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The Contributions of Leonard Bernstein and Frederick Fennell to the World of Music

Ryan James Dore

University of Texas at El Paso, Dorerj15@gmail.com

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THE CONTRIBUTIONS OF LEONARD BERNSTEIN
AND FREDERICK FENNELL
TO THE WORLD OF
MUSIC

RYAN JAMES DORE

Department of Music

APPROVED:

Ron Hufstader, Ph.D., Chair

Lorenzo Candelaria, Ph.D.

Kim Bauer, MFA.

Bess Sirmon-Taylor, Ph.D.
Interim Dean of the Graduate School

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Ryan Dore
2014

Dedication

To my parents without whom my schooling and higher education would not be possible.

To my fiancé Anna, for surviving 2 years of long distance.

To all of my previous band directors, your influence inspired me to become a music educator.

To God, you have guided my steps and continue to direct my life.

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AND FREDERICK FENNELL
TO THE WORLD OF
MUSIC

by

RYAN JAMES DORE, B.A.

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To Leonard Bernstein and Frederick Fennell, your lives are an example to musicians and educators everywhere. Thank you.

Table of Contents

	Page
Acknowledgements.....	v
Table of Contents.....	vi
I. Introduction.....	1
II. Leonard Bernstein.....	4
Background.....	4
Harvard.....	5
Curtis & Tanglewood.....	5
New York.....	8
Bernstein as Composer.....	9
Bernstein as Teacher.....	9
Bernstein as Musician.....	10
Conducting Career.....	15
Harvard Returns.....	16
1980s and Beyond.....	17
III. Frederick Fennell.....	19
Background.....	19
Interlochen.....	20
The Eastman Years.....	22
Salzburg.....	25
Graduate School.....	26
Tenure at Eastman.....	27
The Wind Ensemble is Born.....	30
Life After Eastman.....	36
IV. Comparison.....	39

Philosophy of Music	39
Conducting and Rehearsing	43
Professional Accomplishments	45
V. Conclusion	49
Bibliography	50
Curriculum Vita	52

I. Introduction

The names of Leonard Bernstein and Frederick Fennell are synonymous with exceptional performances and the arts. The legacies they left in the orchestral and band worlds as well as the field of music and music education are outstanding. They were pioneers and leaders in the arts. While they both occupied different fields of study and concentration, their contribution to music collectively and in improving musical excellence was felt by the entire music world.

The twentieth century saw the development and flourishing of music in the United States. The professional orchestra found its home in the thriving big cities of the United States. With the European model so well refined and developed, it was easy for the United States to invest in the European talent it needed to develop its own orchestras.¹ These orchestras would become the proving grounds for conductors from all over the world, including Bernstein. Following in the footsteps of several European giants that came before him, Bernstein would make his home in the symphony halls across the nation. His work with the professional orchestra helped in establishing his musical mind and drive as a standard for the symphonic world.

Along with the development and refinement of the orchestral world was the development of the wind band in the United States. With humble beginnings in brass bands and community groups to the establishment of entertainment bands such as John Philip Sousa's and Patrick Gilmore's band in the early 1900s. The American model of bands stemmed from the civic wind bands of Europe. With a rich history of civic wind bands in Germany, France and England the brass band movement quickly spread to the United States. The twentieth century was home to flourishing community groups and amateur brass and woodwind ensembles that would travel

¹ "Big Five" orchestras being New York (est. 1842), Boston (est. 1881), Chicago (est. 1891), Philadelphia (est. 1900) and Cleveland (est. 1918.).

locally, entertaining and performing for communities. These groups paved the way for instrumental music in the United States that soon took root in the rehearsal halls all across the country.

The twentieth century saw music education begin to change shape in the music classroom. In the latter half of the nineteenth century music education in schools was rote memorization and learning vocal songs that would teach children about music. This would change after a meeting of the National Education Association in 1903 where Samuel W. Cole expressed the need to change the formula from developing proficient singers to instilling a life long love of music in students.² By changing the music classroom, instrumental music soon began to make its way into schools across America. By the 1920's regional contests were being held in which high school band programs could compete in. As these contests began to grow, schools from across the country began to develop their own programs. In 1926 the band movement had gotten so large that the National School Band Association was formed. It was in the music classroom that Fennell made his impact. As an educator and bandleader, Fennell changed the course of wind band history in the United States and the world.

Music education in the United States began developing greatly with colleges beginning to offer music education degrees. With students beginning to graduate from colleges with degrees in music education, the refinement of educational theories about teaching music by Orff, Suzuki and Kodály took center stage. Early on in the century, the United States went through the Great Depression and the First World War. As a nation the United States was getting back on its feet and beginning to thrive. The college and universities were a breeding ground for instrumental music. In 1938 the College Band Directors National Association was founded by William D.

² Birge, Edward B. *History of Public School Music in the United States*. Washington: Music Educators National Conference, Dept. of the National Education Association, 1966. pg. 157.

Revelli. This allowed for a unification and coordinated effort in training musicians in college programs across the country. Also, this time saw the development of music conservatories and specialty camps for music all around the country with the founding of the National Music Camp at Interlochen in 1928 by Joseph Maddy.

As the century would progress, numerous contributions to music education would be made, further establishing the teaching of music and the elevation of performing ensembles as an essential part of the classroom. Both Fennell and Bernstein would have major influences on music education in the United States and the world with contributions not only to the curriculum and ensemble offerings but to the outreach of music education on a national level.

II. Leonard Bernstein

Background

Leonard Bernstein was born in Lawrence, Massachusetts on August 25, 1918 to Jennie and Samuel Bernstein under the name Louis Bernstein. His name was originally Louis by petition of his grandmother, but the name would change officially to Leonard when he was fifteen.

After hearing a piano performance as a child, Bernstein was immediately captivated. This led to piano lessons and his passion for piano would lead him into a life long relationship with music that would change him as well as the world.

His parents were of the working-class. His father, Sam, was a devout Jewish man who owned a bookstore in downtown Lawrence that still stands today. Initially he was not supportive of his son's interest in music but, during Leonard's teens, took him to his first orchestral concert and saw his son fall in love with the world of music. After seeing his son's passion toward the piano and music, his father Sam supported Leonard in his education in music.

Bernstein attended the Boston Latin School where he graduated in 1935 and later attended Harvard University to study music. His time at Harvard would prove to be a dynamic period for Leonard where he developed his outlooks on world culture, relationships, and music as well. His most influential professor was David Prall, who instructed Bernstein in looking at music through different lenses. This would stick with Bernstein for the remainder of his career, shaping his often extreme views of social issues and musical interpretations.

Harvard

While at Harvard, Bernstein was involved in many musical venues. For a short time, he accompanied the Harvard Glee Club. He also participated in musicals and writing musical scores for a friend's production of the Greek play *The Birds*. During his sophomore year at Harvard, Bernstein met Dimitri Mitropoulos. This meeting would prove to have a great impact on Bernstein. Mitropoulos's energy and unique way of conducting, often from the piano during performances, would appear later in Bernstein's career.

In 1938 during an after party that Bernstein attended, he met a very influential composer who would become a life-long friend, Aaron Copland. Bernstein was playing Copland's *Piano Variations* on the piano without knowing much about the composer until the composer complimented him on his performance. That evening would begin a friendship and mentor/tutor relationship that would aid Bernstein in his later compositions.

Curtis & Tanglewood

After graduating from Harvard *cum laude*, Bernstein enrolled in the Curtis Institute of Music in Philadelphia, Pennsylvania. While there he studied conducting with Fritz Reiner, piano with Isabelle Vengerova, orchestration with Randall Thompson, counterpoint with Richard Stöhr and score reading with Renée Longy Miquelle.

While at Curtis, Bernstein found himself being the target of isolation because of his views on music and social situations. He often found himself on the outside of social circles due to his radical views. While feeling alone he poured into his studies. Bernstein was being instructed in the stick technique that he had never received for his time on the podium. Bernstein

had always conducted without a baton up until this point or from a piano, as did his major influence Dimitri Mitropoulos. Reiner quickly instilled in Bernstein a desire to have a complete knowledge of the score. Reiner often stopped Bernstein during rehearsal to ask inquisitive questions about the inner parts and what lines were being heard by the young conductor.

During his time at Curtis, Bernstein found himself without direction and needing a source for his time and energy. This would translate into various jobs with publishing companies, accompanying for plays, transcribing jobs or anything else that would keep his attention for a short time. It was not until the summers that Bernstein found a new place to hang his hat. In the summer of 1940 Bernstein enrolled at the Boston Symphony's summer home of Tanglewood in Massachusetts. At Tanglewood, he studied under yet another great conductor in Serge Koussevitzky. These lessons would stand in direct contrast to his lessons from Reiner. Koussevitzky would teach Bernstein how to move between the beats with expression and a sense of line.

These summers with Koussevitzky would help Bernstein to interpret lines and to have a creative expression toward music. While the technical aspect of Reiner's classes was important, Bernstein saw Koussevitzky as a father figure who understood his way of thinking. During the summer of 1942, Bernstein would become Koussevitzky's assistant³ and later would take over the conducting program at Tanglewood after Koussevitzky retired in 1948.

New York

It was during this time shared between Tanglewood and Curtis that Bernstein found himself the assistant conductor to Rodziski of the New York Philharmonic Orchestra. During the

³ Bernstein was a classmate of Frederick Fennell during the summer of 1942.

1944 season, Bernstein was called on at the last minute to replace an ailing Bruno Walter. Suddenly Bernstein was on the stage and everything was about to change. That night Bernstein gave an outstanding performance of works by Schumann, Miklos Rozsa, Wagner and Strauss's *Don Quixote*, which the critics would hail as being fresh and vibrant from such a young conductor. This debut would launch Bernstein's career in the orchestral conducting world and would soon take him onto the international stage.

Bernstein stayed with the New York Philharmonic Orchestra from 1945-1948 as a assistant conductor. After such a successful debut filling in for Walter, Bernstein was asked to be the conductor of the New York City Symphony Orchestra where he conducted from 1945-1947. While holding positions in New York, he also was guest conducting all over the world with appearances in Tel Aviv, London, Pittsburgh, Boston and many other places. Bernstein would travel the world and guest conduct for almost a decade. He kept his home base in New York which allowed him to produce plays and stay connected with the New York Philharmonic.

In 1957 Bernstein was asked to return to the Philharmonic officially as co-conductor with Dimitri Mitropoulos. Bernstein agreed knowing that the orchestra was dying and that there needed to be major changes in the orchestra's future. The following year Mitropoulos stepped down and Bernstein assumed the role of music director.

From 1958-1969, Bernstein was the Music Director of the New York Philharmonic. His programming included many new pieces which ventured into the music of avant-garde composers such as Elliot Carter, Milton Babbitt, Gunther Schuller and John Cage along with the standard repertoire of romantic and classical composers. While serving as the music director he took the orchestra on tours of Europe and the Middle East, which sparked a life-long relationship with Israel.

Bernstein as Composer

Bernstein was composing works for piano from an early age but would expand his compositional horizons in college and beyond. With Aaron Copland on call to edit and help mold melodies and harmonies, Bernstein went on to make a name for himself in the conducting world. Bernstein's influence can be seen on the stage, opera, chamber world, choral works as well as the symphonic medium and solo works. Some of the most significant original works from Bernstein include his contributions to the orchestral world.

Bernstein's first composition for orchestra, *Jeremiah*, was published in 1942⁴. Bernstein completed the work and entered it in the New England Conservatory of Music's Composition Contest where Koussevitzky was the principal judge. While Bernstein did not win the competition, Koussevitzky comforted his student regarding his first work saying that it was Bernstein's first major work and he should be proud of his accomplishment. Bernstein would go on to write three Symphonies for Orchestra all having ties to Judaism.

Perhaps one of Bernstein's largest works was his composition *Mass: A Theatre Piece for Singers, Players, and Dancers* (1971) which was commissioned by Jacqueline Kennedy for the opening of the John F. Kennedy Center for the Performing Arts in Washington D.C. The work follows the Tridentine Mass of the Roman Catholic Church loosely and is performed in Latin as is traditional but has sections sung in English. While the work was originally intended to be performed on the stage it has also been performed in a traditional concert setting. Bernstein along with Stephen Schwartz and Paul Simon constructed the work and voiced the various movements.

⁴ Peyser, Joan. *Bernstein: a biography*. New York: Beech Tree Books, 1987. pg. 99.

The work is somewhat sacrilegious in its subject which deals with the main character and three choirs of performers. The main character begins to doubt the need for the Mass and God. The work reflects the intended intent of the original mass by showing the main character fall away from God, repent, declare salvation and return to God. The text and music both reflect various aspects of the church, with strong dissonances surrounding texts of sin and a flute solo that reflects the Holy Spirit.

The work initially received negative reports from the New York Times and arts' critics, but the record sales of the work did very well for Columbia Records. The work also brought attention to Bernstein regarding his leftist views of government and the ongoing Nixon presidency at the time. These concerns kept Nixon from attending the premier and the FBI kept a close watching on Bernstein for several years surrounding the event.

Bernstein as Teacher

Along with his teaching within the orchestra and on the podium, Bernstein expanded his scope with his series of educational concerts and programs for television. The first project was the series of *Omnibus* programs that Bernstein was asked to record for NBC in 1954.⁵ NBC approached Bernstein to record the program on Beethoven's Fifth Symphony after a previous recording was not successful. Bernstein agreed and the recording was met with great applause. Immediately Bernstein was asked to record more segments in increasingly larger time slots. Bernstein used these segments to introduce to the American public jazz, opera, segments on why an orchestra needs a conductor and many more.

⁵ Bernstein, Leonard. *Findings*. New York: Simon and Schuster, 1982. pg. 42.

After leaving the *Omnibus* project in 1955 to conduct in Europe, Bernstein joined the television media again in 1958 after he was appointed music director of the New York Philharmonic. Bernstein struck a deal with CBS, the on air rival of NBC, to record and air several concerts from Lincoln Center in New York. These concerts became known as *The Young People's Concerts*. They ran from Jan. 1958- 1972 under Bernstein's direction. CBS struck a gold mine with Bernstein. The concerts would reach an all time high popularity and guest conductors soon began to grace the stage with Bernstein and the orchestra. Topics for these concerts ranged from "humor in music," "unusual instruments," "who is Gustav Mahler" and so many more. These programs after being aired quickly went into syndication and are all available on DVD. These videos are still used in music classrooms as they are a great platform for teaching music to young students with top notch players and performers.

Bernstein as Musician

Along with Bernstein's contributions to the stage, theatre, opera and chamber music Bernstein found a home in the playhouses of New York City. Bernstein wrote the music to his first musical in 1944 for the production of *On the Town*. The production was based on the ballet *Fancy Free* by Jerome Robbins. It was about three navy sailors who are on a twenty-four hour leave in New York City. The plot revolves around their adventures in the city for the day. The show was a success and was made into a movie in 1949 which cast such stars as Gene Kelly, Frank Sinatra and Jules Munshin.

This first production for Bernstein introduced him to the world of musical theatre, a place where he could write more programmatic music and enjoy a lighter side of composition. After his success on *On the Town*, Bernstein always had ideas for shows. With conducting

engagements and concert tours, his availability to dedicate any amount of time on a specific project was never certain. In 1949 amidst conducting appearances in Tel Aviv, London and Boston, Bernstein was introduced to an idea that would captivate him for the next eight years.

In the later 40s Jerome Robbins was an established choreographer working in New York. After his success in the ballet *Fancy Free*, Robbins was teaching at the Actors Studio in New York when a young student asked him for help with the role of Romeo. This sparked the idea in Robbins of what Romeo would look like in the modern world, how would he act, what would he look like? Robbins then began to wonder if a story could be made around the idea of a modern day Romeo. After looking for producers who might be interested in the idea but finding none, Robbins contacted Bernstein about the idea.

Bernstein recalls their meeting on January 6, 1949. Robbins and Bernstein met about the details of a Romeo and Juliet play set in the slums of New York at Easter- Passover time. Bernstein was excited about the idea and a few days later the two of them met with American playwright and stage director Arthur Laurents. Laurents was interested in the project but made very clear expectations about working with Bernstein who had developed a reputation for long drawn out projects. Bernstein agreed to have a more equal share in the project with Laurents and together the three agreed to move forward with the project.⁶

Bernstein could not commit full time to the project due to his recent engagements with the New York Philharmonic as guest conductor as well as personal struggles with homosexuality. Yet the project would continue over the years with Laurents and Bernstein working on scenes and sending scripts to each other for proofing and thoughts. In June of 1951 the project would be interrupted again with the death of Serge Koussevitzky. The loss hurt

⁶ Bernstein, *Findings*, pg. 144-147.

Bernstein deeply and the following years saw Bernstein struggle to overcome the loss of this great teacher.

After a few years of conducting and traveling the world, Bernstein was devoting his time and energy to the *Omnibus* project for CBS. This series of shows kept Bernstein busy for several years and propelled Bernstein onto the TV screen stage for many years after.

In the summer of 1955 Bernstein was in Los Angeles while conducting the Los Angeles Philharmonic at the Hollywood Bowl and accidentally ran into Laurents at the Beverly Hills hotel poolside.⁷ The two struck up the conversation again of their modern day Romeo and Juliet play. Bernstein mentioned the idea of incorporating gang related struggles after reading in the Los Angeles Times about Mexican gang wars that were happening at the time. Laurents liked the idea but insisted that the show remain in New York and not in Los Angeles. Laurents originally wanted the gangs from New York to be the blacks and the Puerto Ricans due to teen gangs being in the news.

In a diary entry dated September 6, 1955 Bernstein recalled his meeting with Laurents and continued to develop ideas about the work. At the time Bernstein was also working on his opera *Candide* (1956) and had agreed to take on the lyrics for the Romeo project as well. As he was working on the music for the play, Bernstein was excited to incorporate symphonic and balletic works into the production. He admitted that taking on the lyrics for the production was too much to handle.

At this time the project was beginning to take shape, with Laurents and Bernstein developing the script and scenes and Robbins working on whatever choreography he could, but

⁷ Peyser, *Bernstein*, pg. 259.

there was a major problem. With Bernstein so over-committed on other projects and working with the Philharmonic, someone needed to take over the lyrics.

Around this time in 1955 a man by the name of Stephen Sondheim was beginning to develop a career as a lyricist on several previous works that made the headlines. Sondheim was a student of Oscar Hammerstein II who was guiding the young Sondheim into the field of writing. By this time Sondheim had been involved on the *Kiss Me Kate* (1948) project as well as working on a television series called the *Topper* series. It was his work on *Saturday Night* that would secure Sondheim as a viable option for the job as lyricist on the *Romeo and Juliet* project. Laurents first heard Sondheim's work while listening to the score for *Saturday Night*.

One night while attending an opening night party for the movie *Serenade* Sondheim saw Laurents from across the room and went to make small talk. After introducing himself and other niceties, Sondheim asked Laurents what he was working on at the time. Laurents mentioned the *Romeo and Juliet* project with Bernstein and Robbins. Sondheim immediately inquired who was doing the lyrics, to which Laurents replied "My God, you're the lyricist."⁸

A week later, Bernstein called Sondheim and asked if he would join the project and do the lyrics with him. Sondheim agreed after being pushed by his mentor Hammerstein who thought the project would be good exposure for the young lyricist. The contract was signed with Bernstein and Sondheim both writing the lyrics to the score that Bernstein was to write.

Sondheim and Bernstein were in constant contact, often writing for each other in different rooms of Bernstein's apartment and then showing each other what they had each written. The two would fight over wordings and styles of pieces constantly but a masterpiece was being

⁸ Peyser, *Bernstein*, pg. 260.

written. After four months of solid work on the project, Bernstein was pulled away again because of *Candide* being put into production. The Romeo Project would have to wait once more.

After a rather disappointing run of *Candide* in 1956, Bernstein was committed to finishing the Romeo Project. In the year leading to the opening night in 1957, there was plenty of drama and struggle. The original producer for the play, Cheryl Crawford, demanded the entire operetta be rewritten or she wouldn't produce the show, just six weeks before the scheduled rehearsals were to begin! After finding a new producer team in the duo of Prince and Griffith, the show would continue after they returned from their own show in Boston of *New Girl*. After raising \$300,000 dollars to begin rehearsals the show was delayed yet again after the set designer Oliver Smith wanted to redesign the sets. Then began the search for these talented young actors who could portray such a mature and demanding storyline while having the dance skills necessary to perform such authentic and technically challenging dance routines while singing the operatic lyrical lines of Bernstein and Sondheim's score. After a long and tedious tryout process the stars of the show were found in Larry Kent and Carol Lawrence.

When the show first started, it was under the name *East Side Story*, then *Gangway*, and finally for its performance in Washington, D.C. It was named *West Side Story*. In Washington, Bernstein was met with great applause for his score and lyrics for the play. Sondheim was not credited with the lyrics and Bernstein offered to take his name off the lyrics bill and even pay him the difference for the show. The original contract signed by the two stated that out of the four percent allotted for music, three percent would go to Bernstein for the score and half the lyrics while one percent would be sent to Sondheim for his work on the lyrics alone. Sondheim denied the offer of the extra pay, saying his only desire was to receive credit for his work. After

the show in Washington Sondheim's agent called the publisher and asked that Sondheim's name be made as the only lyricist.

After the show played in Washington it went on to Philadelphia, Pennsylvania. There Bernstein was met with news from New York. On September 12, while riding a street car with a childhood friend Bernstein told him that he was offered the music director position of the New York Philharmonic.⁹ Bernstein accepted that offer and his career became a part of one of the most well-known orchestras in the world. This move solidified for many Bernstein's place as a professional conductor, although he had spent several years prior touring and conducting all over the world.

Conducting Career

After stepping down from the podium in New York in 1969, Bernstein's relationship with the Philharmonic remained strong. Bernstein would continue to guest conduct there and would even accompany the Philharmonic on tours to Europe and Asia. Along with his continuing relationship with the New York Philharmonic, Bernstein strengthened his relationship with the Vienna Philharmonic. Bernstein would conduct all nine Mahler Symphonies with Vienna and recorded all of them.

While enjoying his conducting career outside of New York, Bernstein was approached about the upcoming bicentennial celebration of Beethoven's birthday. This even turned into a major production for Bernstein. He composed and narrated a ninety minute production for the celebration. The celebration included video rehearsals of Bernstein's rehearsing *Fidelio*,

⁹ Peyser, *Bernstein*, pg. 270.

Beethoven's *Piano Concerto No. 1* and *Symphony No. 9*.¹⁰ The entire celebration was telecast around the world, and is currently available on DVD.

Harvard Returns

In 1972, Bernstein was appointed to the Charles Eliot Norton Chair as Professor of Poetry at Harvard. This position required that Bernstein reside on campus which he delightfully accepted. Returning to his alma mater gave Bernstein great pride and he held the position for one full year. The spring semester of 1973 required Bernstein to give a series of six lectures on campus but due to his conducting and recording engagements Bernstein delayed the lectures until the fall of 1973.

These six lectures were entitled *The Unanswered Question* after the Charles Ives work of the same name. In the series, Bernstein addresses the interdisciplinary connection between music and language, a question originally hypothesized by Noam Chomsky. Each addressed a different aspect of the connection between music and language. The first three lectures addressed the connections between music and language dealing with phonology, syntax and semantics. The fourth lecture began with examining the music of the Romantic period, showing the unrelenting emotion and harmonic uncertainties from that period. The fifth lecture focused on Igor Stravinsky, whom Bernstein believed had found an answer to “the unanswered question” with his raw emotion and artistic painting all while keeping tonality. The sixth lecture served as a credo for Bernstein, where he outlined his personal beliefs on how music and language come together and how he expresses that through his conducting and musicianship.

¹⁰ Fluegel, Jane, *Bernstein Remembered*. New York: Carroll & Graf, 1991. pg. 153.

These lectures were a unique opportunity for Bernstein to select a topic of his own choosing, organize it into a six lecture series and present it before an open audience of students, community members, officials and whoever else wished to attend the Harvard Square Theatre. Each lecture was comprised of Bernstein playing musical examples on the piano, along with recorded rehearsals with the Vienna Philharmonic and the Boston Symphony.¹¹

1980s and Beyond

In the last decade of his life, Bernstein continued to travel the world guest conducting, teaching and composing. In 1982 along with Ernest Fleishmann, Bernstein founded the Los Angeles Philharmonic Institute as a West Coast model of Tanglewood in Massachusetts. He also constructed a similar institute in Sapporo, Japan with Michael Tilson Thomas in the summer of 1990.

During his later years many of his majors works were becoming well-known. Bernstein was asked to conduct a recording session of *West Side Story* in its entirety, which is now available on DVD. In December of 1989 Bernstein conducted Beethoven's *Symphony No. 9* in celebration of the fall of the Berlin Wall. The previous day he had conducted the same symphony in West Berlin, and that broadcast was aired live in over twenty countries. For this performance Bernstein substituted the word *Freude* (joy) for the word *Freiheit* (freedom). Bernstein is quoted in saying "I'm sure that Beethoven would have given us his blessing."¹²

Bernstein's final conducting performance in New York at Carnegie Hall as on March 7, 1990. The performance was with the Vienna Philharmonic and on the program was Bruckner's

¹¹ Bernstein, Leonard. *The Unanswered Question: Six talks at Harvard*. Cambridge, Mass: Harvard University Press, 1976.

¹² Bernstein, *Findings*, pg. 301.

Symphony No. 9. After the last notes died away and the audience began its roar, Bernstein took his bows and walked off stage. The audience would not let go of the master in his element and the applause continued. Bernstein returned to the stage to acknowledge the praise that New York was giving him. "I saw a gentle but profound sadness in his eyes as he slowly gazed out across the hall, starting on his left and turning to his right as if in slow motion, as if oblivious to the wild ovation around him, as if to take in every possible gold-leafed detail of his magnificent hall, and to look into each and every face of his people, to reach out and touch each beating heart..."¹³

Bernstein made his final performance conducting at Tanglewood on August 19, 1990 with the Boston Symphony. The performance included Benjamin Britten's *Four Sea Interludes* and Beethoven's *Symphony No. 7*. This was his last concert.

Bernstein officially retired from conducting October 9, 1990 and died of a heart attack five days later. He was 72 years old. Bernstein is buried in Green-Wood Cemetery in Brooklyn, New York next to his wife with a copy of Mahler's *Fifth Symphony* lying across his chest.

¹³ Sherman, Steve J., *Bernstein at work: his final years, 1984-1990*. Milwaukee, WI: Amadeus Press, 2010. pg. 156.

III. Frederick Fennell

Background

Frederick Fennell was born July 2, 1914 outside of Cleveland Ohio. He was born to his father Fred and his mother Julia. His birth mother died from the flu and diphtheria six months after his birth. His father then married Julia's younger sister Kathryn who assumed the role of raising Fennell and his younger sister Marjorie. They lived on a large family farm on Miles Avenue in Cleveland with family from his mother's side.

His uncle Charlie owned a large home and invited the Fennell family to live with him. Charlie's interest in history, specifically civil war history, prompted him to invest in a club of civil war style camps and artifacts. This club was known to Fennell as 'Camp Zeke' and would be the starting point of his musical exposure. His entire family participated in the Camp Zeke experience where tents and Civil War style living quarters would be erected for a week during the summer and time would transcend back to the 1860s.

Fennell was enlisted to be a drummer in the fife and drum corps at the camp. His father was a natural fife player and Fennell credits his musical ability to him. Fennell recalls running to hear the fife and drum ensemble playing together and becoming entranced by the drums during a Fourth of July celebration. Later that summer his father hung a drum around his neck and told him to join in. Fennell recalls never seeing any music but just playing along and doing quite well with it.

Early on Fennell was involved in his elementary school "orchestra," which consisted of a variety of instruments including pianos, brass, strings and percussion. This was his first time being in an ensemble. Being a percussionist he was asked to play for the changing of classes everyday instead of a bell system. Later when Fennell went to high school at John Adams High,

he was involved in music classes in theory, orchestration and formal analysis. Fennell recalls his high school teacher John Elliot giving him his first tools for being a conductor and pointing him toward that road as a career.

Fennell's high school orchestra won the Ohio Orchestral State Contest with him playing the school's new xylophone for the performance of Saint-Saëns work *Dance Macabre*. The orchestra went on to the national contest where they placed third in the country. In order to raise funding for these trips, the principal of the high school organized large productions to include the entire music and performing arts program in the school. Fennell was asked to be a part of nearly every ensemble in some way and this exposure to the commercial side of music interested him very much. These experiences proved useful later in his career dealing with Telarc recoding company and as a band director at Eastman.

Interlochen

In the spring of 1931 while Fennell was at home practicing, he overheard a radio advertisement for the National High School Orchestra and Band Camp in Michigan. After listening to the announcer describe a place where music happened all day, with ensembles and practice facilities, he was captivated. He would do whatever he had to do to get to that camp for the summer. Despite his family's hesitancy of letting their premiere drummer get away for the summer, a scholarship was available that Fennell applied for and won. After a quick shopping trip with his mother for supplies his father took him to Michigan.

“Interlochen was everything I wanted in the world. It was everything my world was about.”¹⁴ That first summer Fennell learned to practice with precision and spent every moment becoming a better percussionist always having sticks with him, never missing an opportunity to practice. During those first summers at Interlochen Fennell met some life-long friends, including Bill Ludwig (son of William F. Ludwig). As the summer drew to a close, he began to think about how he could return back next summer on scholarship. That year in Cleveland there was a final meeting of the Ohio Music Supervisors and there Dr. Maddy and T. P. Giddings assembled a High School Honors Orchestra where Fennell played kettledrums. After meeting them both and expressing his desire to go back to Interlochen, they found him one last scholarship spot for the following summer. Dr. Maddy and T. P. Giddings founded Interlochen in 1928.

While in his second summer, Fennell began to concentrate on becoming the new drum major of John Adams High School. He took Mark Hindsley’s graduate class in field tactics/maneuvers and Drum Majoring and won the position that fall. As Drum Major, Fred wrote the drill and wrote a piece for the band to put on the field. This would be his first time directing an ensemble.

That following summer at Interlochen, Fennell wanted to work on composing. His teacher, William Skeat, assigned a new project every two weeks. This gave Fennell an opportunity to compose various styles all in the same summer. Over the course of the summer he composed chorales, military marches, vocal accompaniment and a light work for piano.

The director of the high school band that summer was Albert Austin Harding, the Director of Bands at the University of Illinois. Harding heard about Fennell’s composing studies

¹⁴ Rickson, Roger E. *Fortissimo: a bio-discography of Frederick Fennell: the first forty years, 1953 to 1993. “How it all began”*, Cleveland, Ohio: Ludwig Music Pub. Co., 1993. pg. 269.

and asked to see one of his works. Fennell showed him the military march and upon Harding's prompting, he quickly made parts and passed them out to the band. To his surprise, Dr. Harding told Fennell to rehearse the piece. This was his first rehearsal opportunity.

Later that summer Interlochen was involved with the Century of Progress Exposition in Chicago, Illinois. The band played two concerts at the Hall of States and at the invitation of Dr. Harding, Fred Fennell made his conducting debut with the National High School Band for the final Sunday concert at the World's Fair performing his march.

Now in his senior year, Fennell was thinking about applying to music schools. Interlochen gave him exposure to the best music departments in the country. Harding offered Fennell a scholarship after seeing him in his ensembles and taking a liking to him along with his exceptional playing ability. But Fennell wished to go elsewhere. He applied to the Eastman School of Music at the University of Rochester.

That summer Fennell and Bill Ludwig had been drawing straws to see who would be principal and who would play kettledrum for the orchestra at Interlochen. When it came time for Howard Hanson, the Director of the School of Music at Eastman, to conduct at Interlochen, Fennell drew the short stick and would miss out on playing kettledrum for Hanson on his *Romantic Symphony*. After some begging, Ludwig agreed to let Fennell play for Hanson. That performance must have made a positive influence on Hanson because later that summer Fennell received a telegram offering him a scholarship to the Eastman School of Music.

The Eastman Years

In the fall of 1933 Fred Fennell was a freshman at the University of Rochester's Eastman School of Music. Fennell was studying percussion as Eastman was one of the only schools in the

country to offer a degree in percussion performance. His first semester at Eastman, Fennell wanted to see if he could become drum major for the marching band. After walking down to see the Director of Athletics, Dr. Edwin Fauver, Fennell was shocked to learn that Eastman did not have a marching band. He told Dr. Fauver that he could produce such a band without hesitation. After Fauver investigated this new bold freshmen, he agreed to help and put together the uniforms for Fennell if Fennell could produce the musicians. Fennell quickly walked around the freshmen halls and the local YMCA where many of them were staying for a time and soon had a good group of musicians for the first ever marching band at Eastman.

After a few rehearsals and sketching out a program to Fennell's favorite march- *National Emblem*, the band met for the first football game. Fennell led the group around the cinder track and onto the field. After the fans in the stands saw what was coming they rose to greet the new marching band and Fennell threw his baton up over the goalpost and caught it on the other side. This would mark the beginning of his conducting career at Eastman. Fennell went on to conduct the marching band at Eastman for ten more seasons. All seventy-seven shows were written by Fennell with music arranged by him or Fred Woolston. The instrumentation was only brass, saxophones, piccolos and drums.

After the last football game of the season some of the members of the marching band asked Fennell if they could continue playing together. Since the marching band was such a success, Fennell thought they might be able to continue. With help from the Student Board of Control, Fennell got funding to hold rehearsals on the lower stage of Strong Auditorium. Fennell borrowed music from every source he could and after a few seasons of rehearsals the group gave its debut performance in 1935 as the University of Rochester Symphony Band.

Fennell recalls that first concert and the frenzy that took place in the preparation for the evening. He was in charge of printing programs, program notes, obtaining ushers for the evening and in the midst of the many details he failed to send a complimentary ticket to Dr. Hanson. Fennell was fearful after the program having to face the man who had been so accommodating in helping to secure the space for this new ensemble. Dr. Hanson greeted Fennell after the concert with great praise. His only objection was that the concert was not on the Eastman campus. Dr. Hanson told Fennell to see his secretary the next day to secure a time for his group to perform the concert again at Kilburn Hall on the Eastman campus. The concert was scheduled for a month later and Fennell had established his conducting career at Eastman. In the years to follow, the Symphony Band at Eastman became a part of the academic schedule and was an established group on campus.

During this same time Fennell met his soon to be wife Dorothy Codner. They dated throughout their years at Eastman and got engaged in March of 1934 and would marry in June of 1937 after Fennell graduated.¹⁵

In the fall of 1937 Fennell had graduated from the Eastman School and was beginning his graduate studies in conducting. That same fall Fennell saw an advertisement for the “International Prize in Conducting” sponsored by the National Education Association. The prize was a summer study fellowship at the Salzburg Mozarteum in Austria. After completing the application and being sponsored by Dr. Hanson and Jose Iturbi¹⁶, Fennell received word that he was granted the fellowship for the summer 1938. After inquiring how he received the position, he was told that a research team was sent to watch him in rehearsals, often sneaking into the back rows of the darkened Eastman Theatre.

¹⁵ Fennell, *How it all Began*, pg. 271.

¹⁶ Director of the Rochester Philharmonic 1936-1944

To get to Austria while being a newlywed, Fennell relied on the frugal nature of his new bride Dorothy and on the assistance of Charles Hutchinson. Hutchinson was on the Managers Board of the Eastman school and had helped a previous member of the school attend the fellowship. Hutchinson paid for Fennell's transportation to and from Austria which lifted a heavy burden on the newlyweds.

Fennell received news of his acceptance of the fellowship in February 1938. Hitler marched into Austria on March 3rd. Fennell wanted nothing to do with this Hitler issue and sent a letter of his resignation of the fellowship. He and Dorothy made plans to spend the summer in Iowa but these plans changed. Fennell received a phone call from Dr. Hanson's office informing him that the United States State Department insisted that Fennell fulfill the obligation. One afternoon Fennell was enjoying the pastoral atmosphere in Iowa and the next he was on a ship bound for Europe.

Salzburg

Fennell's summer in Salzburg began July 9, 1938. There were eleven other members in his class that summer, many of whom were from Europe. The class was to be under the tutelage of Wilhelm Furtwangler who was the head of the Salzburg festival that summer.¹⁷ Furtwangler opened the festival with *Die Meistersinger*. He only appeared in class twice while the general day to day business was taken care of a man by the name of Herbert Albert. Albert was the General Music Director in Stuttgart and was a good teacher.

For the final concert of the summer Fennell was asked to conduct the *Scherzo* and *Finale* from *The New World Symphony* because he was from the "new world." After that final concert,

¹⁷ Toscanini gave up this position after the Nazi's invaded Austria, Fennell *How it all Began* pg. 272

Fennell had plans to stay in Salzburg because he was asked to conduct the winter season of the Mozart Orchestra. Fate prevented Fennell from completing that contract. One night while sitting at his desk at the Opera house, Fennell was greeted by a man that he had seen on several occasions but never met. This man presented Fennell with identification from the State Department and told him that there was a train leaving for London the next night and that Fennell was to be on it. This all was the work of Dr. Hanson. The State Department never took its eyes off of Fennell once he left for Austria and with Fennell being so consumed with his work, he was unaware of the political unrest that was unfolding around him. The nation had reached a breaking point and Hanson wanted his conductor back before things got worse. The next night Fennell was on a train bound for London.

Although his time in Austria was brief, Fennell was greatly impacted by his stay. Not only was he instructed by European teachers with a rich heritage in music but he was able to take in many performances of the Vienna Philharmonic and several opera productions while in Salzburg. He returned home with a new sense of the literature as well as many new scores and stacks of music by great European composers.

Graduate School

Upon arrival back in the states, Fennell was approached by members of Phi Mu Alpha to conduct their Little Symphony. With his time in Europe, Fennell was now able to adequately plan, program and rehearse this Little Symphony group and able to program works of Haydn, early Beethoven, Mozart, Scarlatti and numerous contemporary chamber works. Fennell would conduct this group from 1939-1954. All of this was happening at a time when Fennell was pursuing his Masters degree in Pedagogy of Theory under Allen McHose.

While Fennell was in school for graduate work, his summers were very busy. After school let out, Fennell headed to the Boston Symphony's summer home in Massachusetts at Tanglewood. In the summer of 1942 Fennell took conducting lessons from Serge Koussevitzky alongside Leonard Bernstein. These lessons helped Fennell refine his craft and expand his musicianship after his summer study program in Austria several years prior.

Tenure at Eastman

It was because of his work with the Eastman Marching Band and Symphony Band that in 1939 Fennell was asked to join the faculty at the university. Fennell joined the conducting faculty and continued his work with the Symphony Band until 1943. Fennell, at the age of 25, was running rehearsals of this new ensemble of undergraduates and graduates that he pushed to excel and held to a very high standard. Fennell knew he was no authority on the podium or in the field because he was so young, yet he found success on the podium. Alexander Leventon once told him that 'how well you do what you do' was the most important thing for any person in a leadership position.¹⁸

As his time with the Symphony Band continued, Fennell sought to make rehearsals as involved as possible. If he kept the ensemble busy, none of the students would have time to complain or question his leadership. Fennell organized rehearsals to be as musical and "un-bandy" as possible. By making the Symphony Band rehearsals as efficient as possible, the musical experience each student received could be maximized.

¹⁸ Leventon was the concertmaster of the Rochester Philharmonic at the time; from Fennell *How it all Began* pg. 273

During this time with the Symphony Band (1939 to 1943), Fennell began to be recognized for his outstanding contributions to the wind medium. Another leader in the wind medium world at this time was William D. Revelli, Director of Bands at the University of Michigan. In 1941, Revelli established an organization of college band directors that would meet and formulate a sense of directions for college bands to progress. His organization started as a collaboration of a select few band directors in the Congress Hotel in Chicago. This would turn into the College Band Directions National Association.¹⁹ Fennell was invited to this meeting of the minds, and in a letter from his retirement in Coral Gables, Florida dated 1971 recalls the great prospect of this organization. “...the emphasis has really become musical...The result of their work is vividly evident in the ever-more musical and continually fantastic technical performances by college and university bands everywhere in our country”.²⁰

Fennell faced the band at a difficult time for the country. After Fennell left Austria in 1939, World War Two was in full-swing and it wasn't long until the United States became involved. During 1943, Fennell was granted a leave of absence from Eastman to be the Music Advisor for the United Service Organization until 1945. When Fennell returned to the podium at Eastman, the faces before him were starkly different.

After the war, Fennell's ensembles were full of students returning from three or four years in the service bands during the war. They had been exposed to many different calibers of conductors and suddenly not being required to be in rehearsals, the attitude of the ensemble had drastically changed. Many students were getting their schooling for free because of the G.I. Bill

¹⁹ Taken from the personal letters written from the desk of W.D. Revelli to A. A. Harding inviting him to the meeting.

²⁰ Fennell- Address of Greetings- 8th National Wind Ensemble Conference, Northern Illinois University, February 10, 1977.

and now there was no pressure for graduate fellowship students to perform at their best and students began to drop out of the band.

To combat this new threat to the Symphony Band, Fennell argued with the faculty of Eastman Music School to allow him to concentrate on highly advanced repertoire. This proposal was met with a resounding “no” and Fennell continued to struggle with dropout and lack of interest in the “old symphony band” model. Later, Fennell was granted an hour to focus on some special rehearsals for brass, reeds and percussion in the afternoon after lunch. With this new time slot, Fennell started the Kilburn Hall Wind/Brass Program. Fennell sought out every percussion, brass and reed player he could find and began with the music of Matthew Locke²¹ and early Dutch composers and gradually progressed to the Mozart *Serenade in B-flat*, and Strauss *Serenade in E-flat* as well as works by Gabrieli. The group worked for several years on developing sonorities, style and becoming a higher level performing ensemble. The final concert of the year in the spring of 1951 included Stravinsky’s *Symphony of Wind Instruments*.²²

This new group was a bold statement in the performing world as well as for Eastman. The concept for this new ensemble was outside that of the Symphony Band model and its purpose was different from the norm in colleges across the country at this time. The performers in the group had found a new appreciation for their instrumentation and the new sounds that were being heard. The players involved and those who listened were on the cutting edge of a new medium for school wind bands that would take the country by storm. The final concert of the Kilburn Hall Wind/Brass Program started at 8:15pm, and concluded at 11:45, the audience was still there.

²¹ Locke was an early english baroque composer, english court composer before Henry Purcell for King Charles.

²² Rickson, *Fortissimo: a bio-discography of Frederick Fennell*, Concert Program.

The Wind Ensemble is Born

By a series of unfortunate events, Fennell was diagnosed with hepatitis²³ in 1951 and was hospitalized for treatment. While hospitalized, Fennell recalls day dreaming about the band world, its beginnings, its end, its glories. He focused for a while on the wind section of the Rochester Civic Orchestra which was comprised of faculty from Eastman and how marvelous the sound was. He recalled a conversation he had with Sydney Mear who was the principal cornet player in the band at Interlochen. Sydney said he was always tired of ending a phrase and hearing other members playing his part, never really being an independent player. This conversation prompted Fennell to contemplate reducing the instrumentation to the minimum; this resulted in becoming the instrumentation of the Eastman Wind Ensemble.

Fennell quickly wrote down all of his ideas about the ensemble, its make up and instrumentation, the possible repertoire and the recording ideas for this new sound and one day when a concerned Dr. Hanson came to visit and check on him, Fennell gave him the papers about his new ensemble. When Hanson started reading he eventually took off his overcoat and sat down. Hanson kept reading and a smile began to form across his face, Fennell knew he had his interest. Hanson finished reading his response was “Well, now all you have to do is get out of this hospital bed. And when you do, we’ll do this”. Fennell was encouraged by Hanson’s words and quickly improved. Soon he was able to head back home for the remainder of his recovery and returned to school in April of 1952.

While he continued his recovery at home, Fennell was further tweaking the instrumentation of his new ensemble.

²³ Fennell, pg. 276. Fennell underwent surgery to remove his lower and third molar, it was discovered six months later by his general practitioner that the dentist that worked on him carried the hepatitis virus and infected Fennell.

Started from the basic format of the British Military Band, increasing it to allow for triples among the reeds required for Stravinsky's *Symphonies*, Each player would be the soloist his private teacher always taught him to be, I could hear how clean this sound was going to be, we would sit in the straight rows of orchestral seating, I wanted a carefully-balanced instrumentation capable of performing styles from the 16th century and moderate-sized chamber music to Paul Hindemith's new *Symphony in B-Flat*.²⁴

With this specific instrumentation Fennell had in mind an open canvas for composers to write a new array of compositions. The instrumentation would be flexible enough to handle the light works of the Mozart *Serenade* but could also handle the force of the Stravinsky *Symphony of Wind Instruments*. This new instrumentation would prove itself with the completion of new compositions for the medium and after a few years of great reception this instrumentation would be adopted as the new standard for college, universities and high schools across the country.²⁵

To encourage a new repertoire for this ensemble, Fennell composed a letter discussing this new medium of winds and percussion and sent it out to four hundred and fifty composers asking for their submission of works. With no money for commissions, the only draw for a composer to send his work was the promise that it would be performed with the utmost integrity and performance quality. The first to reply was Percy Grainger, who would develop a long standing relationship with Fennell after this point. The second to respond was Vincent Persichetti, then Vaughan Williams and several more.

Fennell had another obstacle in the naming of this new ensemble. While dreaming about the instrumentation and reflecting on his experience with the Kilburn Hall Wind/Brass Program, Fennell needed a new name for this ensemble. The term band was quickly becoming associated with poorly run entertainment groups that performed in parks or town squares and was not what

²⁴ Taken from *The Instrumentalist* magazine, April 1987. Fred Fennell.

²⁵ Battisti, Frank L.. *The Winds of Change: the evolution of the contemporary American wind band/ensemble and its conductor*. Galesville, MD: Meredith Music Publications, 2002.

Fennell envisioned for this new group. “When Frederick Fennell created the wind ensemble and chose the name, he performed one of the ingenious acts of the 20th century. Fennell saw into the future. He saw a coming repertory for winds. He was well aware that the name band was a four letter word to many serious musicians. He wanted to present serious wind literature to audiences, but realized that the term wind band was an albatross around the neck of many people because of the past.”²⁶

Fennell had successfully established the beginning of a repertoire for the Wind Ensemble, he had named the ensemble and now he was looking for performance opportunities. Before the ensemble had met for its first rehearsal, Fennell had established a way to broadcast this new sound across the country. In April 1952, Fennell was in Philadelphia, Pennsylvania for a meeting of the Music Educator’s National Conference where he met David Hall of Mercury Records. Dr. Hanson had been meeting with Hall to convince him not to give up on a recording project called the American Festival series, which highlighted American composers. The three men met for a while discussing the potential for the series to continue with the Eastman School providing the ensembles for the records. Hall wanted to ensure that all ensembles were involved, from the Eastman-Rochester Orchestra which was all faculty members, to chamber groups, chorus and even requested the Holst Suites for Band to be recorded.²⁷

Fennell was quick to insist that his new group, the Wind Ensemble, was a part of this project. Hall heard his idea for the ensemble and that afternoon the basic repertory for the Eastman Wind Ensemble was set for its first Mercury Recording session.

The stage was set for Fennell to take the wind band medium by storm. With his new ensemble ready for its first rehearsal, composers on board to compose and a record deal ready to

²⁶ quote by Francis McBeth, taken from Battisti *Winds of Change*

²⁷ Fennell, *How it all Began*, pg. 278

be initiated, Fennell was primed and ready. The Eastman Wind Ensemble was founded in the fall of 1952 and played its first rehearsal on September 20th of that year. The ensemble consisted of forty-five players²⁸:

2 Flutes and Piccolo	2 Alto Saxophones
2 Oboes and English Horn	1 Tenor Saxophone
2 Bassoons and Contra-bassoon	1 Baritone Saxophone
1 E-flat Clarinet	3 Cornets in B-flat or
8 B-flat Clarinets, or A	5 Trumpets in B-flat
Clarinet	2 Trumpets in B-flat
divided in a manner desired or	4 Horns
fewer in number if desired	3 Trombones
1 Alto Clarinet	2 Euphoniums
1 Bass Clarinet	1 E-flat Tuba
	1 BB-flat tuba or 2 BB-flat
	tubas

The first concert for this new ensemble included²⁹:

Eastman Wind Ensemble Program Feb. 8 1953

Lincolnshire Posy- Grainger
Serenade no. 10 in B-Flat K.V. 361- Mozart
 mov. VI: Theme and Variations
Sutie no. 1 in E-Flat, Opus 28a- Holst
Chorale and Allelulia- Hanson
Three Marches
March, Opus 99- Prokofiev
Inglesina- D. Delle Cese
National Emblem- Bagley

These players were all selected by Fennell for their outstanding playing ability which was a first for the Eastman school. That semester the group would adjusted to its new sound. The

²⁸ Fennell, Fred. *Time and the Winds*, Kenosha, Wisconsin: G. Leblanc Co., 1954. pg. 52

²⁹ Program taken from *The Wind Band* by Richard Franko Goldman.

played a series of radio broadcasts for the New York State School Music Association as well as the Rural Radio Network. These early broadcasts brought the Eastman Wind Ensemble to the attention of the country. Soon after these broadcasts were heard and received with much applause, Dr. Hanson approached Fennell about their first recording session. Fennell was waiting for this moment to happen and had been carrying a list of what he wanted to record on that first album. When Hanson saw the program he was stunned and told Fennell that the record would never sell well. Fennell insisted his intention was not to have a popular album but to show the world what the band medium looked like at that time. This record would serve the purpose of educating the nation about the status of the wind band and its repertoire as it stood in 1953. That first album was titled *American Concert Band Masterpieces* and included *Divertimento for Band* by Vincent Persichetti, *Ballad for Band* by Morton Gould, *George Washington Bridge- An Impression for Band* by William Schuman, *Suite of Old American Dances* by Robert Russell Bennett, *Tunbridge Fair- Intermezzo for Band* by Walter Piston and *Commando March* by Samuel Barber.³⁰

This first recording session would be the start of a long and profitable relationship with Mercury Records. Fennell and the Eastman Wind Ensemble set the standard for wind band recordings and are often used as reference recordings for many programs today. The vast expanse of repertoire that was recorded through this series of recordings offers the full spectrum of possibilities of sound from this new ensemble.

During his tenure with the Wind Ensemble Fennell was becoming more well known for his energetic conducting and approach in innovation for ensembles. This lead Fennell into his next position as a full time conductor for a professional orchestra.

³⁰ Mercury Records, Released October 1953.

In March of 1962 Fennell was in Minneapolis, Minnesota conducting the Minneapolis Symphony in a concert of Civil War music. The President of the orchestra there at this time was a man named John Meyers. Later in the year, Meyers called Fennell inquiring if he would be available for a meeting to discuss possible contract terms for the following season with the symphony. Meyers was in attendance at a conference of orchestra directors who were worried about the future of their organizations. After seeing Fennell's energy and drive in creating the Wind Ensemble as a new medium for winds, Meyers wanted his help in keeping the symphony alive.

Fennell was offered the position of Associate Music Director of the Symphony a few weeks later and carried home the proposal to his wife Dorothy. After just acquiring a new house in Rochester and with his career at Eastman fully established he was hesitant on what the future might hold. Fennell asked the provost of the University of Rochester what might lay in store for him if he were to stay at Eastman, to which the reply was not ideal. Fennell was told his time at Eastman had reached its zenith. He could not progress any higher up the ladder of importance. The news rattled Fennell's world, and he immediately ran to Dr. Hanson's office for advice. Hanson did not sway Fennell either way, but encouraged Fennell to weigh his options and make the best decision.

Fennell had always been curious about what the professional conducting life would be. While many consider his position at Eastman to be a professional conducting job, Fennell viewed his job more as a teacher than conductor. He began to wonder if he could meet the responsibility of being a professional conductor in a position to sell out a three-thousand seat auditorium for a series of concerts. His worry was not whether or not the Wind Ensemble would

survive. He was confident that his assistant at the time, Donald Hunsburger, would do a fine job in his absence.

After much discussion and self-reflection, Fennell agreed to take the position in Minneapolis beginning the fall of 1962. To break the news to his students, Fennell continued with the concert series at Eastman until the recording session scheduled that year for the *Screamers* album. Two days before the session, he broke the news to the ensemble and organized an end of the year circus in light of the album to be recorded. This would mark the end of Fennell's conducting career with the wind ensemble.

Life After Eastman

Fennell conducted the Minneapolis Symphony for two seasons from 1962 to 1964. Under the leadership of Stanislaw Skroqaczewski, Fennell helped to revive the orchestra with energy and direction especially with their recording relationship with Mercury records. Although Fennell was making progress with the Symphony, he was not truly happy with his decision to be there. The professional world was cold and a foreign place to Fennell.

In the fall of 1964, William F. Lee III began his tenure as the Dean of the School of Music in Coral Gables, Florida at the University of Miami. Lee was previously the director of the Department of Music at Sam Houston where he would meet Fennell on several occasions when Fennell came to conduct the Houston Symphony. Lee heard of Fennell's distress in Minneapolis and had hope of bringing him to work at Miami.³¹

After a phone call inviting Fennell to Miami for a visit, Fennell and Lee met with various faculty members, toured the campus and after answering some questions Fennell was offered the

³¹ Simon, *Fennell: A Tribute to Frederick Fennell*, pg. 102.

position of Professor of Music. With Fennell now on the faculty of Miami, Lee was able to recruit top-notch faculty building his program from 150 students to 850 students. The reputation of the school increased in popularity after Fennell took over conducting classes and eventually started a Wind Ensemble at the school. While Fennell was in Miami he made many guest appearances with the Miami Philharmonic. Fennell retired from the University of Miami in 1980.

Throughout his time at Eastman, Minneapolis and Miami, Fennell was always being asked to guest conduct around the country and the world. Fennell often took trips to Europe to conduct both bands and orchestras in opera houses and the great concert halls of the world. One particular call took Fennell to Tokyo, Japan. Fennell fell in love with the culture and atmosphere in Tokyo and would spend a good part of his life there from the mid 80's to the early 90's.

On one such occasion in Tokyo, Fennell was invited to conduct the Tokyo Kosei Wind Orchestra. After this visit, Fennell was formally invited to become the Principal Conductor of the Wind Orchestra. Fennell accepted the position in 1984 and moved to Japan for the position. While in Japan Fennell took the Wind Orchestra to festivals and performance halls all over Asia. Among many guest conductors, dynamic concerts with renowned American composers and new compositions for the wind band, Fennell continued with his recording records with Kosei Publishing Company. The Tokyo Kosei Wind Orchestra is the leading recording artist of wind band music in the world, with hundreds of recorded albums. Fennell retired from his position in Tokyo in the early 90s, possibly due to declining health and being so far away from family. He was appointed conductor-laureate of the Wind Orchestra until his death in 2014. In 1992, a new concert hall in Kofu Japan was dedicated and named Fennell Hall in his honor.³²

³² David Patmore, *Naxos: A-Z of Conductors*, 8.558087-90, accessed April 14, 2014.

Once back in the United States, Fennell continued his conducting all across the country including appearances with the Cleveland Orchestra, St. Louis Symphony, New Orleans and many more including the Dallas Wind Symphony. Fennell was invited to be the principal guest conductor of the Dallas Wind Symphony in the early 90's by its founder and artistic director Jerry Junkin.³³

Fennell's last years were spent in Coral Gables, Florida. He would continue to guest conduct and attend symposiums and conferences all across the United States. Fennell earned numerous honorable doctorate degrees from colleges and universities all across the country including his alma mater, The University of Rochester. Fennell remained an active teacher and conductor throughout his entire life, until his passing in December 2004 at the age of 91.

³³ Taken from Dallas Wind Symphony People page, www.dws.org/about/people/88-fennell, accessed April 17, 2014.

IV. Comparison

Both Leonard Bernstein and Frederick Fennell have made outstanding contributions to the arts during the 20th century. From the grand concert halls around the world to the high school and college band rooms across the nation, the music programs of today would not be where they are without these two giants in the field of music. Both served as model teachers, life long leaders and exceptional musicians.

Philosophy of Music

Leonard Bernstein is often seen by music scholars and critics as being flamboyant at times with his personal life and interpretations of music. Bernstein often would embrace a less traditional stance on social issues, struggling with homosexuality amidst a marriage and children, leftwing views of politics and being involved with social movements in the Middle East and Germany. Bernstein was always reacting with emotion and passion to whatever the situation might be. His philosophy held true on and off the podium.

The passion and excitement that fueled Bernstein to know each and every piece he conducted intimately was something he wanted to pass on to those he was instructing. “Bernstein loved to talk but that’s because he loved to teach; he needed to share his ideas about the music and his concepts of what made something tick, what made it interesting or different.”³⁴ Bernstein wanted every ounce of himself to be put aside and to teach the ensemble about the composers intent. His love for teaching would lead him to teach conducting at Tanglewood, the summer home of the Boston Symphony, for nearly forty years.

³⁴ Sherman, *Bernstein at Work*, pg. 34.

Outside the music hall, Bernstein was always a teacher of music and of life itself. Notably Bernstein was involved with the NBC productions of the *Omnibus* program. During his contract with NBC Bernstein recorded several *Omnibus* programs that dealt with such topics as *Beethoven's 5th Symphony*, jazz, conducting, American Musical Comedy, modern music and J.S. Bach. These broadcasts were filmed with members of the NBC Orchestra. The shows brought music into the homes of thousands of Americans and deconstructed the notion of classical music being high brow or sophisticated.

Bernstein would address the nation on television once again later in his career during the *Young People's Concerts* which aired for CBS television network from 1958-1972. Bernstein first had the notion of addressing concerts to children while he was working with the New York Philharmonic Orchestra. Bernstein opened Thursday night rehearsals with talks about the music they were playing. These concert series programs were turned into a book *Leonard Bernstein's Young People's Concerts for Reading and Listening* in 1961. The television outreach programs brought Bernstein into the homes of millions of Americans, taught lessons about the fundamentals of music and spread his contagious excitement for music.

As a music educator, Bernstein's life offers valuable lessons for the music classroom. His never-ending energy for people and music were always on display. When music teachers are unenthusiastic about what they are teaching, but they want their students to play with excitement and energy the students do not understand. The passionless teaching of the arts and music reflects poorly on the subject matter often resulting in less funding and a decline in ensemble membership.

Teaching was always a part of Bernstein from his early days at Tanglewood with Koussevitzky to his classes at Curtis with Reiner where he was teaching ensembles, while being

taught himself. His love for knowledge never ended and is what drove him to such high success. After his graduate summers at Tanglewood and Curtis, Bernstein stayed a learner and would return to Tanglewood for conducting symposiums and teaching expositions every summer.

Bernstein is credited with being a life-long learner. Those who knew him often remarked on his vast knowledge in all areas of life not just music. He often would find ways to relate music to other areas of life and despite a busy career and rocky social life, his insight and advice was always sought after by those around him.

Along with his bursting energy, Bernstein was a master communicator. “He used a vocabulary that made it easy for the young and uninitiated to understand the essence of his message.”³⁵ The communication helped him teach millions of Americans through the *Omnibus* and *Young People’s Concerts* as well as helping musicians to understand the intent of composers of classical music. On the podium Bernstein was a master communicator to the ensemble. One viewing of the Haydn *Symphony No. 88 Movement 4* with the Vienna Philharmonic and one sees the clearest gestures and utmost pleasure with the ensemble, all with only the downbeat of the movement. The remainder of the movement is done with Bernstein’s physical communication. With the baton at his side, Bernstein guides the orchestra through the playful movement with precise movements of his eyes, eyebrows, lips and nods of the head. A true master at work.

Frederick Fennell as an innovator in the wind band world saw his position as one with great responsibility. Fennell was a lover of music his entire life and thought of himself as an ambassador for younger generations. While his creation of the Wind Ensemble was new and ground breaking, Fennell’s passion lay with the emphasizing the tradition of musical excellence for any ensemble. Over the course of his career Fennell would conduct Symphonic Orchestras,

³⁵ Rozen, Brian. *Leonard Bernstein’s Educational Legacy*, Music Educators Journal, Vol. 78, No. 1, pg. 45.

Wind Bands, Marching Bands and chamber groups, but he always strove for the best musical experience possible.

Fennell made his most significant contribution to the wind world when he created the Wind Ensemble in 1952. Prior to that Fennell was the director of the Symphony Band at Eastman, which was comprised of 100 members and performed popular literature of the day. As a young teacher, Fennell had to invent ways to keep the ensemble engaged with the rehearsal and the music. He did this by requiring each musicians to play at the highest level. Fennell was always striving to provide a high quality musical experience for everyone in his ensemble.

With this new ensemble Fennell created a legacy of musical interpretation as well as excellence. Fennell secured a recording deal with Mercury records that would yield the largest archive of reference recordings ever recorded for the wind band. The albums recorded with Mercury vary from the British Band Classics, Circus marches, to the staples of the wind band repertoire with Schumann, Persichetti, Holst, Grainger and many more.

Perhaps one reason Fennell believed so strongly in passing on a tradition of excellence was because of what he called the *American Musical Renaissance*. This movement was based on the premise that band directors all across the country were responsible for passing on to their students the passion and high musicality that inspired them to become musicians. Not all of their students would go on to pursue a life- long relationship with music in the professional sense, but certainly music should be a part of daily life.

Bernstein and Fennell were outstanding educators on and off of the podium. Their passion and emotional connection between the ensembles and the pieces they were rehearsing portrayed an intimate knowledge of the music but also of the human experience. With music as their passion, Bernstein and Fennell touched the lives of thousands of people because of their

deep connection with music and how it can influence people. While off the podium both men demonstrated a deeply rooted commitment to education by continuing their own education teaching summer classes and guest conducting all over the world. By teaching classes and establishing new institutions for learning, both Bernstein and Fennell displayed what is at the heart of teaching, a life-long commitment to knowledge and to never stop learning.

Conducting and Rehearsing

Bernstein certainly is a part of the charismatic genre of conductors. The emotion evoked on the podium was intense and deliberate. In pictures of his concerts and rehearsals one can see the joy and passion of an excited child and the intensity and rage. His work with the orchestras of the world is legendary as many look to him as a conductor of the ages.

The passion and excitement with which Bernstein lived his life was seen by all those who were taught by him and who were under his baton on the stage. In several recorded rehearsal sessions with the New York Philharmonic conducting the *Leningrad Symphony* by Shostakovich one can hear Bernstein often stopping the orchestra when playing without expression. The notes on the page are all correct but Bernstein wanted more from the orchestra, not just notes, but music.

Bernstein was genuinely enthusiastic at rehearsals. He didn't suddenly turn it on for concerts...He had a way of absolutely insisting that a certain passage be a certain way, and he would stay with those few bars until he got it right... There was so much going on, so much intensity, such nit-picking, that it almost created a crisis in everybody's life. You couldn't just play a solo according to the legal letter of the notes; he wanted something special on an emotional level. He wanted you to give, he wanted you to sweat with him..³⁶

³⁶ Sherman, Steve. *Bernstein at Work*, pg. 3. Quote from John Cerminaro, New York Philharmonic.

Even though Bernstein would conduct a piece numerous times with various orchestras he often had a new score with him to study. He was always looking for a fresh take on a musical line, or a dynamic that was not noticed before. His studies with Koussevitzky at Tanglewood instilled in him a desire to know the music meaning behind the notes. "... he had to take a clean score, unmarked by his analyses of previous years, in order to look at the music with fresh eyes, discovering still greater beauties hidden within those lines and dots on white paper. He found renewed delight in those small spaces between the notes where music truly is made."³⁷

On the podium Fennell was genuine and dynamite at the same time. In his rehearsals, Fennell liked to be involved in the music making process with the ensemble. Fennell was always inspiring those in his ensemble to play with as much musically ability as possible. He often directed ensembles without a score in order to fully engage with the ensemble.

Despite his humble origins as a boy with a drum from Ohio, Fennell would conquer the world's largest stages. Fennell toured with the Eastman Wind Ensemble across Europe, Asia, the Middle East and South America. In these performances, Fennell was the same as he was in the band room in Rochester, dynamic and demanding musical excellence. This was his legacy on the podium.

Consequently, Bernstein and Fennell displayed great emotion while on the podium in rehearsals and in concerts. Both men were so deeply invested in the music that every individual under their direction could easily comprehend the composer's intent. Bernstein and Fennell both would seldom use scores in performances because of their understanding of the work. To know a score intimately, allowed these meant to go beyond the notes and produce thoughtful and

³⁷ Sherman, *Bernstein at Work*, pg. 17, Quote from Isaac Stern.

insightful performances. Between the notes lies the emotional connection to the music. It is where the composer expresses his intent for a work. This allowed Bernstein to guide the orchestras of the world to heightened displays of emotion from the great classical composers. Despite his five-foot-one stature, Fennell would reach these same heights with the wind band. The recordings of the ensembles under both conductors are staple resource recordings in their fields.

Professional Accomplishments

It is hard to determine which of the two music innovators can be labeled as being superior in their respective professional world. While Bernstein was a champion of the lime light professional orchestra world, Fennell had just as much success in the band world. Both became champions of the recording industry and set new standards in their field of performing groups.

Bernstein made his home in New York City with the New York Philharmonic and Carnegie Hall. While there he would perform the orchestral worlds standard repertoire but with amazing passion and energy. The critics of the New York Times would establish Bernstein as the new leader of the cities greatest orchestra. The orchestra under his leadership would take tours across Europe and beyond, while recording large orchestral works under his leadership. When Bernstein was not in New York, he had long standing relationships with many other orchestras including the Boston Symphony, Chicago Symphony and St. Louis Symphony. Bernstein also traveled outside the country and had a long engagement with the Vienna Philharmonic. The prestige and glamour that was associated with these positions often fed Bernstein's emotional connection with music. The largest stages of the world were making Bernstein famous.

Outside the concert hall, Bernstein's success included numerous concert works that he composed for the orchestra as well as for the vocal world and the stage. Bernstein's influence on theatre is best seen in *West Side Story*. Bernstein uses a great deal of operatic and symphonic technique in composing *West Side Story* and the monumental success found after its publishing attributes to his genius musical mind. Along with composition projects Bernstein remained an educator with numerous television programs directed at teaching the youth of America about music. His influence was seen by millions all across the country.

Fennell's professional success started with the construction of the Eastman Wind Ensemble in 1952. Even with the many successful endeavors the Eastman Wind Ensemble Fennell was occasionally the target of attacks from band directors who saw the Wind Ensemble as a threat to the Symphony Band model for bands. One particular instance where Fennell was directly under fire about his model was presented in *The Instrumentalist* magazine in 1958. Mr. Wayman Walker submitted an article entitled *Let's Keep the Large Symphonic Band*, and in the article he directly referenced the new Wind Ensemble at Eastman created by Fennell. In letters between the two directors, Fennell directly defends his Wind Ensemble as a adjunct ensemble **NOT** a substitute for the Symphony Band.³⁸

Fennell from the beginning insisted that the Wind Ensemble be a different ensemble from the Symphony Band. His goal for the ensemble was to be a service to musicians that would propel the American Musical Renaissance³⁹ and educate students in schools and older musicians to the great expanse of music accessible to them.

³⁸ Personal Letters from the desk of Fred Fennell and Mr. Wayman Walker, dated Feb. 1958.

³⁹ Fennell, *Time and the Winds*, pg 53.

But in the education of our young performers and teachers, and in the edification of those who participate in the musical activities of our colleges and universities with no plan to follow the vocation of music, the schools of America likewise have a responsibility to instruct and inform these young people in the beauties of the great music of the 15th, 16th, 17th and 18th centuries.⁴⁰

The Wind Ensemble had a higher calling, which was to instruct students on the classical musical heritage of the past. The *American Musical Renaissance* was a great personal burden to Fennell. Fennell saw the potential in what his Wind Ensemble could do for the education of America's students. By teaching the next generation of music makers how to make great music and to be better musicians, American could shake off the old brand of musical ignorance.⁴¹ It was his hope that schools across the country would adopt the model of the Wind Ensemble in order to teach students and expose them to different styles and instrumentations for the wind band.

While Fennell was excited about the prospects of the ensemble, he understood how difficult the situation was. This new ensemble was on display from the beginning, all of the changes, critiques and lessons learned about what works and what doesn't were done in the eye of the public.⁴² The wind ensemble had to mature quickly and establish itself as a viable medium for music programs across the country. "Ours is an unique situation to music's time; we are obliged by our slot in that time to grow up immediately, being denied that slow simmer used in the evolutionary cooking of those savory musical dishes- the opera, chamber music, and the orchestra."⁴³

⁴⁰ Ibid.

⁴¹ Fennell, *The American Musical Heritage*, Music Educators Journal, Vol. 43, No. 4. pg.31.

⁴² Fennell, Address to the 8th National Wind Ensemble Conference, Feb. 10, 1977.

⁴³ Ibid.

Fennell's success can be seen in the success of high school and college bands across the country as well as the development of new substantial body of literature for the wind band. "The American musical heritage is very much the college band director's responsibility, and I am undeniably confident that we shall yet be equal to the task. Let us get on with it."⁴⁴

While their success took different forms, both Bernstein and Fennell reached the optimal heights of the music world. Both men lead the world's premiere ensembles in performances of the greatest literature for their respective fields. As leaders of music excellence they raised the bar for performing ensembles of the future. The ripples of their hard work will be seen for generations to come.

⁴⁴ Fennell, *The American Musical Heritage*, pg. 49.

V. Conclusion

This examination of the lives of Leonard Bernstein and Frederick Fennell was developed to highlight the careers of two of the music world's greatest leaders. Their commitment to becoming outstanding musicians led them to the forefront of music education and performance practice. Their story is a testament to the persistence and dedication that all musicians must have to achieve greatness.

As leaders in the music industry, Bernstein and Fennell helped to shape a culture of excellence and musicality in everything they did. By pushing the boundaries of common practice and musical interpretation, they took their ensembles to new heights. On and off of the podium, these men helped to mold and educate musicians and music enthusiasts in the twentieth century. The music ensembles today were shaped by their influence. The literature for both the orchestra and wind band that is available and performed was affected by their hard work. Their life-long commitment to education serves as a model for future music educators as an example of what is possible and the high standard for which all musicians should strive.

Leonard Bernstein changed the face of the professional orchestra during his life with performances by the world's finest groups and recordings that evoke tremendous emotion. Frederick Fennell's greatest accomplishment was the conception, development and refinement of the Wind Ensemble at Eastman. His model for the wind band would take root in colleges, universities and high schools across the country. Both Bernstein and Fennell changed the face of music and music education during their lives. With their model as a guide, music educators today can continue their legacy of a high standard of performing excellence and a life-time dedication to learning.

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Curriculum Vita

Ryan Dore was born in Saratoga Springs, New York. The third son of Michael and Nancy Dore, he graduated from Saratoga Springs High School, Saratoga Springs, New York in the Summer of 2008. The following fall he entered Grove City College, Grove City Pennsylvania as a music education major. During his time at Grove City, he was involved in many ensembles including Wind Ensemble, Symphony Orchestra, Concert Band, Jazz Ensemble, Jazz Combo, Marching Band and the Choir. He graduated with his bachelor's degree from Grove City College in 2012 and went on to pursue his master's degree in Instrumental Conducting at the University of Texas at El Paso, El Paso, Texas. While at the University of Texas at El Paso, he was involved with the Symphonic Winds, Symphony Orchestra and Symphony Band while leading the Concert Band and making guest conducting appearances with the Symphonic Winds and Symphony Bands. He received his degree in the summer of 2014 and is pursuing a job as a high school band director.

Permanent Address: 4 Melanie Drive
Saratoga Springs, NY 12866