

The Band at Mansfield

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General Overview of Mansfield University

Mansfield University is located in North Central Pennsylvania. An institution of just over 3,300 students, Mansfield is part of the Pennsylvania State System of Higher Education and is primarily recognized for its outstanding music program. While Mansfield University is typical of universities in the State System, sharing almost the same developmental timeline, Mansfield stands out with its long tradition of musical excellence and its history of being the first of higher education in Pennsylvania to offer a teaching certificate in music. Along with a distinct standard of excellence in music education, Mansfield has seen a rich tradition of instrumental music performance in particular, and has had on its faculty several pioneers in the wind band field.

General Band History

In the fabric of American society, band programs abound at all levels. Though wind and percussion instruments have been used for military and ceremonial purposes for centuries, the medium of the band is, relatively speaking, a new concept. This is particularly true when one considers the jazz band and the wind ensemble.

In the eighteenth century, a small ensemble of wind instruments was commonly in use; the music for such an ensemble was called *Harmoniemusik* or *Musique d'Harmonie*. Most *Harmoniemusik* was in the form of wind octets, although instrumentation could include anywhere from six to twelve instruments. Franz Josef Haydn, Wolfgang Amadeus Mozart, and Ludwig von Beethoven were the main early composers of this genre. Mozart's Serenades, in particular, No. 10, K. 361 (better known as the *Gran Partita*) and No. 11, K. 375, are among the most well known music of this style and are still frequently performed. ¹

The wind ensemble as we know it stems from the like-instrument ensembles of the sixteenth and seventeenth centuries as well as from the fife, drum, and trumpet associations within European Courts and armies. Until the late seventeenth century, the largest use of fifes, drums, and trumpets was for military signaling and marches, however, by the end of the

eighteenth century, public band concerts in open-air venues were established in cities throughout Europe. The Royal Artillery Band of England was founded in 1762 and contained eight members – two oboes, two clarinets, two bassoons, and two french horns. Around 1781 a band had been formed in Vienna that consisted of eleven players. The instrumentation of the Vienna band is notable because of the addition of a trumpet, a side drum, and a bass drum. This is one of the earliest noted examples of percussion being added to a band for non-military purposes.²

Nothing may have effected the development of the band more profoundly than the French Revolution and its ensuing period. Public concerts by military bands had become popular, first in Germany, then in France. The modern wind band is believed to have evolved from the French National Guard Band, organized by Bernard Serrette in 1789. The French National Guard Band contained forty-five members at its inception. Within one year it grew to ninety members and became such a powerful national symbol that the city of Paris took over its patronage. Due to the great influence of the French National Guard Band, local musicians in towns all over France began organizing bands. These civic bands were said to be “by and for the people.” Eventually, the French bands became known as the best in Europe.³

The National Guard Band of France had broken precedent by using every known wind instrument (oboe, clarinet, bassoon, french horn, trombone, trumpet) and even used new instruments invented by Charles and Adolph Sax and Wilhelm Weiprecht.⁴ Composers such as Francois Gossec, Charles Catel, and Etienne Mehul wrote original works for the National Guard Band.⁵ These works were seen as being of a more serious nature, similar to orchestral music, than most of the music for the military band at the time. The National Guard Band of France was dissolved by Napoleon in 1792, but it had become the nucleus of the famous National Conservatory of Music in Paris.⁶

At the end of the 19th century, most composers unfortunately regarded the band as an ensemble of “lesser” quality, perhaps because of its military and popular associations. With a few notable exceptions, such as the previously mentioned Mozart serenades, a respectable body of literature for the military band had not been composed until the 1880s, when Patrick Gilmore and John Philip Sousa became the great leaders of the American Band Movement. Even then, a large portion of that literature was made up of orchestral transcriptions. Gilmore, Sousa, and

several others left a lasting contribution in their wealth of artfully constructed marches, which contribute in no small way to the foundation of band literature.⁷

Patrick Gilmore (1829-1892) is credited with being the founder of the American Concert Band. Gilmore was born in Ireland and immigrated with his family to Boston, Massachusetts at an early age. His reputation as the founder of the American Concert Band began in Boston, where he organized large-scale band festivals. Gilmore massed enormous numbers of players together in immense bands, and even invited the Fire Department to join in on their anvils during performances of “The Anvil Chorus.”⁸

Though he did not continue Gilmore’s tradition of large band festivals, John Philip Sousa is widely thought of as the “riteful successor” to Gilmore. Sousa, also an immigrant, was born in Portugal, and like Gilmore, came to America’s East Coast at an early age. In 1880, Sousa was appointed the director of the United States Marine Band, which had gained a national reputation of excellence. It was a tribute to Sousa’s ability to receive this appointment, however he left this post in 1892 to start his own band. The Sousa Band eventually became the most famous band in America and throughout Europe. Sousa’s reputation as a bandmaster and composer of marches preceded him wherever he went, and it was in fact a European newspaper reporter who gave him the nickname of “the March King.” Like Gilmore before him, Sousa was an excellent showman and had a solid business understanding of the band in popular culture. John Phillip Sousa was also a talented composer. Though his legacy lives on in the enormous contribution of marches that he wrote, Sousa also composed art music such as his *Moonlight on the Potomac Waltzes* and the operetta *El Capitan*.⁹

General History of Mansfield and National Education History

The first permanent settlers of the area currently known as Mansfield, Pennsylvania came from New England in the late eighteenth century. The first homes and places of business in the Mansfield area, then called Mann’s Fields (named for Asa Mann, the area’s first permanent settler), were built ca. 1804. Early industries in the small town were saw milling and grist milling, which provided the early settlers with the necessities of life. These early settlers wanted

a better life and they believed in the importance of education. Within ten years after the Mansfield area was settled, a school had been built in nearby Canoe Camp and by 1835 there were three schools within ten miles of the town of Mansfield.¹⁰ Mansfield was early recognized as a town that afforded excellent opportunities for education. Mansfield Classical Seminary, the first institution of higher learning in Tioga County, was built in 1854, but in 1857 it was destroyed by fire. The townspeople believed steadfastly in the importance of education and within four years, they had raised enough money and donated enough labor, supplies, and time that the seminary had been rebuilt. In 1862, the Mansfield Seminary became the third State Normal School in Pennsylvania.¹¹

The Normal School movement was started in Lexington in 1839 when the State of Massachusetts funded the first school expressly for the training of teachers. The opening of Normal Schools (schools for training teachers) across the country was largely due to a commitment to education. Normal Schools were viewed as a means to achieve upward socioeconomic mobility and progress toward democracy through improving the quality of America's teachers.¹² Initially, Normal Schools did not provide for the training of Music Teachers. Early students in the Normal Course were trained to go out into the community and teach in one-room schoolhouses. Though they did not specialize in a certain subject, the early Normal School graduates were teachers of far superior quality than their predecessors. Lowell Mason had introduced music classes into the Boston Public schools in 1838 and in a short time, proved the importance of teaching music in the public schools. Influenced by the growing complexity of a developing society, Normal schools began to expand their program offerings to include subjects such as music and art. The Normal Course also went from a two-year certificate to a four-year degree. By the turn of the 20th century, many Normal Schools were becoming State Teacher's Colleges.¹³

Due to the growing number of private music studios across the country and the success of singing schools, which had been training singers in the Northeast from as early as 1717, there was a growing impetus for higher quality public school music programs. Symphony Orchestras and Choral Societies were being founded in many cities and large towns, bringing higher quality art music into American society. International performing artists were beginning to give concert

tours in the United States and American composers were beginning to have their music performed abroad. The American Band Movement drew large crowds to concerts featuring bands such as the Gilmore and Sousa Bands and P.T. Barnum's Traveling Circus Band. All of these elements combined to create a more sophisticated musical awareness in the American public. Also toward the end of the 19th century, conservatories and schools of music were seeing rapid development, particularly on the East Coast.¹⁴

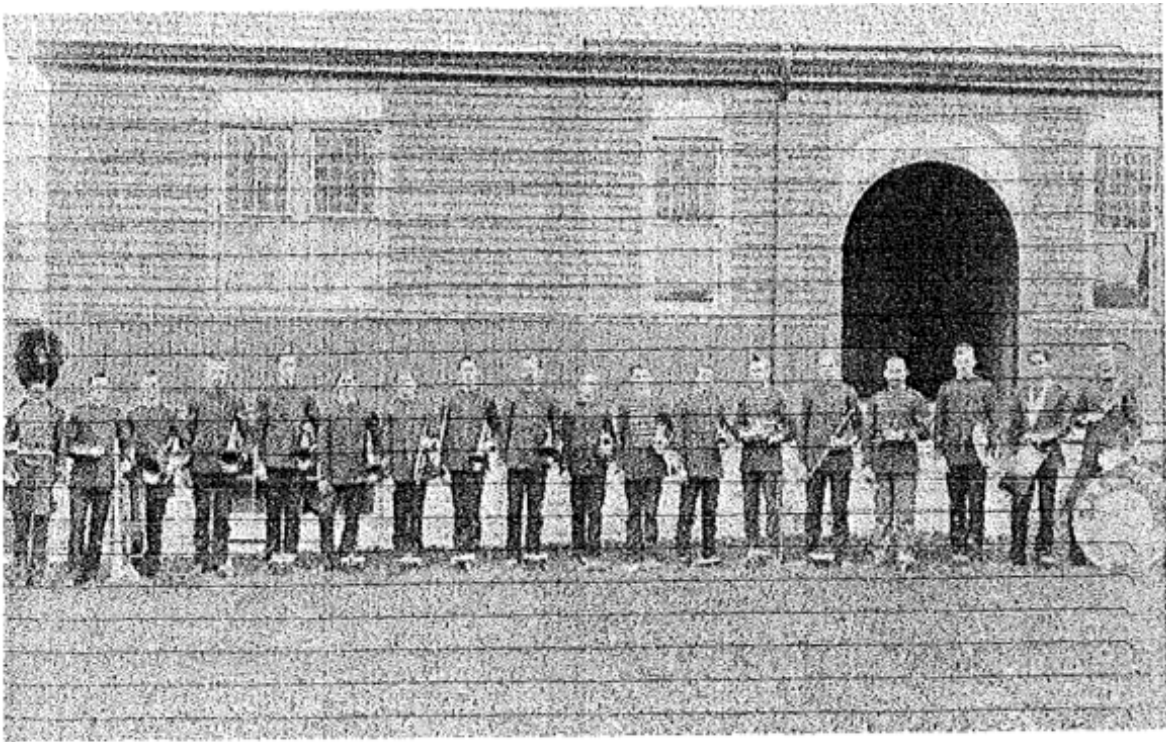
In the late 1800's, while military bands were enjoying a time of success, towns began forming their own civic bands. Universities and Normal Schools, as well as public schools across the country, also began establishing instrumental music programs. In 1889, Will Earhart had successfully started a string program in the Richmond, Indiana schools. By the early 1900's, violin classes and string ensembles were popping up in schools from Virginia to Boston. People such as A. R. McAllister in Joliet, Illinois had laid groundwork for school band programs in the early part of the 20th century, but it was after World War I that bands gained a foothold in the public schools. A precedent had been set for instrumental music programs in the public schools and now, with the help of Sousa and other famous touring bands, returning army bandsmen from World War I were able to find employment in public schools teaching band instruments.¹⁵

Early Band History at Mansfield

From the very beginning, Mansfield Normal students could study music, and Mansfield Normal was the first school in Pennsylvania to grant a Music Supervisor's Certificate. In 1887, Professor Hamlin E. Cogswell became the Mansfield music department's first Director of Music. At this time, the music department took on a conservatory plan and special teachers were hired to head each of the different areas of music.¹⁶ Professor Cogswell had also made a name for himself as a bandmaster with his Thirteenth Regiment Band of Scranton, PA, and for a time had directed a band and orchestra in Elmira, NY.¹⁷

The military band of the time was a versatile group that could be seen sitting on a stage or marching down the street, equally comfortable in an indoor or outdoor setting. The band at Mansfield was no exception. Mansfield's first band was the "Normal Band" founded ca. 1888.

Pictures in the Mansfield University Archives show a band of about twelve men of varying ages, which lends to the idea that community and faculty members may have also been members. Given the movement of civic bands in the late 19th century, it might be logical to conclude that the entire Mansfield community shared in this band. The earliest picture, dated 1888, lists the names of the members but no director is named. A Professor E.A. Cruttenden is listed, however research found that Prof. Cruttenden taught drawing and design in the art department, and it is assumed that he may have simply been a performing member of the band. This first band wore uniforms similar to modern day marching band uniforms, and one young man, wearing a tall fur hat, was clearly the drum major. Instruments noted in this picture were cornets, trombones, alto horns, helicons, flutes and piccolos, clarinets, saxophones, one side drum, and one bass drum.



Photograph: Mansfield Normal School Band

Another picture, dated 1895-96 shows the Normal Band with similar instrumentation but different uniforms. A Mr. Frank Losey is listed as being the band's director, and indeed there is a man in the foreground of the picture that one might assume is the director. Frank Losey is never listed in the school catalog as being a faculty member at the Normal School, however Dr. Will Goerge Butler cites him as having taught wind instruments and band during the 1897-98 school year. Mr. Losey had been a student in the music department in 1888, but is not listed as having graduated. The Normal School Catalogs from 1888-1891 do not list a Band Director, however, May Lowden is listed as Director of Instruments in 1888-89. The following instrumentation of the Band is printed in the catalogs from 1889-1891.

1889-90:

1 Piccolo
 1 Eb Clarinet
 1 Solo Bb Clarinet
 1 each 1st and 2nd Bb Clarinets
 1 Eb Cornet
 Solo Bb Cornet
 1 each 1st, 2nd, and 3rd Bb Cornets
 1st, 2nd, 3rd, and 4th Alto
 1st and 2nd Tenor
 1st, 2nd, and 3rd Trombones
 Bass Trombone
 1st and 2nd Baritones
 1st and 2nd Eb Bases
 2 Drums

1890-91:

1 Piccolo
 1 Eb Clarinet
 1 Solo Bb Clarinet
 1st, and 2nd Bb Clarinets
 1 Eb Cornet
 Solo Bb Cornet
 1st, 2nd, and 3rd Bb Cornets
 1st, 2nd, and 3rd Alto
 1st and 2nd Trombones
 Baritones
 1st and 2nd Bb Bases
 Side Drum
 Bass Drum
 Cymbals



Photograph: 1895 Mansfield Normal School Band, director Frank Losey

From 1885-87, there is a section devoted in the catalog to a Military Drill group. Instrumentalists, numbering only four in 1885 and growing to eleven in 1887, are listed in conjunction with the Military Drill. No description is given for how the instrumentalists participated in the Military Drill.

In the 1891-92 Catalog, a Junior Band is mentioned as being used for beginning instruction along with the concert/military band. This is the last time any mention is made of a band of any kind, either in the Catalog, the Quarterly, or the University's yearbook "The Carantowan" until 1922. This gap is perplexing, but this author surmises that one major factor was the onset of World War I and the possible loss of young men entering the military. It seems unreasonable to think that the band program would have been dissolved, as Hamlin Cogswell, director of the Music Department, was a noted bandmaster, cornet soloist, and composer of music for military band. Professor Cogswell left Mansfield State Normal in 1896, but returned and again headed the music department until 1905. (It is uncertain why Mr. Cogswell left

Mansfield in 1896, or where he went at that time.) Also, a town band was formed in Mansfield in 1891 by Mr. B.A. Strait.¹⁸ It is possible that the Normal Band and the town band merged.

One thing that is certain is the constancy of the orchestra at Mansfield. From the beginning of the Mansfield Normal School, students could study violin, keyboard, and voice. Professor Cogswell was also a talented violinist and, along with the various bands that he directed, was the conductor of an orchestra in Elmira, NY for a time. Instruction in strings was the most prominent aspect of the early Normal music program and an orchestra was quickly formed, the membership of which belonged to both the Normal School and the Mansfield Community. Though the Normal Orchestra had several different directors from the time of its inception, it remained a staple of the Normal Music Course. In the Fall of 1914 Dr. Will Goerge Butler was hired to direct the orchestra. Dr. Butler went on to become the head of the Music Program in 1917 and retained his position as director of the orchestra. The Mansfield College-Community Orchestra under the direction of Dr. Butler thrived during the World War I Era. His legacy as an excellent teacher and musician remains today in the Mansfield University Alma Mater, which he composed, and in the current music building which bears his name.

The 1923-24 catalog lists Professor Charles Haberman as the Director of Bands. No instrumentation is listed in this catalog, however a picture dating 1922 shows a 16 member all-male band playing on helicons, alto horns, cornets, french horns, trumpets, clarinets, saxophones, flutes, trombones, and drums. This band is predominantly brass, having only one of each woodwind instrument and only two drums. In 1924, John Meyers was hired as the Director of Bands. Professor Meyers would remain in this position until 1938. Another picture from 1926 shows the band with Professor Meyers on the stage of the old Alumni Hall. This band is larger than the that of 1922 ensemble and though it still contained predominantly brass players, there are significantly more clarinets. A 1928 picture shows a very large band seated in the gymnasium and under the direction of a different conductor. It may be surmised that this is the "Second Band" that had been alluded to in the early catalogs. (The 1937 catalog also states that there was a Concert Band which consisted of 32-40 of the best players and a Second Band of about 60 players, of whom students are taken for the Concert Band.) Prior to 1930, all concerts given by the music program took place in Old Alumni Hall, where on the second floor there was

a small auditorium with a stage. In 1924, the College began construction on what is now Straughn Auditorium. Construction was completed in 1930 and the music department began giving their performances on the stage in beautiful new Straughn. At that time, Straughn also housed the offices of ensemble directors.

In 1930-31, the appearance of an assistant in Band and Orchestra leads the author to believe that the band program was growing. In 1926, Mansfield Normal School had become Mansfield State Teacher's College but it did not yet grant a Master's Degree in Music, so the author is lead to believe that the "assistant" would have been an Assistant Director of Band and Orchestra, rather than a student assistant. The Assistant Director in 1930-31 was Mr. Donald Baldwin. In the following year, the Assistant Directorship went to Ms. Claire E. Crotteau. Ms. Crotteau remained as Assistant Director until 1937 when the job went to Mr. Lorren A. Warren.

In 1938, Professor Meyers retired and Colonel George S. Howard was hired as the Director of Bands. Col. Howard was an important figure in military bands, then a member and future president of the prestigious American Bandmasters Associations. In 1940 when he left Mansfield, Col. Howard went on to direct the U.S. Air Force Band. During his time at Mansfield, Col. Howard not only directed the Symphonic Band, but he also advised the Red and Black Pennsylvanians, a Dixieland style dance band which had been formed in 1931. In 1938, Col. Howard changed the name of this group to the Red and Black Serenaders. He also changed the band from a Dixieland band to a swing band, which played at school mixers and functions of student organizations. Dixieland Jazz had started in the early 1900's in the New Orleans area and by the mid-1930's jazz was quickly becoming the popular music of American Youth. Artists such as Benny Goodman, Lionel Hampton, and Louis Armstrong were helping to turn Jazz into an important musical medium. By the 1950's, a movement toward bringing Jazz education into the U.S. public schools was started by professional Jazz musicians such as Stan Kenton and Sammy Nestico.¹⁹

Research did not discover a founding date for a marching band at Mansfield State Teacher's College. The issue of a marching band, however, can easily be understood from the perspective of the military band. As previously stated, the early military band was equally at home on stage or on foot. Most likely, the Normal Band of the 1880's and 1890's marched in

local parades as well as giving concerts to the public. It is also noted that the band would march down to Smythe Park to play for the football games before Van Norman Stadium was built. In the College Catalogs during the 1940's, it is stated that "augmented, the Symphonic Band offers experience in various field maneuvers." From this information, the author gathers that, most likely, both Professor Meyers and Col. Howard directed some kind of marching band.

Col. Howard can also be credited with starting the first summer music camp at Mansfield. During the fall of 1938, Col. Howard proposed that Mansfield start an 8-week summer band, orchestra, and chorus camp for high school students. His proposal included several "Artist-faculty," or well-known professional musicians such as George Barrare, and Del Staigers.²⁰ Both the college administration and the music department faculty liked the idea and the following summer, Mansfield State Teachers College became the first school to host a successful summer music program. ²¹(superscript)

In 1940, Col. Howard went on to direct the U.S. Air Force Band, and Mr. Bertram W. Francis came to Mansfield State Teacher's College. Mr. Francis was, quite possibly, the single most important band director in the history of Mansfield's band program. His thirty years as Director of Bands at Mansfield were marked with several important changes, tremendous growth, and an enormous increase in the quality of the program as a whole. It is pertinent at this time to discuss Mr. Francis's life and career, and to outline in detail the contributions he made to the Mansfield Band program.

Brief Biography of Bertram W. Francis

Bertram W. Francis was born in East Chicago, Indiana on July 15th, 1912. He spent his youth in this community and attended the East Chicago public schools, where he received his early education in music. Francis's family attended a Baptist church in the nearby town of Hammond and, according to daughter Jean Francis Cloos, his father made a good living, which provided comfortably for the family. A popular family story says that at the age of 12 or 13, Francis saw a beautiful young lady named Maurine Schubert walking down the aisle of their church and at the moment he saw her, young Francis turned to a friend and said, "That's the girl

I'm going to Marry!" Though they came from different backgrounds and attended different schools, the two courted all through their school years.

Upon graduating from high school, Francis attended Dennison University in Granville, Ohio as a music education major. While at Dennison, he was recognized for his skills as a musician and was initiated into the Nu Chapter of Phi Mu Alpha Sinfonia, National Professional Music Fraternity. After two years, Francis transferred to Northwestern University in Evanston, Illinois where he completed his Bachelor of Music Degree in Music Education. During his senior year at Northwestern, Francis was inducted into Pi Kappa Lambda, Honorary Music Fraternity. He graduated from Northwestern in June of 1933 and went on to his first public school teaching job in Bridgeport, Ohio.

Though Francis and his now long-time girlfriend Maurine Schubert corresponded while he was away at school and working, they missed each other terribly. After a few months, Francis went home to Indiana to propose marriage. Bertram Francis and Maurine Schubert were married on January 3rd, 1934. At the time, America was still reeling from the effects of the Great Depression, and though Francis had a teaching job, there was little money. In fact, the school district where Francis was employed compensated him with promissory notes, which were good at the grocery store and to pay rent.

After teaching in Bridgeport for 2 years, Francis went on to his most notable high school position. In 1935, he became the director of the band program at Hobart High School, Hobart Indiana. Following in the footsteps of the preceding director, renowned conductor Dr. William D. Revelli, Francis continued to build a tradition of excellence with the nationally recognized, award-winning band. During this time, he was active in the state and national school band and orchestra organizations, and was the president of the Northern Indiana School Band and Orchestra Association for one year. The Hobart Band program was under the capable leadership of Bertram Francis from 1935-1940.

In October of 1937, Maurine Francis gave birth to her first children – twin daughters Lois and Jean. While at Hobart, Francis also continued his education at Northwestern, graduating in 1940 with his Master of Music Degree in Music Education. Aside from being a teacher, father,

husband, and graduate student, Francis was also a well-respected trumpet player and frequently worked with Chicago area big bands to earn extra money.

In 1940, Francis moved his family to Mansfield, Pennsylvania where he assumed the position of Director of Instrumental Music and Head of the Music Department at what was then the Mansfield State Teacher's College. Mansfield had been the first of the state institutions to offer a degree in Music Education and had earned itself a reputation of excellence in music. Professor Francis's responsibilities at Mansfield included teaching lessons on all wind and percussion instruments, directing the Symphonic Band, the Marching Band, advising the university's dance band, "The Red and Black Serenaders" (which would later become the "Esquires"), and fulfilling obligations as chair of the department. Interviews with former colleagues of Francis said that one of his first undertakings at Mansfield was to talk with all other members of the music faculty and learn the history and traditions of the college and the music department. He also made a point of visiting other Pennsylvania state colleges with music programs and observed how their departments were organized and administrated.

In October of 1942, the Francis family grew again with the birth of daughter Kathy. By this time, America was becoming involved in World War II and, in 1944, Professor Francis took a leave of absence from teaching in order to serve his country in the United States Navy. He wrote his wife and daughters frequently while he was away, and his letters reveal how very difficult it was for him to be separated from them. Francis was first stationed as a communications officer on a tanker that took gasoline to England. Following that, he was shipped to the Pacific and stationed on a troop transport traveling to and from the Philippines. In 1946, Bertram Francis returned to Mansfield and eventually continued in his position as Director of Instrumental Music at the college, but not without first fighting another battle here at home.

It was not uncommon at this time for soldiers returning home to meet with problems when returning to their jobs. Often they found themselves replaced or were given less responsibility for less pay, and Francis experienced similar difficulties when returning to his job. In an uncharacteristically adamant way, Francis went to the University Senate to plead his case. He did this not only in an effort to affect his own treatment, but also that of other Veterans on the

Music Faculty who felt they were being treated unfairly. His efforts payed off and he was reinstated as Director of Instrumental Music.

In 1949, Maurine gave birth to another child – a son, named Wayne. Wayne said of Bertram Francis that he was “a good father who liked doing family projects and activities.” He was somewhat athletic and also enjoyed woodworking. He even built a cabin where his family spent time fishing and hunting. He also frequently worked summers painting houses or doing some other kind of work to earn extra money for his family.

Though Professor Francis never received a Doctoral Degree, he continued to pursue graduate studies. He took classes at the Eastman School of Music of the University of Rochester during the summer of 1950 and at Penn State University over a span of three summers, between 1951-1953. In 1951, he was honored for his commitment to excellence in education with an invitation to Phi Delta Kappa, Graduate Fraternity in Education.

Professor Francis was involved in many community organizations. He was Commander of the Mansfield American Legion and remained an active member of that organization for many years. He was the President of the Lions Club and a Moderator and Trustee of the Mansfield Baptist Church. He also chaired the College-Community Relations Committee, and was instrumental in the building of the Mansfield Memorial Pool. Highly active in many professional organizations, he was President of both the Eastern Division of the College Band Director's National Association and the Pennsylvania College Bandmaster's Association. In 1947, Mr. Francis and several colleagues were instrumental in founding the Pennsylvania Intercollegiate Band Association, which to this day honors the best in Pennsylvania collegiate instrumentalists.

Bertram Francis was known for demonstrating a level of musical excellence and commitment that surpassed others in his field; he was also known for expecting that same excellence and commitment from his students. In keeping with his dedication to music excellence and, following in the pathway of colleague/mentor Dr. Frederick Fennell from the Eastman School of Music, in 1953 Francis created a revolutionary new instrumental ensemble at Mansfield. This ensemble was called the Mansfield Concert Wind Ensemble. As Dr. Fennell had intended, the idea behind this type of ensemble was to retain a full compliment of wind and

percussion instruments but have little to no doubling of parts. In other words, there would be only one player to a part, except in the instance that one player would not produce enough sound to maintain optimum balance in the ensemble. The Concert Wind Ensemble would be a “by-audition-only” select ensemble of about 48 players, the philosophy of which is “to challenge the better instrumental performance of the university with advanced music and musical ideas.” The creation of the Wind Ensemble at Mansfield is significant, not only because it was a catalyst for the elevation of musicianship in the instrumental department, but because its inception was second only to that of the Eastman Wind Ensemble, making it a landmark in the history of the Wind Band Movement. At the time, it was commonplace to have only one band in which all instrumentalists played, regardless of ability level. Today it is not uncommon to have both a symphonic band and a select Wind Ensemble, even at the high school level.

Also in the Spring of 1953, Professor Francis took the Wind Ensemble out on its first concert tour. At first, the idea of touring met with opposition, and the members of the ensemble frequently had to provide their own transportation and funding. Despite these obstacles, Professor Francis felt that touring was an important step for the Wind Ensemble and a valuable recruitment tool for Mansfield’s Music Department. Eventually, Francis began taking the “Esquires” Dance Band on tour with the Wind Ensemble. The tradition of an annual recruitment tour is continued today by the Concert Wind Ensemble, and all other major ensembles in the Mansfield Music Department participate in an annual tour as well.

Professor Francis also continued to direct the Mountie Marching Band, and in this capacity made a name, in Pennsylvania and New York, both for himself and for the band. Known as the “Band-Daddy of the Twin Tiers,” Professor Francis was well loved by his marching band members. He is credited with having improved the quality of marching band programs in the Northern Tier and neighboring communities through the training that he provided to undergraduates at Mansfield, many of whom took teaching positions in the area after graduation. Professor Francis had a trademark cadence with a faster tempo and more drive in the percussion than other marching bands. According to Francis, the fast cadence fostered a “snappier, more striking performance.” As quoted by a local newspaper, ca. 1960 in an article entitled *Bert Francis Looks at School Bands*, “If the band coming down the street is loaded with

a little extra pep, chances are either the circus has come to town or the leader of that band is a former student of Bertram Francis.”

Due to his commitment to excellence in music education and to his tremendous involvement in many professional organizations, Bertram Francis was given possibly the highest honor a band director can receive when, in February of 1964, he was elected into the American Bandmaster’s Association (or the ABA). The ABA is a highly prestigious organization founded in 1929 by Edwin F. Goldman. A “by-invitation-only” organization, its membership includes the very best of band directors in the country. Francis would eventually go on to become the President of this prestigious organization, yet another credit to his tremendous dedication. (Incidentally, both Mr. Francis’s predecessor Col. George Howard and his successor Mr. Donald Stanley were also members of the ABA.)

On December 18, 1969, Francis was made an honorary Brother of Kappa Kappa Psi, National Honorary Band Fraternity. On October 7th, 1973 he was made an honorary member of Tau Beta Sigma, National Honorary Band Sorority. Professor Francis was honored again by Kappa Kappa Psi in 1972 when he was presented the Distinguished Service to Music Medal. This award is considered the highest honor of the fraternity because it is bestowed upon a music director who has earned the admiration, respect, and highest regard of his students.

Bertram Francis was the Director of Instrumental Music at Mansfield from 1940-1971. During this time he was a well-known and widely respected conductor and clinician who frequently accepted invitations to guest conduct District, Region, and State Band festivals. He saw Mansfield grow from being a state teacher’s college to a state university, and was present for the building of the Will George Butler Music Center in 1969. In 1971, Professor Francis relinquished his position as Director of Bands in order to take over the position of Assistant Chair of the Music Department. Mr. Francis continued to direct the Wind Ensemble until 1971, when Mr. Donald Stanley took over its direction. On May 10th, 1974 Bertram Francis was given the Orpheus Award by Phi Mu Alpha Sinfonia. This Award is presented for significant and lasting contributions to the cause of Music in America. In June of the same year, Professor Francis retired and was given Faculty Emeritus status. He made a clean break with the world of conducting, as he no longer accepted invitations to guest conduct or give clinics. He spent his

retirement with his wife in Mansfield, PA and they enjoyed traveling and spending time with friends and family.

When asked to describe Bertram Francis, student, colleagues, and family all agree that what stood out about him were his uncompromising integrity and his gentle, yet firm and quiet resolve. Nothing however, can sum up the life and career of Bertram Francis better than this quote from an anonymous former student:

“Mr. Francis is not the kind of man who rules by intimidation. Good people seem to flock around him, and because of that one is humbled by being in such admirable company. I never feared his wrath. I only feared doing something that would disappoint him. He is the consummate teacher, conductor, musician, and example of excellence. Because of such respect, I could never call him ‘Bert.’ Yet it is one of the great joys of my life that I can call him my friend.”

Recent Band History -Jazz, Marching, Concert ²²

As the band program grew, many changes took place. In 1966, the Mountie Marching Band came under the direction of Mr. Donald Stanley. In 1967, Mr. Richard Talbot was hired to teach percussion, instrumental methods, orchestration, and direct the Varsity Band and the Symphonic Band. He also assisted Mr. Stanley in directing the Mountie Marching Band and took over directorship of the “Esquires” Dance Band. At that time, Mr. Talbot was charged with developing a Concert Jazz Ensemble, which would be a part of the regular course offerings. In 1968 he succeeded in having the Mansfield State Teacher’s College Jazz Ensemble meet as a regular ensemble for credit. Under Mr. Talbot’s direction, the Jazz Ensemble represented Mansfield several times as an exhibition ensemble at state jazz festivals and adjudications throughout the middle atlantic states. For a short time during the 1970’s, Mr. Tom Ryan, part-time percussion instructor, directed the Jazz Ensemble. Mr. Ryan continued the tradition of touring and performing at festivals until Mr. Talbot regained directorship. In his second tenure as director of the Jazz Ensemble, Mr. Talbot frequently brought in guest artists and in June of 1981, he took the Jazz Ensemble on tour to England and Wales. There were several interim directors of the Jazz Program at Mansfield after Mr. Talbot stepped down in 1981 including Michael Jacobson (who went on to teach at Baylor University in Waco, Texas) and Dan Neville. The Jazz

Program did not have a permanent director again until 1987 when Dr. Michael Galloway took over its direction.

Dr. Galloway was hired in 1980 as Professor of Trumpet Studies; he had previously performed with the President's Own Marine Band. Since 1987, Dr. Galloway has remained as the Director of the Jazz Ensemble and has continued and enhanced the tradition of excellence in Jazz set forth by Mr. Francis and Mr. Talbot. The MU Jazz Ensemble remains a by-audition-only group and is considered a major ensemble. This ensemble takes an annual recruitment tour, gives several concerts and year in Steadman Theatre, and plays at local high schools and for Jazz Festivals in the area. The Ensemble also hosts an annual Jazz Festival and frequently sponsors guest artists of national renown.

Mr. Richard Talbot took over directorship of the Mountie Marching Band in 1969. Under his direction, the band saw a huge increase in numbers. During its heyday, the Mountie Band made recordings and traveled extensively, even touring Europe in 1974 and again in 1978 as the US representatives to the Youth Music Festival in Haregot, England, near London. In 1981, Mr. Talbot took a sabbatical leave and gave up directorship of both the Jazz Ensemble and the Marching Band. From 1982 until 1996, the marching band saw several directors. This was mainly due to load constraints on the faculty, preventing any current faculty members from taking over the marching band permanently. The marching band continued to be successful due to the supervision of Mr. Stanley. Though he was not always able to direct the band himself, he saw to it that there was always a director for this important instrumental ensemble. However, largely because of the lack of a permanent director, the marching band saw a decrease in membership during this time. After Mr. Stanley's retirement in 1991, the music faculty saw the need for a permanent Director of Bands and started a national search in an effort to find a qualified person with new ideas into the music department. In 1996, Adam F. Brennan was hired as Director of Bands and at that time, he gave the Mountie Marching Band the title "The Pride Of Pennsylvania." Under Brennan's direction, the marching band grew from around 70 members to around 200 members, a number that remains constant today. The Band has earned its title by playing each year at all home football games, several high school marching band festivals, the Collegiate Marching Band Festival in Allentown, Pennsylvania, and by

participating in parades and exhibitions all over the Northeast and in Canada. In November of 2003, the Mountie Marching Band was invited to perform in the Governor's Inaugural Parade in Harrisburg, Pennsylvania. The marching band has twice represented Mansfield University and the United States in the International Oktoberfest Parade in Kitchener, Ontario, Canada and has performed for events as prestigious as the Summer Olympic Games.

When he became Chair of the Music Department in 1971, Mr. Francis left his position as director of the Concert Wind Ensemble and Mr. Donald Stanley, Professor of Low Brass took over as its conductor. Mr. Stanley remained the director of the Wind Ensemble until 1991. He maintained and improved the traditions of excellence that Mr. Francis had started in 1953. Under Mr. Stanley, the Wind Ensemble continued to tour annually and perform about three concerts a year in Steadman Theatre, as well as performing at other local venues. When Mr. Stanley retired, the Wind Ensemble saw several different conductors in a short time. These conductors include Mr. Ted Rounds, Dr. Joseph Murphy, and Mr. David Borsheim. More detail is not mentioned regarding the time these conductors spent with the Wind Ensemble because, though their contributions were not insignificant, their time with the Wind Ensemble was brief. In 1996, when Adam F. Brennan was hired as Director of Bands, he also became the Conductor of the Concert Wind Ensemble. Since 1996, Dr. Brennan has been the Director of Bands (including the Marching Band and Wind Ensemble), the Professor of Percussion Studies, and in 2002, became the Chair of the Music Department. During his tenure, the Concert Wind Ensemble has enjoyed tremendous success, won the respect of the university community, and made a lasting impression as a high caliber collegiate music ensemble. They continue to tour, make recordings, and perform for local, state, and national events.

In past years, there has also been a Varsity Band at Mansfield. The Varsity Band was started by Mr. John Baynes, former Professor of Trombone and Chair of the Music Department. The Varsity Band was intended as a band in which students could perform on secondary instruments. In 1977 Professor Baynes became an administrator and Mr. Stephen McEuen was hired to replace him as Professor of Trombone. Mr. McEuen also became the director of the Varsity Band. During Mr. McEuen's time with the band, student conductors were frequently given the opportunity to rehearse the band. When the curriculum was revised, Methods Band

replaced Varsity Band as a means for students to perform on secondary instruments and practice basic conducting/rehearsal skills. The Symphonic Band and Wind Ensemble have also hosted Student Conductor Competitions to facilitate higher level conducting and rehearsal skills among teachers in training.

Previously, a “junior band” or second band was mentioned. In the last fifty years, that band has been the Symphonic Band. The Symphonic Band is a group of varying numbers, which is open to any student wishing to participate in a band. This group meets in the Spring and usually contains many students who had participated in the Marching Band in the Fall. The Symphonic Band gives two concerts – a joint concert with the Wind Ensemble, which features student conductors, and a Spring Concert. Directors of this band have varied over the years; among them have been Mr. Stephen McEuen, Dr. Michael Galloway, Dr. Joseph Murphy, Mr. David Borsheim, and Ms. Margaret Underwood. By 2002, the Mansfield Band Program had grown to such an extent that a full-time Assistant Director of Bands position was added. This person assists the Director of Bands with the Mountie Marching Band, directs the Symphonic Band, teaches Methods Band, Basic Conducting, and studio lessons.

Conclusion

For over 120 years, the Band at Mansfield has carried on a traditional of musical excellence. Today the Mansfield music program continues to thrive and provide a high quality musical experience to its students and the members of the greater Mansfield Community. The Mansfield Band Program helped to pave the way for continued growth and innovation in the wind band world and has continued to model excellence and honor tradition.

End Notes

¹ Goldman Richard Franko. The Band's Music. New York: Pitman Pub., 1938. 13-15.

² Battisti, Frank. The Twentieth Century American Wind Band/Ensemble. Ft. Lauderdale: Meredith Music Pub., 1995. 21-22.

³ Goldman, 1938. 15-17.

⁴ Charles Sax (1790-1865) was a self-taught wind instrument maker. In 1815 he established an instrument factory in Brussels, Belgium. Soon his instruments became popular and by 1867, instruments bearing his mark were being shown at the Paris Exposition. He also designed and patented several improvements in wind instruments. Charles Sax's son Adolphe is the more well-known member of the Sax family. Famous inventor of the Saxhorn and Saxophone families, Adolphe Sax learned instrument making from his father. He also studied clarinet and flute at the Brussels Conservatory so that he could combine the performer's experience with the skill of instrument making. Adolphe moved to Paris in 1842 where he met Hector Berlioz, who soon became his most adamant supporter. Adolphe set up an instrument factory in Paris where he made instruments of superb quality and also began producing new instruments of his own design. Adolphe, along with Berlioz and famous cornet player Jean-Baptiste Arban set up a band fitted with Adolphe's new instruments. The success of this band led to the French military beginning to use Sax instruments exclusively. In 1858, the Paris Conservatoire added instruction on the Saxophone by the inventor himself to its syllabus. Wilhelm Weiprecht (1802-1872) was a German musician and instrument designer who in 1825 organized a military band and introduced them to brass instruments with valves. With the addition of valves, brass instruments could play many more pitches than previous instruments would allow. The addition of the so-called "Berlin Valve" was so important that Adolphe Sax began fitting many of his instruments with valves. Weiprecht also invented the Bass-Tuba. Sadie, Stanley. *The New Grove Dictionary of Music and Musicians*. 2nd Ed. London: Macmillan, 2001. Vol. 10 & 16.

⁵ Francois-Joseph Gossec (1734-1829), Charles-Simon Catel (1773-1830), and Etienne-Nicolas Mehul (1763-1817) were the three most important composers of nationalistic music during the French Revolution and its ensuing period. All three were adamant supporters of Napoleon and were frequently commissioned by the Consulate to compose patriotic works. The three share common compositional characteristics such as an interest in elevating the importance of wind instruments in the orchestra, and a tendency towards experimenting with sonorities and instrumentation. Gossec co-founded the French National Guard Band with Barnard Sarette and was its first conductor. Catel was Gossec's assistant during the time he directed the French National Guard Band. All three of these important composers taught at and were inspectors of the Paris Conservatoire from its beginning in 1795 until it was dissolved by Napoleon in 1816. Sadie, 2001. Vol. 16 and Slonimsky, Nicholas, *Baker's Biographical Dictionary of Musicians*. Centennial Ed. New York: Schirmer, 2001. Vol. 1, 2 & 4.

⁶ Goldman, 1946. 27-28.

⁷ Fennell, Frederick. Time and the Winds. Kenosha, WI: Leblanc Educational Pub., 1954. pg. 37-40.

⁸ Goldman, Richard Franko. The Wind Band. Boston: Allyn & Bacon, 1961. 37-46.

⁹ Goldman, 1961. 37-46.

¹⁰ Alger, Hugh Wesley. *A social and educational survey of Richmond Township including Mansfield Borough, Tioga County, Pennsylvania*. Philadelphia: MA Thesis, Temple University, 1928. 3-4.

¹¹ Alger, 5-6.

¹² Abeles, Harold, Charles Hoffer, & Robert Klotman. *Foundations of Music Education*. 2nd Ed. Schirmer, 1995. 14.

¹³ Abeles, Hoffer, & Klotman. 15.

¹⁴ Abeles, Hoffer, & Klotman. 15.

¹⁵ Abeles, Hoffer, & Klotman. 17.

¹⁶ Butler, Will George. *A Brief History of the Normal Conservatory of Music*. Mansfield, PA: Mansfield State Normal School, 1918. 1.

¹⁷ Butler, 1.

¹⁸ Retan, George. History of Mansfield Borough, 1857-1957. Mansfield, PA: The Council of Mansfield Borough, 1956. 3-4.

¹⁹ Abeles, Hoffer, & Klotman. Pg. 21.

²⁰ Del Staigers (1899-1950) joined the Sousa Band in 1919 as an assistant cornet soloist. He played for a while in New York and then in the Victor Salon Orchestra. From 1927-1934, he played with the Goldman Band in the summers, and in the 1940's he lived in Los Angeles and worked as a studio musician for the radio and films. <http://www.brevard.cc.fl.us/~cbob/notes-staigers.html>. George Barrere (1876-1944) was a world-renowned flautist. He studied at the Paris Conservatoire and played in several professional orchestras in France before coming to the United States. He was the principle flute in the New York Symphony Orchestra from 1912-1944 and founded several important orchestras and chamber ensembles in the United States and France. Slonimsky, 2001. Vol. 1.

²¹ Howard, 1991. 58-63.

²² All information regarding recent band history was taken from interviews with Mr. Stephen McEuen, Dr. Michael Galloway, Mr. Richard Talbot, Dr. Joseph Murphy, and Mr. Donald Stanley.

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<http://www.brevard.cc.fl.us/~cbob/programnotes.html>

