny Appleseed

07/01/03
The University Wind Orchestra
James Croft, Music Director & Conductor
   Assisted by
   Patrick Dunnigan, Conductor
   Jeff Keesecker, Bassoon Soloist
   Frank Kowalsky, Clarinet Soloist
World Association of Symphonic Bands and
   Ensembles
   Eleventh Biennial Conference
   Dag Hammarskjöld Concert Hall
   Jönköping, Sweden
   7:30 p.m.
   PROGRAM
‘Come memory…’........Donald Grantham
Symphony No.2......................Frank Ticheli
   I. Dancing With Angels
   II. Dreams Under a New Moon
Concerto For Bassoon & Winds...............iendo Ewazen
   I. Andante con Moto
   II. Allegro Vivace
   III. Largo
   IV. Allegro Molto
      Jeffery Keesecker, Bassoon
      INTERVAL
Selections From The Danserye...............endo Tielman Susato
   Arranged by Patrick Dunnigan
   I. La Morisque
   II. Bergerette
   III. Les quatre Branles
   IV. Fagot
   V. Den hoboechen dans
   VI. Ronde & Salterelle
   VII. Ronde & Aliud
   VIII. Basse danse – Mon desire
   IX. Pavane – La Bataille
      Patrick Dunnigan, Conductor
In Wartime........................David Del Tredici
   I. Hymn
   II. Battlemarch
Black Dog............................Scott McAllister
      Frank Kowalsky, Clarinet
All of the works performed on this program received their premiere performances by Florida State University ensembles including the Florida State Winds, the University Wind Orchestra or the University Symphonic Band.
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<td>First Arabesque Fro Harp………..Debussy</td>
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<td>Laura And Tequila………………..Arr. Vives</td>
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<td>Sound of Music………………..Arr. Buckley</td>
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<td>Flutes, Flutes, Flutes</td>
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<td>1985 Cadences……………………Traditional</td>
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<td>Fanfare, Part I………………..Arr. Carter</td>
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<td>Rhythms Of The Night……………Arr. Thurston</td>
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<td>Marching Chiefs and Symphonic Band………..Arr. Carter</td>
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<td>Cor Carols……………………Leonard Schwartz</td>
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<td>Delfeayo’s Dilemma………………Wynton Marsalis</td>
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<td>I Love Lucy Theme………………arr. Bob Thurston*</td>
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<td>Chiefs Baritones</td>
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<td>FSU Saxtet</td>
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<td>Tower Music……………………Vaclav Nelhybel</td>
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<td>FSU Trombone Choir</td>
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<tr>
<td>Cantina Band…………………..arr. Bob Thurston*</td>
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<td>Chiefs Clarinets</td>
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<tr>
<td>2 Pieces (!)……………………Jean Francaix</td>
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<td>Music from the 70’s…………….arr. Jason Wright</td>
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<td>Quinque Brass Quintet</td>
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<td>A Christmas Jazz Suite…………Bill Holcombe</td>
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<td>FSU Flute Choir</td>
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<tr>
<td>Song in the Night……………….Carlos Salzedo</td>
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<td>Angelaires</td>
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<td>Santa Esmerelda………………….arr. David Contos*</td>
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<td>Mr. Jums…………………………..Chris Hazell</td>
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<td>The Coke Song…………………..arr Daryl Clark*</td>
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<td>Quintet No. 1, Mvts. IV &amp; V………..…….Thom Ritter George</td>
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<td>Kamikaze Wind Quintet</td>
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<td>Brandenburg No.3, Finale……………J.S. Bach arr. R. Laycock</td>
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<td>The Muppet Show Themek…………arr. Keith Sanz*</td>
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<td>Chiefs Trumpets</td>
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<td>Peter Gun Theme………………….Henry Mancini</td>
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<td>Hello My Baby…………………..arr. Mike Stanley*</td>
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<td>Chiefs Horns</td>
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<td>Play Mas’…………………….Kitchener / Miller</td>
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<td>Mas’ n Steel</td>
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<td>Gilligan’s Island Theme……………..Thom Ritter George</td>
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<td>Three-Hour Cruisers</td>
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<td>Danse Macabre…………………..arr. Frank Jimenez*</td>
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<td>Chiefs Flutes</td>
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<tr>
<td>Stars and Stripes Forever……….arr. Michelle Stebleton*</td>
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<td>Hard Cor</td>
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<tr>
<td>Pinky and the Brain…………….…arr. Kim Archer*</td>
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<td>Plumbers</td>
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<tr>
<td>Echo Sonata for Two Unfriendly Groups of Instruments……………..PDQ Bach</td>
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</table>
The UnFriendly Sextet
Wedding Dance........................Jacques Press
Wind Symphony
Come On and Go.........................Big 8*
Pregame Fanfare.........................Charles Carter*
Basket Case.........................arr. Patrick Dunnigan*
I’ll Be There For You.............arr. Kim Archer*
When a Man Loves a Woman............... 
...arr. Wayne Downey
Marching Chiefs
Hymn to the Garnet and Gold............... 
...Dalton Smith*
Arr. Charles Carter&
Combined Company
*Arrangements by FSU Faculty,
Students, or Alumni
To better understand the concept of this concert, we ask you to consider the effect that a prism creates as it refracts spectacular colors and forms to unexpected places. This concert is designed to create prismatic events through a sonic and spatial environment when least expected.

It is an annual experiment in sound that celebrates the tonal, timbral, textural and technical capacities of the venue and the performers. It is a small sample of the Variety found in contemporary wind bands. We hope it whets an interest in attending other FSU band events.

Tonight marks the 21st PRISM concert, an entertainment that has become one of Tallahassee’s premier Holiday attractions, annually selling out four performances within hours of the tickets going on sale. We would like to take this opportunity to thank those who have enjoyed PRISM over the years and welcome those who are experiencing this event for the first time.
PROGRAM
Tonight's concert marks Dr. James Croft's final PRISM concert and is dedicated to him in honor and appreciation of his 22 years of service and dedication.

Contemporary Media
Wind Orchestra
Chiefs Bones
Wind Orchestra
Quintessentials
Wind Orchestra
Chiefs Screech [trumpets]
You Can Call Us Chiefs
The Freshman Five
Chiefs Section X [saxes]
The Mane Bassoons
Ragtime Marimbas
Symphonic Band
The Subtones
Big 8 Tenors [percussion]
Super Sackbuts
Oboes
Chiefs Flush [tubas]
Jazz for Dancing
Chiefs Flutes
Cor Choir
Clarinet Choir
Jazz Chamber Ensemble
Mixed Nutz
 Saxophone Ensemble
Angelaires
Flute Choir
Chiefs Hornz
The Throat Tones
Brassed off!
Chiefs Pieces [clarinets]
Chiefs Tones [baritones]
Wind Symphony
Big 8 [percussion]
Big 8 [percussion]
Marching Chiefs
FINALE

Space Music
Colour #1
Livin' On a Prayer
Colour #2
Danse Russe Trepak
Colour #3
Get On Your Feet
You Can Call Me Al
The Casbah of Tetouan
The Jetsons
Mbube
The Chosen
Jingle Bells/Willy Tell
Tenor Overture
Superman
Scooby Doo
The Jeffersons
Kingfish
Carmen Fantasie
Cor Carols
80's Rockout
Blue N' Boogie
Amapa Maxixe
A Sweet Poor Gynt
Malaguena
The Pink Panther
Thriller
Entry of the Gladiators
Land of Make Believe
Steven's Last Night in Town
Play That Funky Music
Sym. No. 3, “Slavyanskaya”
Big 8 Sequence
Come On and Go
Progame Fanfare
Rocky Point Holiday
Dave Matthews Band
Strawberry Soup
Hymn to Garnet & Gold

Erickson*
Cichy
Bon Jovi/Large*
Cichy
Tchaikovsky/Ramm
Cichy
Estefan/Goldstein*-Palmer*
Simon/Norona*
Turner
arr. Wallace*
Linda/Johnston*
Green/Cahn
Melillo
Pierpoint-Rossini/Olt*
Traditional
Williams/Frye*
arr. Bartucca*
arr. McCormill*
Holman
Bizet/McLaughlin*
arr Schwartz
Gillespie-Paparelli/Gordon
arr. Black*
Grieg/Johnston*
Lecuona/Sparmon
Mancini/Dimitry*
Jackson/Church*-Eggen*
Fucik/Holcombe-Dorsey
Mangione/Buckley*
Ben Folds Five/Fitzgerald*
arr. Norona*
Kozhevnikov
Traditional
Traditional
Carter*
Nelson/Dunnigan*
Matthews/Dunnigan*
Ellis/Henderson
D. Smith*/arr. Carter*
APPENDIX G

DISSERTATIONS SUPERVISED BY JAMES CROFT

Listed in chronological order, beginning with the most recent.


Rohrer, Thomas P. “A study of students from competitive and noncompetitive Florida high school bands using an adaptation of the Academic Motivation Scale and the Sport Competition Anxiety Test.” Ph.D. diss., The Florida State University, 1993.


APPENDIX H

CBDNA REFLECTIONS\textsuperscript{563}

\textsuperscript{563} An address delivered by James Croft on 29 March 1999 at the CBDNA banquet in Minneapolis. Source: Original Manuscript.
Not too many years ago, in my CBDNA valedictory, I shared with you some observations about an affair I’ve had with a mistress who has been quite demanding of my time and energy. As I’ve gotten older, those demands have become a burden. (You puppies don’t understand that.... yet.) I could no longer carry on with the vigor, vitality and variety that had so consumed our relationship. Some of you will recall that my wife of some 53 years had sanctioned my mistress with this caveat: there would be one....and that was it....period.

So the time has come, much to Di’s relief, that I’ve had to tell my mistress that it has been great, but it is over. We will not be seeing each other on an intimate basis any longer and when we do meet, we will be supervised. No more of those clandestine meetings.

My mistress has been very special. I do love her and I suspect that I always will. Her name flips off my tongue. It is Band. I love Band so much that my wife has indicated that she would like to be my mistress and let Band take her place. Band could to that washing, cooking, cleaning and general housekeeping....or even better, I could do those chores myself.

Yes, I love Band and one of the reasons I love that wind driven muse is the company I’ve been able to keep over the years, for we really are known by the company we keep. When President Mike asked me to spend a few minutes with you reflecting on this career, I hesitated even more than you might suspect. I’m not sure that people, events and experiences that are uniquely important to any one person will be of much interest to another. But then I thought of those who had mentored, taught and guided me with sufficient nurturing that I was able to do what very few enjoy. That is, to have an occupation that has provided for my family, given me a sense of self, stretched my innate abilities, suffered my inadequacies, provided me with a learning laboratory and, most of all, brought me into contact with men and women, students and colleagues, whose friendship and collegiality I cherish beyond measure.

That said, let me identify a few who helped shape who I am, who brought me to this kind of music, just as others provide a similar story for each of you. First there was my
Dad. Hugh Croft had no more business being a band director that I would have being a space scientist. When he graduated from the Iowa Normal School, Captain Carlson, Director of the Military Band, wrote this endorsement: “Mr. Croft plays the clarinet. He plays it very good.” With a recommendation like that what school administrator looking for a band directors could deny him? He was truly an authentic Music Man who had to learn by attending week long camps and experimenting *a la* the hunt and peck system. But he learned and, in 1934, his little Class C Ringstead High School Band took the train to the state contest in Iowa City and came home with the championship cup. This notoriety brought him to the attention of the Board of Education at Forest City where they uped his salary to $1300...a $500 raise that was quite handsome at the time, and he developed a program that took him....and me....to the 1941 National Contest in St. Paul, MN. Among family friends were Carlton Stewart, who Dad worshiped, the director of the farmed Mason City High School and Municipal Band and Karl King, who needs no introduction. (I last heard Karl speak at the ASBDA convention right down the road a bit in Rochester.)

Each of us have teachers who have played monumental roles. Among mine were Lloyd Oakland, John Duckwall, Myron Russell and Karl Holvik and, as important as they were, it was those field mentors, folks who had been in the trenches, who showed you the rest of what you needed to know to survive. I’ll always be indebted to Earl Dunn who, as a route man for Russell-Goodwin Music Co., watched me giving a clarinet lesson. As soon as the kid left the room he suggested that I needed remediation right now and it would begin with a flat chin. Frank Comella, who had a fine high school band in Appleton, told me about the Oshkosh High School opening and mentored me. Big time. For several years. What an inspiring teacher. Dave Gornston would stop by peddling his books out of the trunk. I would have my annual breakfast with him as he crunched his ordered burned toast. And Haskell Harr, bless his heart, would often stop by to coach my kids on rudiments that I demonstrated so ineptly.

There was Jim Nielson and Lucien Cailliet, both working for LeBlanc, who used my high school kids to read new music…and some not so new….and provide all of my gang with some sophisticating concepts. John Paynter and Glenn Cliff Bainum’s trips to Oshkosh brought me in touch with two living legends. But none was of more influence
than Lawrence University’s Fred Schreoder who introduced me to live performances of the significant wind literature. Playing in the same woodwind quintet with Fred for several years introduced me to the poetry and depth of a rare and unsung hero in our profession.

I would not have met Frank Battisti until years later if it hadn’t been for a chance encounter with Walter Beeler when he used my high school band, by default, for a clinic. And what can I say about John Barrows, my horn teacher, that begins to measure up to that incredible personality, mind and musician who first told me about the new Directors of Bands at the University of Wisconsin. Bob Reynolds has been such a model for all of us. His predecessor, Ray Dvorak, told me about this Pulitzer Prize winner who had just written his first work for band and might be available as a guest conductor for the OHS 1963 Mid-West Clinic performance. Norman Dello Joio accepted the invitation, thrilled us with his passion for music making and was very instrumental in the assigning of Jack Jarrett, a CMP/Ford Foundation composer, to our high school.

Attending Fred Fennell’s first conducting clinic at Eastman opened both my eyes and ears to that man’s incredible vision. I still recall with such admiration hearing those incredible Revelli, and Begian sonorities from the Michigan and Cass Tech bands and the remarkable sensitivity of Charles Peter’s Joliet Grade School Band. They were so unique. I count Don Hunsberger’s good mind and thorough musicianship and Dave Whitwell’s insight and scholarship as models that were extensions of Fred’s vision. Finally, replacing the venerable Gerald R. Prescott and Gale Sperry at the University of South Florida and then given opportunity to assume the mantle that Manley Whitcomb left at FSU brings me almost to the end of this narrative. To be tapped and supported by two FSU administrators like Bob Glidden and Jon Piersol is good fortune that is simply inestimable. Then throw in our Music Ed guru, Cliff Madsen, my partner, Pat Dunnigan and all my past colleagues is just too much.

There are so many good friends whose names and influences have not found a place in this reflection, simply for lack of time. But my kids at FSU say that I’m a living anecdote, so I’ll be delighted to share with you my joy in recalling how much they have
meant to me (over a short beer or a Black Russian) and, even better, listening to some
stories from you of those you hold dear and for whom you too will be forever grateful.

Jim Croft
FLORIDA STATE UNIVERSITY
APPENDIX I

Frank Ticheli’s SYMPHONY NO. 2 DEDICATION\textsuperscript{564}

\textsuperscript{564} Retrieved from score.
This work is dedicated to Dr. James E. Croft
upon his retirement as
Director of Bands at Florida State University.

It was commissioned by a consortium of institutions
represented by
his Doctorate of Philosophy
and Masters of Conducting alumni,
and by a number of dear friends.
James Croft's career has been consistently identified by
outstanding musicianship, conducting expertise, scholarship,
and dedication to music education.
It is with the deepest respect and affection
that we express our gratitude for his mentorship
by commissioning Frank Ticheli to compose in his honor Symphony No. 2.

Dr. Bobby Adams, Stetson University
Dr. James Batcheller, Central Michigan University
  Dr. Kevin Bowen, Wake Forest University
Dr. John C. Carmichael, Western Kentucky University
  Dr. Rod Chesnutt, University of Northern Iowa
  Mr. Steven D. Davis, University of Michigan
  Dr. Patrick Dunnigan, Florida State University
Dr. Richard Greenwood, University of Central Florida
Dr. Stephen Grugin, Northern Michigan University
  Dr. Robert S. Hansbrough, College of Saint Rose
  Dr. Jo A. Jossim, Florida Southern College
  Mr. Joseph Kreines, Melbourne, Florida
  Dr. John Laverty, Syracuse University
Dr. Richard B. Lundahl, Lakeland High School
  Dr. Don M. McLaurin, Western State College
Dr. Richard Miles, Morehead State University
Dr. Warren Olfert, North Dakota State University
  Dr. Timothy W. Oliver, University of Kansas
Mr. Timothy A. Paul, University of Colorado, Doctoral Fellow
Dr. Ann M. Porter, California State University, Hayward
  Dr. Eddie Smith, University of Redlands
Dr. Robert Spradling, Western Michigan University
  Dr. John West, Western Carolina University
APPENDIX J

CONTRIBUTORS TO STUDY
APPENDIX K

BIBLIOGRAPHY


Russell, Myron E. *Oboe Reed Making and Problems of the Oboe Player*. Published by the Author, 1950; later published Stamford, CT: Jack Spratt Co., 1963.


APPENDIX L

INSTITUTIONAL REVIEW BOARD APPROVAL
15 December 2005

Hello, your interview as described would not qualify as "research" needing review for human subject purposes. Note however, that when you do interview individuals, such as you are doing for an oral history, there are still other requirements you may need to meet such as obtaining consent or a release from the interviewee and issues relating to confidentiality or privacy that you may need to address, but are beyond the purview of the human subject regulations.

Jane Mostoller
Associate General Counsel
Office of Research
Florida State University
APPENDIX M

SAMPLE OF INFORMED CONSENT LETTER
Alan W. Mills

Consent to Participate in Research
I am a graduate student under the direction of Dr. Patrick Dunnigan in the College of Music at The Florida State University. I am conducting a research study with the goal of establishing a cumulative document that chronicles the life and accomplishments of James E. Croft so that future musicians and music enthusiasts may come to better understand his influence on the music education and wind band fields.

I am recruiting subjects to interview in person or via telephone regarding James Croft’s life and accomplishments. As well, I plan to obtain information via physical or electronic correspondence. The amount of time needed to complete your participation in this study is purposefully not predetermined to allow for the maximum amount of flexibility regarding each subject’s participation and availability.

Your participation in this study is voluntary. If you choose not to participate or to withdraw from the study at any time, there will be no penalty, (it will not affect an academic grade, treatment/care, etc.).

In some cases, I would like to audio and/or video record live interviews for the primary purpose of accurate documentation of the information obtained from the interview. In the event that you participate in a live interview, either in person or via telephone, please indicate what your wishes are below. In the event that your interview is recorded, I would be happy to erase such recordings after the successful defense and completion of the document or by August 1st, 2011, which ever comes first. Finally, the results of the research may be published. In the case of publication, please clearly indicate your wishes by checking all appropriate items below.

If you have any questions or comments concerning this research study, please call me at (xxx) xxx-xxxx or email me at xxx@xxx.xxx.

Name (printed)_____________________
Title_________________________________
Telephone _____________________
E-Mail Address____________________________
Relationship/Association (if any) to Dr. James E. Croft___________________________
Signature_____________________  Date  ____________________

Please check all appropriate items:
_____ I am not willing to participate in this study.
_____ I am willing to participate in this study.
_____ I am willing to correspond with you through physical and electronic mail.
_____ I am willing to do a live interview with you either in person or via telephone.
_____ I am willing to be audio taped in an interview
_____ I am willing to be video taped in an interview
_____ In the case that I am audio or video taped, please feel free to retain such recordings for future posterity and documentation.
_____ In the case that I am audio or video taped, please erase or destroy such recordings as stated above.
_____ You may use my name when quoting me in your document.
_____ You may use the information that I provide to you, however please do not use my name. You may however identify me as ______________________________
_____ A Facsimile or photocopy of this document may take the place of the original without question.
BIOGRAPHICAL SKETCH

Alan W. Mills

Born in Minneapolis, MN, Alan William Mills was appointed Director of Bands and Assistant Professor of Music at Colorado State University-Pueblo in the summer of 2008. His duties include conducting the Wind Ensemble, directing the ThunderWolves Marching Band and Pep Band, teaching conducting, and overseeing the development of the concert band and athletic band programs. Prior to joining the CSU-Pueblo faculty, he served as the Associate Director of Bands at Texas A&M University-Commerce where his responsibilities included conducting the Symphonic Band, serving as Director of the Pride Marching Band, and teaching courses in conducting, music education, music technology, and jazz history.

Originally from Minnetonka, Minnesota, Mills previously taught middle school and high school band in the public schools of Colorado and Wyoming. He received the Bachelor of Arts degree from the University of Minnesota-Morris in Instrumental Music Education with performance majors in applied piano and applied trumpet, the Master of Music Education degree from The University of Colorado, and the Master of Music degree in Wind Conducting from the University of Arizona. His conducting teachers include Richard Clary, André J. Thomas, Alexander Jiménez, Gregg Hanson, James Carlson, and Ken Hodgson and his music education mentors include Clifford Madsen, Patrick Dunnigan, John Geringer, and Vicki Lind. He has presented research lectures at United States state music education association conferences in Colorado and Wyoming and his scholarly writing can be found in the Journal of Band Research and Teaching Music Through Performance In Band. Mills has served as a clinician, guest conductor, and adjudicator in Colorado, Florida, Kansas, Texas, and Beijing, China and he toured the United States and Europe for a year as an instrumentalist with the international educational group Up With People. He has also been elected a member of Pi Kappa Lambda and Phi Kappa Phi, and has been granted honorary memberships in Kappa Kappa Psi & Tau Beta Sigma.