



# BASS DRUM JOURNAL

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*Illegitimum Non Carborundum*

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**The Band marches at the Arts First Parade in May**

## WALKING THE TIGHTROPE

### ...AND NOT THE PLANK

Writing for this journal is particularly daunting, as the audience varies considerably in its experience of the Band. Inspecting the photographs in my office or in scrapbooks, I consider that the Band really does change a lot over time, and that each class has a distinct experience of Band culture. One thing that remains constant (I hope) is that the Band adapts itself well to the current times while maintaining the traditions that unite all Bandies. Success in this process means attention to balance.

The importance and difficulty of balance struck me one hockey game this season. A cute little girl played with the cymbals I was holding, while the Bandies behind me were trying to come up with funny things to shout at the goalie, most of which dirty and meant to amuse the students near us. At hockey, in the section to our left there are usually dozens of kids with their parents; to our right is the student section. Both are part of our audience, and catering to both while keeping ourselves entertained and out of

trouble can be tricky.

The Band as a whole has conflicting goals. One goal is impact, fame, or notoriety. A particularly brilliant moment of the last football season was at Princeton, when the crowd reacted loudly and audibly to one of the show's jokes. Watching the video the next day, Bandies erupted into cheers as the crowd got the joke. Another major goal, however, is self-preservation; when some Harvard alumni expressed their disapproval of said joke through the Athletic Department, the Band had to listen and think hard about what is both funny and appropriate.

That is not to say that the Band will sell out and become the University's pet band. Balance is the key. Sometimes it is more important to get the crowd to laugh or gasp than it is to please every single administrator

perfectly. Sometimes it is more important to behave and refrain from crossing lines than to make a spectacle that could possibly endanger the freedom we value as a student-run organization.

**TIGHTROPE, page 5**





## THE CONDUCTOR'S CORNER

It's been an eventful year...a champagne-drenched new Senior Staff took over after the halftime show at Yale; a solid-sounding Band performed at every football game (except for the Lehigh game, which was away); Band members shared with the football team several thrilling, but heartbreaking, fourth quarters; on short notice, the Band Staff organized funding and arrangements in order to travel to support Harvard's Men's and Women's Hockey teams at their respective playoffs; various constituencies of the Band, including the Herald Trumpets, were heard frequently at Harvard and Alumni events, presenting "The Call to Dinner," providing Harvard songs and spirit, moving groups of people from place to place, honoring/celebrating special guests, performing at community events from the Shriners' Burn Center to ARTS FIRST to 10,000 songs at Commencement to the Hasty Pudding Parade; serenading first year students in the Yard during "Frosh Week;" Christmas-caroling; and in the process, nobly providing many "Fair Harvard" finishes!

The Band Foundation continues its strong presence and sound advice, as well as lending a sympathetic ear to ongoing "needs" of the Band. Recently, the Foundation has supported the Band with grants for a new DAT recorder and CD burner, an office computer, and the commission of a "new jazz standard" from the great Benny Carter in honor of Myra Mayman's retirement from 28 years of service to the University as Director

of the Office for the Arts. The Foundation has also assisted with the travel expenses of Henry Brant, guest composer/conductor with the Wind Ensemble, and vibraphonist Terry Gibbs, the Jazz Band's guest soloist in December.

There are some major changes and unknowns on the horizon as several long-time Band friends and supporters in the Harvard administration are retiring or departing University this year. The Office for the Arts (OFA), major sponsor of the Jazz Program at Harvard, has been responsible in large part for expanded visibility and appreciation of the Harvard Band. Myra Mayman, founder and Director of the OFA for twenty-eight years, retires in June, 2001. Sharing 74 Mt. Auburn St. with the Office for the Arts (OFA) is the obvious visible association between the Band and the OFA, but Myra's leadership and support for student arts organizations (including all of the various activities of the Band) and her awareness and promotion of the value of student participation in creative practice and performance have been invaluable to the growth and development of instrumental performance opportunities at Harvard. We wish

Myra all the best with her future endeavors!

Combined with the departures of Bill Cleary, Director of Athletics (and lover of Harvard songs), Diane Jellis, our contact and advocate in the Commencement/Reunion/Alumni Offices, and outgoing University President Neil Rudenstine (a devoted advocate of the arts), our farewell to Myra Mayman marks the departure of several long-time supporters in key administrative posts. The Band currently holds a positive status within the Harvard community and administration. Let us pause to remember and appreciate the time, energy, and close work of these supporters to attain the present level of esteem, value, and insight into the Band's traditions that exists across the University. Although optimistic, I am concerned that the Band continue to be seen in this light by the new administration.

With much "changing of the guard," a significant new face has been added to the Band's "invisible hierarchy." Nathaniel Dickey, a professional freelance trombonist in the Boston area (and a former trombone student of mine when he attended Lexington High School fifteen years ago), was appointed last summer to the newly created half-time position of Assistant to the Director of Bands. In addition to handling my correspondence and scheduling, coordinating ensemble and concert logistics, sharing concert production and leadership responsibilities, and producing my course documents, Nat is gradually assisting me more and more with conducting and teaching responsibilities. A graduate of Oberlin Conservatory and Rice University's Shepherd School of Music, Nat has also pursued doctoral study at the



Tom watches on as the Band plays Fair Harvard



**The Band gets serious at morning rehearsal**

the Summer School, the College, and recently, the Teachers As Scholars program; assisting the Admissions Office in evaluating applicants' musical abilities; serving on University Committees

University of Minnesota and Boston University. He filled an interim teaching post at Baylor University for the 1999-2000 school year and is currently an active freelancer in Boston, having performed recently with the Boston Ballet, Boston Philharmonic, New Hampshire and Vermont Symphonies, and a number of brass chamber groups. My thanks go to Associate Dean David Illingworth and the Harvard administration for providing me with some much-needed assistance.

This leads me to share with you the decision I made, active April 16, 2001, to take a leave of absence from all my responsibilities at Harvard. Over the past twenty-nine years as Director of Bands, I have accumulated and assembled a variety of responsibilities. Succeeding the one-year appointment of Frank L. Battisti (who recently retired from New England Conservatory), I was hired in the summer of 1971 on the recommendation of a student committee, including then Manager Ken Martin '73, Student Conductors David Gaylen '72 and John Posner '73, "Ombudsman" Rich Horn '72, and Dean of Students Archie C. Epps.

My responsibilities at that time were three-fold: 1) oversee the student-run marching band (in other words, sit and listen to Alice in the stands and conduct the "Star Spangled Banner" and "Fair Harvard"); 2) conduct the Concert Band at the Annual Dartmouth Concert and a spring concert; and 3) lead the Band at Commencement. Thirty years later, the above responsibilities have continued and expanded, while new ones have been added: directing the Jazz Program (including two large ensembles, combos, organizing an annual Combo Festival at the Harvard Club, bringing high-profile performers to campus with a major jazz residency each year); teaching several Jazz History courses each year, through

(such as Arts First and the OFA Director Search Committee); acting as an advisor to the Office for the Arts on musical and jazz issues; founding and maintaining the Share-a-Composer Program (which honors a major American composer by bringing him/her to Boston for a week, culminating in a celebratory concert at Harvard of the composer's music); advising students enrolled in Music 91r (independent research projects); advisor to the Flute Ensemble, Percussion Ensemble; founder/conductor of the Harvard Summer Band; and coaching chamber ensembles. Over the past twenty years, I have gradually decreased professional bass trombone freelancing and recital performance, as well as guest conducting, adjudication, and serving as an officer in organizations such as the International Trombone Association, New England College Band Association, and the International Association of Jazz Educators in order to keep up the work load. I expect to be active at Commencement and return in the fall, but a restructured schedule is in the planning stages.

Of course, the Band Staff and Band members are at the core of all of this and have shared in many of these expanded responsibilities. The students who make up the Staff continue to amaze and impress me with their time commitment, hard work, dedication, ingenuity, human spirit, and tolerance of "Tom." Rest assured, whatever transpires, I remain committed to the continuation of the significant, unique student management tradition of the Band, as well as providing quality musical opportunities at Harvard for as many as possible and maintaining the Band tradition of Harvard Songs & Spirit.

INC,  
Tom Everett  
Conductor

## Harvard Band Staff

2000-2001

Alisha Creel '02	Manager
John Morris '02	Drill Master
Jenn Doxtader '02	Student Conductor
Nate Meyer '02	Drum Major
Matt Withers '03	Schneider
Anjali Bose-Kolanu '03	Alumni Relations
Chris Lamie '04	Music Manager
Aaron Zimmerman '04	Prop Crew Manager
John Rodriguez '03	Treasurer
Stephanie Cincotta '04	Tours Manager
Erin Morgan '03	ADM
Dave Nierenberg '04	Copyist
David Forrest '03	Instruments
Max Hodges '03	Internal Affairs
Andrew Miller '04	Mailing
Jordan VanLare '04	Public Relations
Andrew Goulet '04	Sanitation
Morgan Mandigo '04	Trips Manager
Erin Aylward '03	WE Manager
Jennifer Imamura '04	WE Manager
David Krych '03	Clarinets
Courtenay Kessler '03	Flutes
Julia Lunetta '02	Low Brass
Dan Walker '04	Percussion
Julian Goodman '03	Saxophones
Bud Vana '04	Trumpets

## Contact the Band!

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Cambridge MA 02138

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**FAX:** 617-496-DRUM (3786)

**EMAIL:** hub@hcs.harvard.edu

### WEBSITES

**Band:** <http://hcs.harvard.edu/~hub>

### Alumni

(To update your mailing information):  
<http://www.hubalums.org>

### Wind Ensemble:

<http://hcs.harvard.edu/~hwe>

### Jazz Bands:

<http://digitas.harvard.edu/~jazzband>

### Flute Ensemble:

<http://hcs.harvard.edu/~flutes>

### Percussion Ensemble:

<http://hcs.harvard.edu/hpe>

## LADIES AND GENTLEMEN...

It's hard to believe it's been half a year since I last wrote a halftime show with the Band. As stressful as it was at times, it was a lot of fun, and I will miss it next fall when I am still hanging around the Band. (Crustiedom here I come!) I'll let everyone else talk about the past year, so let's get down to the important business—the shows.

### Holy Cross

The first show of the year, it was a take on the recent popularity of the *Harry Potter* series. We welcomed our new freshman bandies with a tale of the young witch challenged to some manly conquest by a group of troublemaking Americans (who are emphatically NOT our favorites Crusaders from Worcester). In my first foray on my platform in the sky, I managed to make the band form a witch whose head exploded on the field (which I was told looked somewhat like a witch whose head exploded on the field, much to my relief).

### Brown

As a confused crowd in Providence wondered what happened to freshman cuts, we played Brown unseasonably early this year. We poked fun at illegal recruiting among the Brown Bears, as well as the summer hit, "Survivor." (Am I the only one who didn't care about this show?) I even dedicated the show to Rhode Island boy and final Survivor Richard "Dick" Hatch. Our first road trip of the year, it went quite well—we didn't lose a single freshman on I-93.

### Cornell

The band really enjoyed this show, my first dependent on the use of props. One prop, actually—my brand-new cell phone. The format was simple—I was trying to make fun of Cornell, but was continually interrupted by calls from the field. I received an obscene phone call from the drum major, who stripped on the field to—what else?—"The Stripper," and our old friend Waldo (who looks suspiciously like a Cornell bandie at a hockey game) was attacked by a serial killer as the Big Red Band watched, horrified.

### Lehigh

For some time, I wanted to do a tribute to the Village People. (I know; it's weird.) It seemed natural enough—they had exactly three songs that made them famous pop culture icons, we usually play three songs in a show, and we happened to have

arrangements of those three tunes. This seemed like a perfect game to have it; who cares enough to make fun of Lehigh? So we honored them with their very own outdoor rockumentary. (We called their agent to see if they could come to the show, but they were on tour in France.)

### Princeton

My favorite show of the year. We traveled to Princeton's big, ugly, new stadium, and mocked the corporate sell-outs who financed it by doing a show full of sponsored jokes. (We didn't actually get corporate sponsors—a band with our size endowment doesn't need to mess with such nonsense.) Throw in a couple of innuendo-laced jokes, and a sound system that picks up the slightest whisper for thousands to hear, and hilarity ensues.

### Dartmouth

A ridiculously early departure time, Freshman Parents' Weekend, and some wicked cold weather all conspired against me and my plans for Dartmouth. With two buses carrying thirty bandies between them (and no Tom

Everett), we made the day trip to Hanover. I used the intimate setting to get some interaction with the crowd. The band sponsored a prize giveaway, offering lucky Dartmouth fans, among other things, an inflatable sheep. (I won't go into the reasons for this—I don't think it's necessary—but I will say that the woman who got the sheep was overjoyed.)

**Columbia** (What?) So it's now November in an election year, which means there has to be a show on the presidential race. The Band set forth its recommendations for our next national Chief, including the buxom Anna Nicole Smith (suggested because of her ability to get large amounts of money from old foreign leaders) and Richard Simmons (because that's just funny). The show also gave us a chance to play one of the Band's new favorite tunes, Chase's *Get It On*. Throw in a pinch of staff auditions and



a touch of Freshman Cuts, and you have one very long weekend.

### Pennsylvania

My last away trip with the Band (sniff, sniff). It was a rough weekend—I spent roughly a billion hours on a bus, only to be involved in a coup attempt by some young upstarts. Pregame this year at Penn was read in Swahili and contained references to the Nittany Lions and [www.CoachPaterno.com](http://www.CoachPaterno.com). Halftime was a bloopers show, where I invited the audience to point out all the blunders and gaffes the band made. I even offered a prize to the viewer who noticed the most, but I unfortunately received no entries. Boy am I tired—I can't wait until...

### yale

I hate yale. Seriously, I do not like that place at all. But at least I didn't have to go to New Haven this year. We welcomed the yalies with some birthday spankings in honor of the 300<sup>th</sup> anniversary of the so-called university. The halftime show focused on their tercentennial and the history of yale. Afterwards, we were forced to watch the yale band run around like a bunch of amateurs. Did I mention I hate yale? After kissing the new Drill Master, and taking off my clothes in front of thousands of people, I was ready to enjoy my retirement.

Well, that about says it all. It's been a great year. My best to John P. Morris IV, my worthy successor, and to all of the new staff.

2001 Football Schedule			
<i>The Band rests not this coming season, playing all ten football games.</i>			
September 15	@Holy Cross	1pm	
September 22	Brown	1pm	
September 29	Lafayette	1pm	
October 6	Northeastern	1pm	
October 13	@Cornell	1pm	
October 20	Princeton	1pm	
October 27	Dartmouth	1pm	
November 3	@Columbia	12:30pm	
November 10	Pennsylvania	12:30pm	
November 17	@yale	12:30pm	

INC,  
Daniel J. Rhodes, '01  
Drill Master 1999-2000

## ONWARD TO VICTORY AGAIN

Arriving at Harvard my freshman year, I wasn't sure how much time I would have for the Harvard University Band. I had been very involved in my high school band, but knew I would have tough decisions at Harvard trying to balance my engineering curriculum and music interests. When I headed down to 74 Mount Auburn for an audition, however, I soon found myself being whisked along to Lowell Hall for the first rehearsal with a large bass drum strapped to my chest.

The first game had me hooked, and I was soon a regular presence in the arm of a stick figure or the crossbar of an H during half-time. As the months and years went by, I dropped more and more activities as my coursework took up a greater portion of my time. Yet by the fall of my senior year I still found myself on the field at half-time, now conducting the band one final time at the Harvard-Yale game.

I've often wondered why the band became a greater and greater part of my life even as I gave up other activities that I enjoyed. Sure, it was a lot of fun to play an eclectic mix of Harvard Songs and show tunes, but I always could have performed in one of the campus orchestras or joined my roommates cheering on the hockey team from the other side of Bright Arena.

It takes three things to have a successful



band in every sense of the word. It has to sound good, look good, and be fun. All three factors must be in place to remain "the best in the business." When that happens, something else occurs as well. There's a pride in the group and the feeling that you're part of something special. It's that pride and

Nate, and Matt, as they lead the band ever onward and upward.

I.N.C.,  
Kristoffer R. Gauksheim '01  
Student Conductor 1999-2000

## WALKING THE TIGHTROPE, CONTINUED FROM PAGE 1

The Harvard Band has the most storage, office and social space of any Ivy League Band, and we are the one and only Ivy Band in which students manage the use of its finances. Preserving that power while jockeying for more resources from the University requires attention to our public image. At the same time, freedoms in certain areas are worth nothing if we do not have creative freedom in our public performance and in our enjoyment of the Band.

The best scenario happens when we find that balance. The Band followed the Women's

Hockey team to the inaugural NCAA tournament in Minneapolis. We played for the team dinner after the final game, and the coach thanked us particularly for our support. That evening, an alum gleefully told us that the team was no longer allowed to stay at the Radisson because the band had played so loud and so long at a similar gathering the last such gathering two years before. A parent then related that on the way to the airport the next day, he told the cabbie where he was from, and he responded, "You're from Harvard? We heard your band threw the biggest party that Minneapolis has ever seen!" Add the scene later that evening, in which the hockey team paid its respects to the Band by

balance when I consider how to pursue our goals. The Band would like to start touring regularly. Our current tour plan is to help Habitat for Humanity build a house in New Orleans and to perform in the area, combining community service and performance in a location that is both educational in its musical heritage and fun in its many entertainment venues—again, hoping to attain a successful balance between our personal enjoyment and the furtherance of the Band as an institution. To tour regularly, however, requires long-range planning and financial management, which forces us to think further than the extent of our year-long terms.

The Band will continue to evolve, but if it can always find the right balance for its time, it will always remain a premier showcase of music, spirit, humor, fun, and student-management. Lisa, Danny, Kris and Jenn thoughtfully, skillfully, and humbly led the Band through a stellar season in which the Band supported more teams than ever, made crowds laugh harder, and served the University and community more than ever before. John, Jenn, Nate, Matthew and I hope to guide the Band to even greater goals, to encourage innovation in our image and activities, and to pursue both merriment and meaning in our quests.

INC,  
Alisha H. Creel '02  
Manager 2000-2001



**The Band with Jackie Chan at the Harvard Foundation Cultural Rhythms welcome.**

bowing on its knees and shouting, "We're not worthy." What emerges is the balanced Band for which we strive: a fun and rowdy Band that also represents the University well, a Band that supports athletic teams without sacrificing its own interests.

I think about

## THE FIRST DAY

A whole new class of freshmen. Just waiting to march down that first groggy morning in September. They always seem so much more energized than the rest of the band; you could probably pick them all out just by the fact they had their eyes open already. The older kids, not yet pumped up by coffee and donuts from breakfast, are all seeing how long they can lounge on a couch before they get left behind or else trying to remember where in the world they had left that lyre the year before. I think I checked 30 times to make sure I had everything on correctly that morning, and was certain I would forget my whistle even if it was around my neck. Then, somehow, we started marchdown and everything was fine, and the band sounded as incredible as ever.

Once I figured out how to put on a tux, the year really didn't seem too daunting. We played for the first snow in spite of a terribly bitter cold. Then there were all the hours we put in during the spring to support the men's and women's hockey and basketball teams. This did make the task of trying to keep people's spirits high a real challenge at times, but it was rewarding to see how much we were appreciated out there at Bright Arena and Lavietes Pavilion. We even stopped by a swim meet until the Princeton coaches objected and we were thrown out! The Campaign Celebration, which commemorated the end of the university's financial campaign, was a real treat and we got to eat some of the "million dollar" food along with the alumni there. And of course you can't beat the Duckling Day Parade which was even more precious to have my own baby brother, just a year old, marching behind the band.

But when it comes down to it, I really do



love that first football game; it is my favorite time of year. We stayed up the night before memorizing the names of the new recruits and matching them to their pictures. We were really lucky this year, as the freshmen have been a lot of fun. I must say I especially liked the Columbia game, when they were made into full members of the band (no longer Brown since they rearranged the football schedule). And each and every game we went out and showed the cheerleaders how it's done as band cheerleaders, and then we were back into the stands for the fun of excitement cheers.

And then it always seemed like suddenly

the game was over and we were marching back, often just as the sun was beginning to set. Then one last tune as we played Fair Harvard by the statue in the yard. And who knows what we would be up to that night, celebrating one more victory over the pitiful other Ivy bands. There is nothing better than spending the day with good friends, having a lot of fun, and making some music in between. And it was just amazing to be out in front leading the way, introducing the joy of the band to a whole new class of Harvard students.

Having passed on my roles on senior staff, ending my double life as respectable Drum Major by day and protector of the Schneider's kids by night, I must say I would not have given up that chance for anything. Even when I was having a hard time because of illness, the band was there for me and it was worth it all. But now Nate and Matt are having a go at it, and they're really doing a terrific job so far. I am glad to be giving the role of Drum Major to someone who really gives so much to the band, and I know Nate will help it become as vibrant a part of the band as ever. The extra responsibility of making sure the band gets where it is supposed to in all its travels has once again become part of the job, and I think Nate has done excellent things with this new task. And, well, Matt hasn't killed me yet for giving him too much advice, which I do all the time since that's what ex-Schneiders are for, and I give him a lot of credit for that. He is going to really help the band keep its traditions alive, and I am glad for it. I have much faith in the new senior staff to be excellent, and I wish you luck for the coming year, Alisha, John, Nate and Matt.

INC,

Jennifer Doxtader '02

Drum Major/Schneider 1999-2000

## SUMMER BAND IS HOT STUFF

The Harvard Summer Pops Band announces its 29th season in 2001. The Summer Band is open to all brass, woodwind, and percussion musicians, regardless of age or experience (without audition or fees). The ensemble rehearses every Wednesday from June 27th through August 1st, from 7:15 pm to 9:30 pm in Harvard's Lowell Hall (on the corner of Oxford Street and Kirkland Street). The annual Harvard Yard concert will take place at 4:00 pm on August 1 and the annual Hatch Shell concert on the Charles River Esplanade is at 7:00 pm on Saturday, August 4. For more information, please call the

Harvard University Band at 617-496-2263 or email Tom Everett ([everett@fas.harvard.edu](mailto:everett@fas.harvard.edu)) or Nat Dickey ([nhdickey@fas.harvard.edu](mailto:nhdickey@fas.harvard.edu)).

Founded in 1971 by Tom Everett, Director of Bands at Harvard, and sponsored by the Harvard Summer School and the Harvard University Band, the Harvard Summer Band offers instrumentalists the opportunity to continue lifelong learning and sharing of experiences, creating music in a positive, constructive, and non-threatening environment. With over 140 participants, the ensemble includes musicians of all levels and backgrounds: from junior high students through retirees, beginners through professionals. In the American community

band tradition (also inspired by the Boston Pops), the ensemble's repertoire includes classical overtures, Broadway medleys, marches, novelty pieces, and other band classics.

Summer 2001 will feature guest conductors Allen Feinstein '86 (Director of the Harvard Pops Orchestra and Director of Bands at Northeastern University) and Nathaniel Dickey (Assistant to the Director of Bands at Harvard). Program highlights will include the music of John Williams, Leroy Anderson, the Beatles, and the premiere performance of Allen Feinstein's "Concerto for Bassoon and Band" with guest soloist Dale Clark of the University of Memphis.

## HARVARD JAZZ BANDS

Marching Band trumpet coach Lee Beatty and former Drill Master Danny "Maynard" Rhodes '01 led the Sunday Jazz Band this year. The group performed numerous gigs and concerts, both on and off campus, culminating in a featured spot at Harvard's ARTS FIRST Festival.

The Fall Jazz Concert in Lowell Hall featured both the Sunday and Monday Bands, with riveting guest vibraphonist Terry Gibbs, performing a program of traditional swing music, as well as many of Gibbs own creations.

Continuing the annual Jazz Master series presented in conjunction with the Office for

the Arts (OFA), the April concert in Sanders Theatre featured and honored Jazz Master Max Roach, legendary percussion improviser. The concert also featured guest artists Connie Crothers on piano and tap dancer Diane Walker and the Monday Jazz Band. The program was a retrospective of Roach's career—complete with video footage—as well as a forum for Roach to push the boundaries of percussion performance even further. The evening included two premieres: *Once and Again*, an OFA commission from Boston composer Jeff Friedman, inspired by a famous recorded Roach improvisation (1945 "Koko" with Charlie Parker); and Benny Carter's *Myra*, a "new jazz standard" commissioned by the Harvard Jazz

Band through a grant from the Harvard Band Foundation, in honor of Myra Mayman's retirement from her position as Director of the OFA. The concert also featured an extended solo improvisation by Max Roach, improvised duets between Roach and Crothers and between Roach and Walker, and a collaborative conclusion between students and guest artists in Anthony Braxton's boundary-stretching *composition #92*. Audience response was overwhelming.

Following the Roach concert high-point, Manager Matt Kozlov and Annie "Giant-Killer" Durston took over rehearsing the Monday Jazz Band and lead them at the Band banquet.

## 2000 Awards

### STEPHEN D. MACDIARMID AWARD

Stephanie Cincotta and Jennifer Imamura were awarded the 2000 Stephen D. MacDiarmid Award. Presented each fall to two outstanding, versatile musicians in the freshman class, this award is named in memory of Steve MacDiarmid, '77, who was involved actively in the Band, Wind Ensemble, and Jazz Band, and who served as Band Manager. He was tragically killed in a car accident the day after his graduation from Harvard.

To keep Steve's memory and spirit alive, a cash award is presented to two Band students at the annual Dartmouth Concert in Sanders Theatre, and the student's names are inscribed on a plaque in the Band Room. The award is given to students who exemplify a dedication to music and the Band in the tradition of Stephen D. MacDiarmid.

**Stephanie Cincotta**, a saxophonist from Natick, MA, has been actively involved in music for ten years. In high school, she was a member of the jazz band, honors band, local community band, the Massachusetts Northeast District Band, and the American Legion Marching Band of Natick. After 4 years playing the baritone saxophone and 10 years playing the alto saxophone, her honors now include the John Philip Sousa Band Award and her high school jazz band's Rookie of the Year Award. At Harvard, she is an active member of the Marching Band, Wind Ensemble, both Jazz Bands, and is a Band Staff member.

**Jennifer Imamura** is a graduate of the Thomas Jefferson High School for Science and Technology in Alexandria, VA. At Thomas Jefferson, she was the Head Drum Major of the marching band, principal 2<sup>nd</sup> clarinet of the Symphonic Wind Ensemble, and music librarian and lead clarinet for the extracurricular jazz band. Additionally she was a soloist with the winter color guard, a French tutor, an officer in the Biology Society, a National Merit Scholar, a Senior Girl Scout, and a member of the National and French Honor Societies. At Harvard, she plays clarinet with the Harvard Band and with the Wind Ensemble, for which she serves as co-manager.

### MALCOLM HOLMES SCHOLARSHIP

Dan Walker, Robert Foy, and Jordan VanLare, first-year members of the Harvard Band, were awarded Malcolm Holmes Scholarships, named for Malcolm Holmes '28, the much-beloved director of the Harvard Band during the 1940s and 1950s. Holmes was a major force in bringing the Band to national prominence, in part through his championing and promotion of the now-famous, unique musical arrangements of Leroy Anderson '29. He is largely responsible for putting the Harvard Band "on the map" as one of the most respected musical organizations in the country.

**Dan Walker**, from Rhinebeck, New York, is an active percussionist in the Marching Band and Wind Ensemble. He also performs with the Tulack Ard Pipe Band in Boston. Dan's diverse interests within the percussion field began in high school, where he performed in the orchestra, jazz ensemble, Caribbean steel drum band, drum corps, Scottish highland ensemble, and his own solo work. He is considering a concentration in Social Studies and is currently percussion section leader for the Marching Band.

**Robert Foy**, from Fort Washington, Maryland, is a graduate of the Potomac School in McLean, Virginia. A member of the jazz ensemble there, playing guitar, he continues his musical involvement with the Harvard Band as an active member of the Prop Crew. In this capacity, he often is responsible for safe cartage and transportation of the Band's "Big Bertha" bass drum, as well as assisting the conductors and staff on the football field.

**Jordan VanLare**, from Farmington, NY, graduated from Victor High School, where he led the marching band as drum major for three seasons, served as the director of the pep band, and acted as music director for the spring musical. An active member of the jazz and concert bands, he was also involved in community theater and performed frequently as a pianist. He continues his musical growth at Harvard through participation in the Harvard Band, chamber ensembles, and the Harvard Piano Society. In addition to music, he plans to study Biochemical Sciences. Jordan currently serves on the Band Staff.

## From Here to... Where?

Due to Tom's leave of absence, "From Here to There" will not be featured in this edition of the Bass Drum Journal. A double-length version of the column will appear in the 2002 BDJ.

### WIND ENSEMBLE UPDATE

The Wind Ensemble featured BSO Principal Trombonist Ron Barron in the Annual Dartmouth Concert in a performance of Frank Ticheli's *Concertino for Trombone and Wind Ensemble*. The WE later recorded the work with Mr. Barron at a professional recording session for his upcoming CD of American music, to be released on the Boston Brass label in the fall.

The December Wind Ensemble Concert in Lowell Hall continued the ensemble's nationalism theme, with a program entitled "The Spanish Tinge," featuring *Choros #3 "Pica Pao"* by Hector Villa-Lobos, the premiere of *Fanfare for Three Herald Trumpets* by Juan Mas Quiles, and *Southern Harmony* by Donald Grantham. Concluding the program was the exciting *La Fiesta Mexicana* by H. Owen Reed.

Following the winter break, the Wind Ensemble began intensive preparation for the March Brant concert. Also in this late winter period, Jenn Rentas, Wind Ensemble flutist, was selected to participate in the New England Intercollegiate Band, led by distinguished conductor Gary Green.

In March, Henry Brant, seminal composer of "spatial music," returned to Harvard for an evening of his music. Musicians were positioned throughout Sanders Theatre for performances of Brant's *Horizontals Extending*, *On the Nature of Things*, *Nomads* (a triple concerto, featuring solo male voice, "babone" – a Brant invention involving a trombone played with a bassoon reed! – and steel drums), and the classic *Millennium 2*, in which 10 trumpets and 10 trombones surrounded the audience from the balcony while 8 French horns, 4 saxophones, 2 euphoniums, 2 tubas, 3 timpani players, 3 percussion keyboard players, and a thundersheet performer filled the stage.

For Arts First weekend (May 5-6), under the direction of guest conductor Larry Isaacson, Chairman of the Brass Department at Boston Conservatory, the WE performed music of New England composers: *Chester* by William Schuman (based on a hymn by Massachusetts native William Billings), *Variations on America* and *Country Band March* by Charles Ives, and marches by R.D. Hall and F.E. Bigelow (conducted by Stud-Con Jennifer Doxtader). Managers Jennifer Imamura and Erin Aylward, Stage Manager Michael Callahan, and Librarian Elissa Sato deserve special recognition for their leadership this spring during my absence.



**Seiji Osawa, conductor of the Boston Symphony Orchestra, conducts "Ten Thou" at 2000 Commencement**



**HARVARD UNIVERSITY BAND**

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