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## The Making of a Nationally Recognized Band in a Small, Private Liberal Arts University: The Historical Significance of the Bobby L. Adams Years, 1987-2012

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The Making of a Nationally Recognized Band in a  
Small, Private Liberal Arts University:  
The Historical Significance of the  
Bobby L. Adams Years, 1987-2012

by

Joshua David Blair

A dissertation submitted in partial fulfillment  
of the requirements for the degree of  
Doctor of Philosophy  
School of Music  
College of the Arts  
University of South Florida

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## **Dedication**

*To Dr. Bobby Adams for the passion of music you instilled in every student.*

## **Acknowledgments**

I would like to take this opportunity to thank the many individuals who assisted me throughout this process. First and foremost, I would like to thank Ann Adams for sharing her time and memories with me as I completed this project. I would not have been able to do this without your help. I would also like to thank Dr. Adams's children: Leanne, Jennifer, and Michael for sharing their father with me and countless other students.

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### **Abstract**

The purpose of this study was to identify and detail the contributions and methods, decisions and specific techniques that Dr. Bobby Adams used while President of the Florida Bandmasters Association and Director of Bands at Stetson University to build and maintain a nationally recognized collegiate wind band program and a strong music education division at a private liberal arts university. Through historical documentation from the archives at Stetson University, interviews, phone calls, and emails, a brief overview of the United States wind band and its development at the tertiary level was discussed. To identify why Adams was considered a successful band director and music educator, a brief biographical sketch from the beginning of his career to his decision to become the Professor of Music Education and Director of Bands at Stetson University was outlined. This background gave insight into the methods that Adams believed to be beneficial for his success at Stetson University.

I found that Adams built his career on three distinct principles: music, leadership, and education. Adams and his consistent desire for knowledge allowed him to grow at a rapid rate in becoming a band director. His drive for musical excellence was the foundation for every program of which he was in charge. His dedication to music was driven by passion and desire to share musical experiences. His passion for what he deemed serious art music was at the core of his philosophy of music education.

His dedication to the profession was evident in the many leadership positions he held throughout his career. The restructuring of the Florida Bandmasters Association and increase in membership with the National Band Association both were under Adams's leadership. Adams believed that music educators needed to contribute to the organizations that supported their programs to not only insure their survival, but to continue their growth as a teacher and leader themselves.

When Adams arrived at Stetson University, with the aid of Dean James Woodward and choral director Dr. Duncan Couch, he developed a plan to overhaul the School of Music. His meticulous planning and recruiting helped Dean Woodward change the course of the School of Music to one with a more music education centric curriculum and focus. Within a few short years, Adams was able not only to raise the level of performance of the band, but also increase the enrollment significantly.

His contributions to the Florida Bandmasters Association and to the development of the Stetson University School of Music allowed Dr. Adams to secure a legacy in the State of Florida. His many contributions including the restructuring of the state band association and growth of the School of Music, defined who he was as an educator, leader, and musician. His efforts were awarded the highest honor of any band director in the United States with the "Oscar" of band awards, the Academy of Wind and Percussion Arts (AWAPA) in 2013.

## CHAPTER 1

### INTRODUCTION

History is shaped by human experience. The story of the United States (US) wind band is no different. In spite of obscure beginnings, the band became, and remains, a fixture of the US culture and one of the foremost vehicles for learning music in US schools. However, the origin of the US wind band is open to interpretation due to poor documentation. US wind bands are typically viewed as having developed from the United States Military and the ensembles that operated as a part of the armed forces. However, the oldest band is the Massachusetts Band, formed in Boston in 1783, and later became the famous Gilmore Band in 1859. The United States Marine Band followed in 1798.<sup>1</sup> From there, the ensuing military bands (Army, Navy, and Air Force) continued to contribute to the history and development of the US wind band within tertiary education. Many universities and colleges had an ROTC unit, which allowed the students to initiate military-type bands on their respective campuses. Moving into the twentieth century and the rise of patriotism, especially with World War I and World War II, the military continued to serve as a model for many collegiate institutions across the United States.

The development of band programs at secondary and tertiary schools began in the late 1800s. Prior to 1900, most music supervisors were vocalists and until the end of

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<sup>1</sup> Richard Franko Goldman, *The Wind Band: Its Literature and Technique*. (Boston, MA: Allyn and Bacon, 1961), 35-38.

World War I, orchestral instruments were most often used in music education.<sup>2</sup> After World War I, public patriotism was at a high and many military band directors, after leaving the service, found jobs teaching instrumental music (bands) in the public schools.<sup>3</sup> This provides an example of how the military bands became part of the historical picture of the US wind band development. Along with military functions, interest in band programs grew between the World Wars due to intercollegiate athletics, especially football.<sup>4</sup> The participation at these intercollegiate athletic events helped play a role in the support for the concert band function as well. Leitzel suggested eight factors of the development of the public school concert band in the United States between the wars:

- 1) The demise of professional and community bands;
- 2) The improvement in instrument manufacturing and marketing;
- 3) The contributions of John Philip Sousa in the recruitment of school band musicians;
- 4) The educational philosophies of John Dewey;
- 5) The establishment of the National Band contest movement in 1923;
- 6) The efforts of national music education organizations;
- 7) Earning academic credit for band; and
- 8) The contributions of notable individuals<sup>5</sup>

The National Band Contest played a significant role in the development of school band programs. Leitzel identified sixteen sources that credit the National Band Contest as a

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<sup>2</sup> Edward Bailey Birge. *History of Public School Music – In the United States*, New and Augmented Edition. (Philadelphia, PA: Oliver Ditson Company, 1937), 163; Norman A. Goldberg. “A History of the Band in the United States Since 1860.” (MM Thesis, University of Illinois, 1942). 55.

<sup>3</sup> Lamar K. McCarrell. “A Historical Review of the College Band Movement from 1875 to 1969.” (PhD diss., The Florida State University, 1971), 83.

<sup>4</sup> See, McCarrell. “A Historical Review.”

<sup>5</sup> Galen E. Leitzel. “The History and Development of the American Public School Concert Band, (1920-1941) and its Influence on Concert Band Repertoire.” (DMA diss., Shenandoah University, 2006), 37.



significant development of the school band program, which are too exhaustive to list here.<sup>6</sup> Frederick Fennell stated that:

The school band contests were important to the growth of school music and the instrument manufacturers. The contests helped standardize the band instrumentation, caused the creation of a great deal of worthwhile literature for the band, and raised the quality of instrument manufacturing.<sup>7</sup>

These contests helped create a place for the band program in schools. As the programs began to flourish, a need to establish schools for band directors and band clinics were also initiated,<sup>8</sup> and, high profile university conductors began to give clinics and offer professional development for the directors in the schools.<sup>9</sup> The military band conductors also provided clinics and workshops for the university conductors. These clinics became a part of the US wind band history. Across the country, especially in Florida and the Midwest, many university and professional band conductors continued to offer their support in developing music education and band programs in their respective locations.<sup>10</sup>

### **The University Wind Band**

Military and professional bands had a significant impact upon the development of the wind band programs at the tertiary level.<sup>11</sup> While some universities developed wind bands on their campus, it was not until after the start of the 20<sup>th</sup> century that they began to

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<sup>6</sup> Ibid, 43.

<sup>7</sup> Frederick Fennell. *Time and the Winds* (Kenosha: Leblanc, 1954), 47.

<sup>8</sup> Emil A. Holz. "The Schools Band Contest of America (1923)," *Journal of Research in Music Education* 104, no. 1 (1962): 11.

<sup>9</sup> Robert S. Hansbrough, "A History of the Florida School Band Movement, 1922-1995," (PhD diss., The Florida State University, 1999), 24.

<sup>10</sup> See, Hansbrough, "A History of the Florida School Band Movement."

<sup>11</sup> McCarrell, 38.

materialize at universities across the country. As the prominence of the professional bands began diminishing in the early part of the 20<sup>th</sup> century, the nation's university educational institutions and their wind bands assumed the responsibility of maintaining and furthering the wind band medium.<sup>12</sup> As the university wind band became increasingly important in the curriculum, programming practices and philosophical orientations began to come to the attention of composers around the world, and the wind band slowly created its own identity.<sup>13</sup>

Many of the wind bands at the collegiate-level began as small brass bands with percussion intended primarily for football games.<sup>14</sup> Due to having a full time band director since its inception, the University of Notre Dame is credited as the earliest continuous wind band at the collegiate level, beginning in 1846.<sup>15</sup> As the wind band developed and more universities created the ensemble on their campuses, the new directors looked to directors such as Albert Austin Harding and William D. Revelli for direction in instrumentation, literature, and function. With the university wind bands becoming more prominent, organizations such as the American Bandmasters Association, founded in 1928, and the College Band Directors National Association, founded in 1941,

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<sup>12</sup> Kenneth G. Bodiford, "Evolution of Contemporary College Wind Band Repertoire and Programming in the United States: 1800-2010." (PhD diss., University of Alabama, 2012), 10.

<sup>13</sup> Jerry T. Haynie, "The Changing Role of the Band in American Colleges and Universities, 1900 to 1968." (PhD diss., Peabody College for Teachers of Vanderbilt University, 1971), 116.

<sup>14</sup> Joseph Manfredo. "Influences on the Development of the Instrumentation of the American Collegiate Wind-Band and Attempts for Standardization of the Instrumentation from 1905-1941." (PhD diss., University of Illinois at Urbana-Champaign, 1993), 1.

<sup>15</sup> McCarrell, 17. Note: Many universities did not have a full time faculty member leading the band programs in the late 1800s and early 1900s.

were created to provide a place for directors to share ideas and build a community of comradery.

While Haynie and McCarrell both contributed to a well-constructed overview of the wind band movement at the collegiate level, more information about the wind band can be found in individual histories of the more prominent band directors and their programs.<sup>16</sup> Related research on the wind band has also focused on literature analysis, undergraduate curriculum and teacher education, methods for instrumental pedagogy, and histories of specific bands and individuals.<sup>17</sup> While a good portion of the wind band history focuses on specific institutions such as the University of Illinois with Albert Austin Harding and the University of Michigan with William D. Revelli, other institutions also developed significant wind band programs, and thus contributed to the overall story of the US wind band. Research identifying many of those early band programs with long and rich histories at the collegiate level in the United States has yet to be documented.

### Definitions

Although the term “band” can refer to many different forms and ensembles, in this dissertation it means a group of musicians who play wind instruments, percussion instruments, or both. This includes athletic bands such as marching or pep bands, chamber ensembles, or concert bands that may be classified as concert bands, symphonic

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<sup>16</sup> See, Calvin E. Weber, “The Contribution of Albert Austin Harding and His Influence on the Development of School and College Bands,” (PhD diss., University of Illinois at Urbana-Champaign, 1963); Gregory L. Talford, “William D. Revelli: An Introspective Study.” (PhD diss., Central Michigan University, 1985); and Peter J. Griffin, “A History of the Illinois Industrial University/University of Illinois Band, 1867-1908.” (PhD diss., University of Illinois, 2004).

<sup>17</sup> Manfredo, “Influences on the Development,” 27.

bands, symphonic winds, wind ensemble, or wind orchestras. To be more specific about the different configurations that serve different purposes, in this research, the term “wind band” refers to the concert wind band at the tertiary level. Concert band refers to the seated medium of the wind band, not the marching or pep band. Instrumentation within the concert band differs from the marching arts through the inclusion of double reeds and French horns and several other “color” instruments.

### **Purpose of the study**

This historical study is aimed at identifying and detailing the contributions and methods, decisions and specific techniques that Dr. Bobby Adams used while President of the Florida Bandmasters Association and Director of Bands at Stetson University to build and maintain a nationally recognized collegiate wind band program and a strong music education division at a private liberal arts university.

### **Significance and Need for the Study**

Historical research in music education plays a vital role for music educators as they continue to move the profession forward and make essential decisions that shape the future of music education. Heller and Wilson suggest that historical research help better understand the present, create a richer foundation of information, provide a more comprehensive record, and provide a clear explanation of complex ideas.<sup>18</sup>

A substantial amount of historical research on band programs has focused on larger universities, thus creating a gap of research on small, private college music

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<sup>18</sup> George N. Heller and Bruce D. Wilson. "Historical Research in Music Education: A Prolegomenon." *Bulletin of the Council for Research in Music Education*, no. 69 (1982): 1-20.

programs.<sup>19</sup> While these prominent programs are important to the development of instrumental music in the United States, there remains a need to examine the gaps in the professional record to identify the role of those smaller institutions, the private college music programs, and the historically black colleges and universities<sup>20</sup> in the overall story of the development of the US wind band.

Much of the historical story of the US wind band at the tertiary level is centered on the University of Illinois.<sup>21</sup> While there are sources that identify the early beginnings of the collegiate wind band, many of those institutions mentioned have little to no documentation of history of their bands.<sup>22</sup> Although many colleges and universities in the United States have maintained a long-standing tradition and contribution to US Wind Band, often forgotten are the smaller liberal arts, private universities, and historically black colleges and universities for their contributions to the story and development of the wind band and music education.

Stetson University is considered the first school of music in the State of Florida. The history of the Stetson University School of Music spans over 130 years and the band

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<sup>19</sup> As suggested in, Hansen, *A Cultural History*, 328-329. For example, see, Griffin, “A History of the Illinois Industrial University”; Ronald W. Johnson, “Wind Ensembles in Six American Collegiate Institutions.” (PhD diss., University of Illinois at Urbana-Champaign, 1986); Glen A. Yarberry, “An Analysis of Five Exemplary College Band Programs.” (PhD diss., The Pennsylvania State University, 1974).

<sup>20</sup> Ibid.

<sup>21</sup> See Haynie, “The Changing Role of the Band”; Manfredo, “Influences on the Development of the Instrumentation”; Griffin, “A History of the Illinois Industrial University/University of Illinois Band, 1867-1908.” (PhD diss., University of Illinois at Urbana-Champaign, 2004).

<sup>22</sup> See Haynie, “The Changing Role of the Band”; McCarrell, “A Historical Review”; Hansen, “New Historical Perspectives.”

program over ninety. From the genesis of the Florida Bandmasters Association (FBA), Stetson University has played a role in aiding to enhance public school instrumental programs in the State of Florida. Stetson University was the site of the first meetings of FBA with John J. Heney and the forefathers of the organization.<sup>23</sup> Over the past three decades, Stetson University has developed into a nationally recognized undergraduate music program that evolved under the direction of Dr. Bobby Adams in 1987.

Dr. Bobby Adams became prominent within music education in the State of Florida and his work as President of FBA and at Stetson University contributed to his national prominence as a music educator and conductor. By documenting Dr. Adams and his methods, this research may provide opportunities for future research not only to chronicle the entire band program at Stetson University, but also to compare the growth of the program to that of larger programs to see if there are similarities between large and small tertiary institutions. Documenting the success of Dr. Adams and how he built and maintained the band program at Stetson University may uncover practices that can inform generations of conductors and educators about how to develop and maintain their programs.

Given the band's 90-year history, this research documented one part of that history by focusing on Dr. Bobby Adams and the band program at Stetson from 1987-2012. This study may provide a model for smaller universities as they build and maintain band programs at their respective institutions.

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<sup>23</sup> Note: John J. Heney was the band director at Stetson University during the early stages of development of the FBA as a charter member and also developed many high school band programs in the State of Florida.

## Review of Literature

Music education history writers Edward Bailey Birge, Charles L. Gary, Michael L. Mark, and James Keene have identified the growth of music education through instrumental contests at both the state and national levels alongside the creation of state and national music associations.<sup>24</sup> As music became part of the education curriculum, instrumental music education training and clinics were offered by those collegiate band directors whom historians have deemed influential in the growth of the US wind band movement. Also noted is the importance of the military bands on tertiary US wind band development, however, this document does not focus on this history.

A majority of historical research within the history of the US wind band is in a chronological narrative format. The following literature review identifies (1) Contextual narratives of the US wind band; (2) Histories of university wind bands; (3) Histories of university band conductors; and (4) The Florida band movement; and (5) Stetson University histories.

### Contextual Narratives of the US Wind Band

As one of the first narratives of the history of the US wind band, Goldberg chronicled the history of the band in the US from 1860 to 1942. His purpose was to document what he considered the most important and exemplary bands in each field. Goldberg used a narrative style that used the few books and articles that had been written about the wind band at the time to document professional bands, service bands, the

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<sup>24</sup> Birge, 302; Michael L. Mark and Charles L. Gary, *A History of American Music Education*, Third edition (Lanham, MD: Rowman & Littlefield Education, 2007), 305-309; James Keene, *A History of Music Education in the United States*, Second edition (Centennial, CO: Glenbridge Publishing, 2010), 325-337.

beginning of the school band movement, and the American Bandmasters Association and its influence on bands in the United States.<sup>25</sup>

With the aid of Albert Austin Harding, Goldberg provided one of the first accounts of the development of the collegiate school band movement. Being a student at the University of Illinois under the tutelage of Harding provided Goldberg with a plethora of knowledge due to Harding's extensive involvement in the development of the US wind band.

Richard Franko Goldman, son of the famous Edwin Franko Goldman, was a major contributor to the history of the US wind band movement. Goldman is one of the first US wind band historians as he organized a set of program notes in an annotated guide for band literature and discussed the evolution of the modern concert band and its function.<sup>26</sup> Goldman outlined the beginning of the US wind band through the professional bands and military bands into the school band initiative. His documentations alluded to the early technical problems of the ensemble and development of literature with practical problems and suggestions for conductors and teachers.<sup>27</sup>

As the founder of the Eastman Wind Ensemble, Frederick Fennell is considered another major contributor to the US wind band movement. Fennell was not only a contributor to the movement as a conductor, but traveled and lectured around the world. Shortly after he founded the Eastman Wind Ensemble, he organized his lectures into a

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<sup>25</sup> See, Goldberg, "A History of the Band."

<sup>26</sup> See, Richard Franko Goldman, *The Band's Music* (New York, NY: Pitman Publishing Corporation, 1938); Richard Franko Goldman, *The Concert Band* (New York, NY: Rinehart & Company, 1946); and Goldman, *The Wind Band*.

<sup>27</sup> See, Goldman, *The Wind Band*.



book entitled *Time and the Winds*, which provided a short history of the use of wind instruments in the orchestra, band, and his wind ensemble concept.<sup>28</sup>

Perhaps one of the most collective resources of the history of the college band movement in the United States is McCarrell's dissertation that focused on the development from 1875 to 1969 that included activities such as the founding of the College Band Directors National Association (CBDNA).<sup>29</sup> Prior to 1960, historical band research was meager and most of the history was localized and limited.<sup>30</sup> McCarrell's historical narrative of the college band movement in the United States was aimed to provide an accurate and complete documentation.<sup>31</sup> Using published books, such as Goldman's and Fennell's, pamphlets, periodicals, and newspapers along with theses, dissertations, and miscellaneous materials through university libraries, McCarrell was able to put together one of the most complete historical compellations to date. Resources from the Library of Congress and the American Bandmasters Association Research Center provided valuable information that McCarrell was able to use alongside interviews and correspondence with university band directors around the country.

McCarrell's historical narrative was divided into two sections that outlined the development of the collegiate wind bands from the genesis to World War I. The second half of his study focused on the development of marching bands through public patriotism after World War I and the impact that had on marching bands and the interest

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<sup>28</sup> See, Fennell, *Time and the Winds*.

<sup>29</sup> It is important to note that McCarrell provided an appendix that identified the chronology of college bands organized prior to 1905.

<sup>30</sup> McCarrell, 2.

<sup>31</sup> *Ibid*, 3.

in marching bands during football games. McCarrell suggested that through the formation of intercollegiate band festivals in the 1930s and financial support provided for the marching bands, there began an interest in the development of the entire band programs that included the collegiate concert band.<sup>32</sup>

As one of the first attempts at completing the US wind band history at the collegiate level, McCarrell suggested areas of research for future US wind band historians that included comprehensive histories of college bands, studies of the European origins of college bands, analyzing studies of literature played by college bands, and comprehensive biographies of outstanding college band directors.<sup>33</sup>

Another valuable resource for the US wind band history is that of Jerry T. Haynie's dissertation, which investigated the role of the band in American colleges and universities from 1900 to 1968.<sup>34</sup> Haynie focused on the development of the band in American colleges and universities in five areas: (1) instrumentation, (2) repertoire, (3) leadership, (4) the place of the band in the curriculum, and (5) the performance units of the band. Using a number of studies in the different areas of the development of the wind band, the author hypothesized that there was a shifting emphasis in the roles that collegiate bands played, moving from entertainment to an educational and performance oriented entity.

Haynie's research uncovered that while there were diverse configurations of instrumentation, two ensembles were apparent: the large concert band and the smaller

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<sup>32</sup> Ibid, 84.

<sup>33</sup> Ibid, 215.

<sup>34</sup> See, Haynie, "The Changing Role."

wind ensemble. Several factors led to the adaptation of different instrumentation such as enrollment and quality of instruction that allowed for more selectivity and changes in the repertoire. Haynie suggested that instrumentation and repertoire were mutually influential.<sup>35</sup> CBDNA and ABA were also influential in the standardization of instrumentation. From the transcriptions that were performed early in the 20<sup>th</sup> century to the newer literature being written by mid-century, the concert band quickly developed a personalized repertoire.

It was not until mid-century that the profession of “band director” became full time.<sup>36</sup> Using previous surveys, Haynie found growth in education from 1939, when almost half of the collegiate directors did not possess a degree, to 1964, when some 97 percent had at least a master’s degree.<sup>37</sup> By the time Haynie completed his study, most, but not all, college bands granted credit and were part of an independent college music department. Haynie discussed the evolution of the marching band with precision themed shows and that of the college concert band through instrumentation and repertoire. About the time of Haynie’s research, stage bands began to emerge, or what we know today as jazz ensembles. Just as McCarrell’s research, Haynie presented a thorough narrative of the role of the band at the tertiary level.

One of the more recent contributors to the US wind band history is Frank Battisti. He has become a notable member of the wind band community through his many contributions of articles, books, music education, conducting, and commissioning for

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<sup>35</sup> Ibid, 300.

<sup>36</sup> Ibid, 305.

<sup>37</sup> Ibid, 305-306.

repertoire development. Battisti has written and lectured on the development of the ensemble and its literature through a means of musical expression.<sup>38</sup> Battisti chronicled different composers and concerts of varied collegiate wind bands that led to one of his more recent texts that “chronicled important conferences, significant events and initiatives, as well as efforts of notable figures.”<sup>39</sup> Battisti’s historical recounts focused on the latter half of the 1900s and identified retirements and passing of notable figures of the US wind band movement alongside his continued repertoire development focus.

Another comprehensive collection of the US wind band history was written by Richard Hansen in 2004. Hansen’s dissertation was published into a book that divided the cultural history of the US wind band into three parts: The Story, The Timetables, and Research.<sup>40</sup> Beginning with a thorough introduction of history from seminal traditions of the ancient Aztecs to the founding of the modern wind band movement, Hansen evaluates the different events of the wind band and places them in context within US history using a timeline table ranging from 1500 to 2003. Hansen reiterates the need that “wind band and American music scholars must address many gaps in research before a definitive, holistic history of the American wind band can be written.”<sup>41</sup>

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<sup>38</sup> Frank Battisti. *The Twentieth Century American Wind Band/Ensemble: History, Development, and Literature* (Fort Lauderdale, FL: Meredith Music Publications, 1995), viii.

<sup>39</sup> See, Frank Battisti, *Winds of Change II: The New Millennium* (Galesville, MD: Meredith Music Publications, 2012), vi.

<sup>40</sup> See, Hansen, *A Cultural History*.

<sup>41</sup> *Ibid*, 309.

## University Wind Bands

There have been several historical accounts of college and university bands and their development throughout the second half of the 20<sup>th</sup> century. Many of these documents are theses or dissertations while some universities have had short articles or even books written on their histories.<sup>42</sup> Much of these accounts had access to few documents that chronicled the story of the respective universities. Many historical documents such as Beier's narrative on the University of Colorado's band<sup>43</sup> and Knedler's narrative on the University of Oklahoma's band<sup>44</sup> utilize the outlines of McCarrell's chronological stages of development:

- 1) Early Beginnings of the College Band (Before 1905)
- 2) Foundations of the Modern College Band (1905 to World War I)
- 3) The Impact of Athletics Upon the College Band Between World War I and World War II
- 4) The Maturation of the College Band as a Social and Economic Phenomenon (World War I to World War II)
- 5) The Impact of World War II Upon the College Band
- 6) Diversification in the College Band Program (1950-1969)<sup>45</sup>

and the topics of band history that Haynie outlined:

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<sup>42</sup> See, John M. Knedler, "A History of the University of Oklahoma Band to 1971." (PhD diss., The University of Oklahoma, 1994). Note: Histories of collegiate bands programs such as Auburn University, the University of Colorado, the University of Florida, Ohio State University, the University of Missouri at Rolla, Clarion State College, the University of Southern Mississippi, Central Methodist College, Arizona State University, Pennsylvania State University, Sam Houston Sate University, the University of Georgia, the University of Southern California, Eastern Michigan University, and DePauw University have been completed and are noted in Knedler's dissertation.

<sup>43</sup> See, David H. Beier, "Bands at the University of Colorado: An Historical Review, 1908-1978." (PhD diss., University of Colorado at Boulder, 1983).

<sup>44</sup> See, Knedler, "A History of the University of Oklahoma Band."

<sup>45</sup> As cited in Knedler, "A History of the University of Oklahoma Band," 6.

- 1) Instrumentation
- 2) Repertoire
- 3) Leadership
- 4) The Band in the Curriculum
- 5) Performance Units<sup>46</sup>

Although most documents chronicle the history, Beier and Knedler compared their respective universities to the band movement in the United States.

Due to poor documentation, very few records are available that document many institutions and their beginnings prior to 1900. However, Griffin's dissertation accounts for the genesis of the University of Illinois Band as it documents the development of the program from 1867 to 1908, which was prior to Albert Austin Harding.<sup>47</sup> Synthesizing and interpreting his data, Griffin was able to provide a chronological report to identify the leadership, role, personnel, and repertoire of the University of Illinois Band prior to A. A. Harding.

Yarberry and Johnson aimed at identifying and defining exemplary college band programs. Yarberry defined an exemplary college band as an artistic and functional musical organization that serves the administration, faculty, and students through artistic and ceremonial functions of the school and community.<sup>48</sup> Reaching out to CBDNA, Yarberry was able to collect responses and opinions from 113 out of 123 members contacted, and identified the University of Illinois, the University of California at Los Angeles, the University of Michigan, Northwestern University, and the Eastman Wind Ensemble at the University of Rochester as exemplary programs. Johnson's study was

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<sup>46</sup> Ibid, 6.

<sup>47</sup> See, Griffin, "A History of the Illinois Industrial University."

<sup>48</sup> Yarberry, "An Analysis," 58.

similar as he gathered information on the organization and operation of the selected wind ensembles and determine the perceptions of those ensembles conductors felt regarding the current and future role of the wind ensemble.<sup>49</sup> Johnson established four criteria that focused on national reputation of the music school, wind and percussion graduates, wind ensembles as reflected in conference and convention appearances, commissioning, audio recordings, and of the conductors through guest appearances, publications, and service to professional associations.<sup>50</sup> Johnson's research identified California State University, University of Illinois, University of Michigan, New England Conservatory, Northwestern University, and the Eastman School of Music wind ensembles as exemplary programs. While these documents identified larger music schools, by the mid 1900s, the band program was found in most of the universities across the country.

However, there have been few resources that document the smaller collegiate band programs across the United States. Recently, Yates aimed at providing an "historical document for the college archives and a resource for the continued study of college band programs" while focusing on the history of the band tradition at Luther College.<sup>51</sup> Yates was fortunate enough to interview three living directors who spanned across 68 years, and their influence on the program with repertoire and educational objectives. Yates was able to highlight that many of their alumni were performers, band directors, and music educators, including prominent names such as Adolf Herseth,

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<sup>49</sup> Johnson, "Wind Ensembles," iii.

<sup>50</sup> *Ibid*, 4.

<sup>51</sup> Benjamin Yates, "One Hundred Years of Band Tradition at Luther College." (DMA essay, The University of Iowa, 2016), 8.

Weston Noble, and Howard Hansen.<sup>52</sup> Yates' research uncovered that the band program was not used for athletic entertainment, but rather concerts and tours, sparking an interest whether or not other smaller collegiate band programs had the same focus.<sup>53</sup>

#### University Band Conductors

There have been only a few documents that have chronicled the contributions of collegiate band directors.<sup>54</sup> Two of the most influential collegiate band directors were Albert Austin Harding and William D. Revelli.<sup>55</sup> There is a comprehensive history of Albert Austin Harding and his development and contributions to not only the University of Illinois band program, but also to the collegiate band movement, which provides one of the earliest documentations of collegiate band directors.<sup>56</sup> A comprehensive history on William D. Revelli has been completed that chronicled his life and his development of the University of Michigan band program.<sup>57</sup> As with much of the US wind band history, these documents discussed the influence the directors had on instrumentation and repertoire.

Harold Bachman and James Croft, both Florida college band directors, have been documented for their role in developing collegiate music education at the University of

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<sup>52</sup> Ibid, 9.

<sup>53</sup> Ibid, 120.

<sup>54</sup> Knedler, "A History of the University of Oklahoma Band," 4.

<sup>55</sup> Note: Band historians credit Harding as the founder of the modern collegiate wind band and Revelli is credited as the college band director who developed CBDNA and a place for college band directors to share their knowledge.

<sup>56</sup> Weber, 5.

<sup>57</sup> See, Talford, "William D. Revelli."



Florida and the Florida State University respectively.<sup>58</sup> Alton Tipps documented Harold Bachman's life and career from his youth to his service in the military and his professional band, to his teaching career and professional activities with CBDNA.<sup>59</sup> The biography of James Croft and his life service as a music educator and college band director was an important contribution where Alan Mills stated that,

There is relatively little documentation of the specific impact of those individuals who were most influential. Moreover, in the case where documentation exists, there are even fewer sources that document the cumulative developments and influence of individuals over an extended period of time.<sup>60</sup>

Both of the above mentioned research studies gathered information through an extensive interview and correspondence process that served not only as a biography for two influential college band directors in the State of Florida, but their guidance in music education.

Although identifying quality college band programs has been inherently subjective, however, identifying and studying programs and their conductors can provide information pertaining to the development and resources for band directors to improve their own band programs.<sup>61</sup> Discovering factors that identify the contributions and development of high quality college band programs may provide guides to help not only

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<sup>58</sup> Note: Dr. James Croft's collegiate career began at the University of South Florida (1972-1980) and then moved to the Florida State University (1980-2003).

<sup>59</sup> See, Alton W. Tipps, "Harold B. Bachman, American Bandmasters-His Contributions and Influence." (PhD diss., University of Michigan, 1974).

<sup>60</sup> Alan W. Mills, "The Life and Career of James Edwin Croft," (PhD diss., The Florida State University, 2010), 2.

<sup>61</sup> Christopher D. Hayes, "Six Highly Successful Band Conductors, and the Development of their Band Programs," (PhD diss., University of Missouri – Columbia, 1998), 1.

younger collegiate and secondary band directors, but provide direction in developing and maintaining their respective programs. Hayes developed a perception study that identified six college band directors whom were considered successful through five criteria that he established: (1) all directors were currently a faculty member at a college or university; (2) directors were experienced and close to retirement age; (3) directors were either the current or past president of the College Band Directors National Conference; (4) each director had held their current position for more than 15 years; and (5) the school appear on the 30 best graduate programs in music as reported through the *U.S. News and World Report* in its 1997 survey.<sup>62</sup>

Hayes identified: Frank Battisti, Ray Cramer, James Croft, Donald Hunsberger, H. Robert Reynolds, and Richard Strange as participants and invited them to be interviewed. Hayes developed a questionnaire that addressed mentoring students, role of other faculty members in the development of the band program, vision of the future of the college band, advice they would give to young conductors, the importance of being active in professional organizations, and allowed for any additional information to be provided from the interviewee. Hayes's goal of the study was to identify factors that contributed to the development of high quality collegiate wind band programs. He found that (1) the strength of the conductor through reputation, (2) quality undergraduate education, (3) two or more significant mentors during their musical development, (4) time spent teaching in public schools, (5) literature, (6) mentoring, (7) being involved in professional

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<sup>62</sup> Ibid, 13-15.

organizations, and (8) the direct relationship of past experience and how it related to current achievements all played a factor in the development of quality band programs.<sup>63</sup>

### History of Florida Bands

John J. Heney completed one of the first collective documentations of high school band programs in the State of Florida.<sup>64</sup> Sending out a series of questionnaires to 108 band directors in Florida, Heney was able to receive a 100% return rate that allowed him to provide an early history and establish a lengthy table that identified the year and directors of each public high school that was created up until 1948. Heney's survey identified the educational accomplishments of the band teachers (degrees received and major instruments), equipment, schedules, and uniforms alongside his chronological table of Florida high school and junior high school bands.

Gordon O'Hara replicated Heney's research and investigated the history and contributions of public school band programs in Florida from 1950 to 1975. O'Hara intended that his research be a directive for future directors to build on a meaningful philosophy of music education.<sup>65</sup> This research was important so that directors could continue to enhance their music education philosophy and justify their importance as the threat of elimination arose due to a progressive academic curriculum.<sup>66</sup> Similar to Heney's thesis, O'Hara collected data through interviews and materials that had been

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<sup>63</sup> Ibid, 83-85.

<sup>64</sup> John J. Heney, "A Critical Survey of the Band Program in Florida Public High Schools," (master's thesis, Stetson University, 1949), 4.

<sup>65</sup> Gordon T. O'Hara, "The History and Contributions of Public School Bands in the State of Florida from 1950 to 1975," (unpublished report, Florida Technological University, 1975), 2.

<sup>66</sup> Ibid, 2-3.

written about bands in Florida. O'Hara's questionnaires reached out to band directors to acquire statistics on the number of bands and students along with an opinionnaire that investigated the contributions of area bands to students, their school, and community.<sup>67</sup> Due to the increase in population during the 1950s, the development of band programs and their place in the curriculum became more evident. This led to an increase in the leadership of the Florida Bandmasters Association as they continued to develop band programs throughout the state and align the goals of instrumental music education. By the 1970s the interest began to switch from a performance mandated curriculum to an understanding of music and its properties.<sup>68</sup>

Music organizations in Florida played a large role in the development of music education within the state. Whiteside investigated the contribution of philosophies and concepts that promoted the growth and quality of music education in Florida and the impact that it made on its students.<sup>69</sup> However, Hansbrough's dissertation is the most comprehensive account of the history of the Florida school band movement. His research of 73 years worth of archives and interviews provided for a detailed account on the development of band programs in the State of Florida. It serves as the most definitive chronological and narrative history, or historiography.<sup>70</sup>

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<sup>67</sup> Ibid, 7.

<sup>68</sup> Ibid, 41.

<sup>69</sup> Thomas L. Whiteside, "A History of the Florida Music Educators Association and its Component Organizations," (PhD diss., The Florida State University, 1970), 1-2.

<sup>70</sup> Hansbrough, 10.

*Stetson University*

Stetson University is considered the first school of music in the State of Florida. There are several histories of Stetson University, however, these accounts provide only bits and pieces of the history of the band program.<sup>71</sup> From the information Hansbrough provided in his dissertation, it is apparent that Stetson University played an important role in the development of instrumental music education in secondary schools in the State of Florida.

Transcribed from a short handwritten document from the first Stetson University President, John F. Forbes provided an early account of the beginning of Stetson University and is believed to be from circa 1890.<sup>72</sup> Forbes stated that Stetson University was founded to provide a religious, yet liberal education for students with a low tuition rate and creating an institution that was equal to the best universities in the country.<sup>73</sup> The transcribed document also provides an overview of the three main buildings on campus at the time and what each building held. Forbes's documentation mentioned only that there were music rooms, with no further information given.

In an undated document, the first librarian at Stetson University, Warren Stone Gordis provided an in-depth and personal account on the background and beginnings of what was to become Stetson University.<sup>74</sup> In his first chapter, Gordis traced the

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<sup>71</sup> See, <https://www2.stetson.edu/library/resources/alumni-resources/stetson-history/>.

<sup>72</sup> See, John F. Forbes, "John B. Stetson University" (transcribed from an undated handwritten document, circa 1890).

<sup>73</sup> Ibid, 1.

background of the university, as well as a geographical account of the surrounding land around the city of DeLand, where Stetson University is situated. Gordis provided an account of the development and expansion of the university and affiliation with the Florida Baptist Convention. At the end of the document, Gordis pieced together 22 pages from eight articles on the development of DeLand that was published in New York that he obtained from Mrs. DeLand. The music school was mentioned briefly throughout the document citing its development by naming various music professors who helped define and articulate the direction of the music school.

In 1967, the Director of the duPont Ball Library, Dudley Yates, sat down with Olga Bowen in the archives department and recorded her memories on tape of the history of Stetson University and the community of DeLand, Florida.<sup>75</sup> Bowen's contribution came from her many years working at Stetson University. This interview outlined and provided personal detail of the beginning of Stetson University and the personnel of the university. While material was repeated from her overall history of Stetson University, in 1968, Bowen provided a detailed account of the school of music. Bowen stated that music had been offered from the inception of Stetson University.<sup>76</sup> Her account listed several faculty members, and the different title changes that the school of music underwent. While the history is primarily chronological, this is the most organized and thorough history of the school of music at Stetson University.

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<sup>74</sup> See, W. S. Gordis, "John B. Stetson University: History and Reminiscences" (unpublished document, date unknown).

<sup>75</sup> See, Olga Bowen, "History of Stetson University" (transcribed by Dudley Yates, 1967).

<sup>76</sup> Olga Bowen, "History of the Stetson School of Music" (Stetson University Archives, 1968), 2.

For Stetson University's centennial, Gilbert Lycan, a 30-year professor of history at Stetson University, was commissioned by then university president, Pope Duncan, to compose a book on the history of Stetson University.<sup>77</sup> The text is organized chronologically through the presidents of the university. Just as the other histories, Lycan provided an account of the beginning and development of the university and takes the reader through the turmoil years of scandal and its resurgence.<sup>78</sup> He also provided some interesting charts in the appendices that outline enrollment from the inception of the university to 1980, the years that each building was erected, and the income produced through endowments every five years.

Sidney Johnston provided a brief history on the campus of Stetson University as "the oldest continuously operating university in Florida associated with its original site."<sup>79</sup> The article addressed the funding of the university and the connection with John B. Stetson, Henry DeLand, and the Florida Baptist Convention. The primary focus of the article was to provide a synthesis of the development of the university buildings with no mention of the music school other than DeLand Hall, which housed music rooms in the beginning of the university.

Maggi Hall's account of Stetson University provided many archival pictures as she combed through the history of the institution. By dividing the history into three sections, the historic past 1883-1947, contemporary times 1948-2005, and the future 2006

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<sup>77</sup> See, Gilbert L. Lycan, *Stetson University: The First 100 Years* (DeLand, FL: Stetson University Press, 1983).

<sup>78</sup> This will be discussed in Chapter 3.

<sup>79</sup> Sidney Johnston, "The Historic Stetson University Campus in Deland, 1884-1934." *The Florida Historical Quarterly* 70, no. 3 (January, 1992), 281.

and beyond, Hall synthesized the history of the development of Stetson University.<sup>80</sup> However, her history only provided a couple of paragraphs on the School of Music.<sup>81</sup>

Susan M. Ryan is currently Dean of the duPont Ball Library and Learning Technologies at Stetson University. In September of 2008, Ryan prepared a short historical document for the 125<sup>th</sup> anniversary of Stetson University's libraries.<sup>82</sup> Ryan stated that the early years of the library were well documented. Ryan's document on the history of the libraries did mention the School of Music's library. The growing size of the library through the years caused the music library to move from building to building. At the time of publication, the music library still remained in the music school, but the recordings and documents have since been transferred back to the duPont Ball Library. Ryan's document provided a comprehensive overview of the past librarians, finances, and the many moves and improvements.

The purpose of Greg Lefils's research was to document the history of the concert choir at Stetson University from its inception to the 2011-2012 academic year.<sup>83</sup> Lefils outlined the early history of Stetson University and the founding of the concert choir and then addressed early choral activities and the genesis of the concert choir under Harold Giffin. After documenting the tenures of the different directors and the choral history of Stetson University, Lefils examined the repertoire that was performed and suggested that

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<sup>80</sup> See, Maggi S. Hall, *Stetson University* (Charleston, SC: Arcadia, 2005).

<sup>81</sup> *Ibid*, 63-65.

<sup>82</sup> See, Susan M. Ryan, "No Rubbish: A 125<sup>th</sup> Anniversary History of Stetson University's Libraries" (unpublished paper, 2008).

<sup>83</sup> See, Greg W. Lefils, Jr., "History of the Stetson University Concert Choir," (PhD diss., The Florida State University, 2014).



there are many gaps in the history of institutions that have long standing traditions.<sup>84</sup>

Lefils states that “the value of these studies provide material that can be used for the study of trends in choral programs which can then be used by modern choral conductors to analyze and model their programs on the best practices of the past.”<sup>85</sup>

### Summary

The collegiate wind band movement is still rather young with its earliest development beginning in the mid 1800s. Much of what is known today as the collegiate wind band stemmed from the development and contributions of Albert Austin Harding at the University of Illinois. Since Harding’s appointment in 1908, the last 109 years have had many great institutions and band directors contribute to the US wind band movement. To aid them, the College Band Directors National Association was founded to serve as a professional development outreach organization for all college band directors.

Many of the histories of collegiate wind bands and collegiate wind band directors were documented through chronological narratives, which comprises a majority of historical research in music education.<sup>86</sup> These reports not only provide a history on the institution and director, but also focused on instrumentation and heavily on repertoire.

While there are several dissertations on university band programs and collegiate band directors, there are many institutions and directors who have contributed to the profession that are not documented. Hansbrough stated that historical investigations

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<sup>84</sup> Ibid, 220.

<sup>85</sup> Ibid, 231.

<sup>86</sup> Phelps, 206.

afford knowledge about the organization and management on how programs developed.<sup>87</sup> Looking at the history of the organization and the people involved in its development can open up opportunities for the future directors and researchers to maintain and enhance the profession.

### **Research Questions**

Few sources document the history of Stetson University and the music school. As far as can be determined, there was no documentation that addressed the growth of the wind band program at Stetson University under the direction of Dr. Bobby Adams (1987-2012). To understand how Dr. Adams built and maintained Stetson's wind band program several questions arose:

1. What is the history of the Stetson University Symphonic Band, and why was it in such disarray prior to the tenure of Dr. Bobby Adams?
2. What led Dean James Woodward to hire Bobby Adams?
3. What was the administration and applied faculty's role in building the Stetson band program? What other factors may have contributed to the success of the Stetson University band program?
4. What was/is the mission of the Stetson University Symphonic Band? Did it change when Bobby Adams took over?
5. What methods did Dr. Adams use to develop the band program?
6. What are the implications of Dr. Adams's work in instrumental music education in public schools and in departments and schools of music? What is the impact of Adams's work on today's instrumental music educator?

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<sup>87</sup> Hansbrough, 19.

### Framework for Analysis

Using organizational identity as my theoretical framework aids in identifying the attributes that made Stetson University's wind band and instrumental music education program stand out under the direction of Dr. Bobby Adams. Preliminary evidence suggested that there must have been a disconnection or loss of identity in the wind band program because of the condition it was in when Dr. Adams was hired. Using organizational identity as a framework uncovered the identity crisis and identified the beliefs Dr. Adams instilled in not only his students, but also the staff that worked alongside him.

Identity is the nucleus of an organization.<sup>88</sup> "Organizations develop their individual identities through a set of beliefs that they hold as criteria that are distinctive and permanent to their group."<sup>89</sup> Organizational identity is identified "as the central, enduring, and distinctive (CED) attributes of an organization that distinguish it from other organizations."<sup>90</sup> Margolis and Hansen identified two categories of organizational identity: core attributes (part of organizational identity definition) and application attributes (not part of organizational identity definition).<sup>91</sup> Their data suggested that core attributes consisted of purpose (the reason why the organization exists) and philosophy

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<sup>88</sup> Sheila L. Margolis and Carol D. Hansen, "A Model for Organizational Identity: Exploring the Path to Sustainability During Change," *Human Resource Development Review* 1, no. 3 (2002): 277.

<sup>89</sup> Donald E. Schofield, "A History of the United States Air Force Band and its Relationship to Music Education: The Foundational Years, 1941-1945," (PhD diss., Boston University, 2017), 23.

<sup>90</sup> David A. Whetten, "Strengthening the Concept of Organizational Identity," *Journal of Management Inquiry* 15, no. 3 (September, 2006), 220.

<sup>91</sup> Margolis & Hansen, "A Model for Organizational Identity," 282.

(how members did their work).<sup>92</sup> A purpose allows an organization to establish their core beliefs on what they plan to contribute and the philosophy establishes a culture that is necessary to distinguish themselves from others. Margolis and Hansen state, “the purpose defines why the organization’s existence is important and therefore reveals the real meaning underlying work at the organization and the purpose provides the opportunity for emotional connection between work and the individual.”<sup>93</sup> These attributes are used to guide members of an organization to define their identity through the course of time. Even through change, the essential beliefs and values are concrete. However, should an organization redefine its purpose significantly, this would lead to an organizational identity change.<sup>94</sup>

Organizational identity can be observed in several ways, one of which is the functionalist perspective. This provides a view of the utility of organizational identity. More specifically, the functionalist would suggest that organizational identity serves to define aspects of the group, institution, and/or organization by illuminating characteristics or attributes that define the entity.<sup>95</sup> They are primarily fixed features that are not easily changed over time. Branding efforts, and their products (e.g. marketing plans advertising materials) tend to include or propagate these identifying attributes.

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<sup>92</sup> Ibid, 284.

<sup>93</sup> Ibid, 289.

<sup>94</sup> Ibid, 291.

<sup>95</sup> Hongwei He and Andrew D. Brown, “Organizational Identity and Organizational Identification: A Review of the Literature and Suggestions for Future Research,” *Group & Organizational Management* 30 no. 1 (February 2013), 6-7.

An example of organizational identity in a musical group can be found in the New York Philharmonic, the oldest operating symphony orchestra in the United States, and how their mission (organizational identity) of providing support and enjoyment of music has maintained a stable organizational identity since their inception in 1842.<sup>96</sup> Many collegiate wind bands operate using similar philosophies. Dr. Adams brought a sense of revival to the wind band and instrumental music education program at Stetson University, which allowed him to create a national brand or identity for the Stetson University Symphonic Band. Using the organizational identity framework showed that Dr. Adams reestablished the purpose and philosophy of wind band music and instrumental music education at Stetson University and how faculty members and students viewed their experiences working alongside of Dr. Adams.

### **Research Lens**

To address the purpose of this study, interviewing faculty members, alumni, and professional colleagues is a requirement to detail the contributions Dr. Adams had to FBA and Stetson University. Seeing Dr. Adams through the eyes of these people provided a lens through which his story can be told. Examining and documenting the events that led to the hiring of Dr. Bobby Adams at Stetson University and his leadership decisions during his tenure set the groundwork for these interviews.

“All reliable knowledge of human affairs rests on events that are already history.”<sup>97</sup> The approach to historical research in this study is not as defined as empirical research, however, Volk presented a process to identify a distinct genre in relation to

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<sup>96</sup> Schofield, 23-24.

<sup>97</sup> Charles Tilly, “How (and What) Are Historians Doing?” *American Behavioral Scientist* 33, no. 6 (1990): 685.

music education research.<sup>98</sup> Using the approach models of Charles Tilly, Volk suggested that similar approaches could be applied to music education historical research.<sup>99</sup> The four models accessible to music education historians are: small-scale humanistic (the study of an individual person's impact); large-scale humanistic (the impact of a group of people); large-scale social scientific (impact of a large-scale demographic); and small-scale social scientific (small-scale demographic).<sup>100</sup>

For the purpose of this study, I incorporated Volk's interpretation of Tilly's small-scale humanistic approach as I am focusing on the historical impact of Dr. Bobby Adams at Stetson University and his contributions to music education and the Florida Bandmasters Association. This is parallel to Volk's suggestion of Carol Pemberton's *Lowell Mason: His Life and Times*, and how its biographical nature presented Mason and his world along with his interactions and growth of music education in the United States.<sup>101</sup>

### **Methodology**

The role of historical research has evolved as a means to discover the beginnings and plan for the future of certain phenomenon.<sup>102</sup> The focus of historical research has been on collecting data and interpreting events of the past and how it may affect the

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<sup>98</sup> Kenneth H. Phillips, *Exploring Research in Music Education and Music Therapy* (New York, NY: Oxford University Press, 2008), 50.

<sup>99</sup> Terese M. Volk, "Looking Back in Time: On Being a Music Education Historian." *Journal of Historical Research in Music Education*, 25, no. 1 (2003): 50.

<sup>100</sup> *Ibid*, 51-55.

<sup>101</sup> *Ibid*, 51.

<sup>102</sup> Phillips, 49.

future.<sup>103</sup> This type of research aims to document and understand the factors that contribute to the development of a certain phenomenon.<sup>104</sup> These factors allow historians to understand why certain events occurred.<sup>105</sup> By focusing on the study of individuals, institutions, or social movements, historical researchers strive to identify gaps of what is known about the past and apply the knowledge to enhance the future.<sup>106</sup> While both a biography and microhistory use a narrative approach, Lepore suggests the difference between a biography and microhistory lies in the nature of the narrative: microhistories account for key events while biographies narrate the whole story.<sup>107</sup> While studying a single person's life, microhistorians have certain goals to identify within the narrative.<sup>108</sup>

Historiographies synthesize sources to create a narrative; the process of microhistory allows concentration on a specific subject.<sup>109</sup> Microhistory is an alternate and intensive technique that is used to investigate individuals, well-defined groups of individuals, or a specific event.<sup>110</sup> This approach allows for an evaluation of detailed

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<sup>103</sup> Phelps, 205.

<sup>104</sup> Michael Q. Patton, *Qualitative Research & Evaluation Methods*, 3<sup>rd</sup> ed., (Thousand Oaks, CA: Sage Publications, Inc., 2002), 284.

<sup>105</sup> Volk, 58.

<sup>106</sup> Meredith D. Gall, Joyce P. Gall, & Walter R. Borg, *Educational Research: An Introduction*, 8<sup>th</sup> ed., (Boston, MA: Pearson/Allyn & Bacon, 2007), 534.

<sup>107</sup> Jill Lepore, "Historians Who Love Too Much: Reflections on Microhistory and Biography," *The Journal of American History* 88, no. 1 (2001): 132.

<sup>108</sup> *Ibid*, 132.

<sup>109</sup> Sigurður G. Magnússon and István M. Szijártó, *What is Microhistory? Theory and Practice* (New York, New York: Routledge, 2013), 5.

<sup>110</sup> *Ibid*, 5.

material as a part of the historical narrative. Research using microhistory uses a micro to macro methodology to explain conclusions and provide a further understanding to identify connections to a larger phenomenon or historical implication.<sup>111</sup> Szijártó states historical narratives play a valuable role that substantiates facts and interpretations cannot be proven right or wrong.<sup>112</sup> A microhistorian's personal evaluation is an essential aspect of the historical narrative to develop a cohesive representation.<sup>113</sup>

Francesca Carnevali's article on *Social Capital and Trade Associations in America*, examined the activities of trade associations to investigate the cooperation between the competing economic agents.<sup>114</sup> Carnevali suggested that the trade associations deliberately initiated networks to create sociability, which in turn generated social capital.<sup>115</sup> Schofield suggested through "the examination of an individual's influence and professional impact, music education historians can place the subject's existence and music teaching into the larger context of music education research."<sup>116</sup> Schofield's dissertation not only provided a chronological history of the United States Air Force Band from 1941 to 1945, but also identified the impact the ensemble had on music

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<sup>111</sup> Schofield, 26.

<sup>112</sup> István M. Szijártó, "Four Arguments for Microhistory," *Rethinking History* 6, no. 2 (2002): 209.

<sup>113</sup> Schofield, 28.

<sup>114</sup> Francesca Carnevali, "Social Capital and Trade Associations in America, c. 1860-1914: A Microhistory Approach," *The Economic History Review* 64, no. 3 (2011): 905.

<sup>115</sup> *Ibid*, 905.

<sup>116</sup> Schofield, 27.



education. He identified the importance music education had on soldiers through a positive, creative, and social outlet for troops during the war.<sup>117</sup>

Through this type of intensive historical investigation, my research examines Dr. Bobby Adams and his role both at Stetson University and within the Florida Bandmasters Association. The aim is to synthesize the development of the Stetson University band and instrumental music education program. Using a microhistorical approach and small-scale research of an individual music educator's career and achievements uncovered a macro analysis of Dr. Adams's contributions in music education in the State of Florida. I accomplished this by developing a narrative that constructed personal accounts with Dr. Adams to identify his achievements at Stetson University and music education.

### **Sources and Methods**

The primary histories of Stetson University provide only bits and pieces of the story of the band program. Therefore, the current study collated this information and provided a brief history of the band program at Stetson University as background for this research. I sought to identify the significant impact that Dr. Bobby Adams had during his tenure at Stetson while also continuing to enhance the importance of music education in the State of Florida.

To gather data, I employed two methodologies: immersion or saturation and oral history. Volk defines immersion or saturation as "the act of simply gathering and reading everything possible on the topic" and oral history as communicating with individuals who were present at the time of the historical topic or person being studied.<sup>118</sup> The process of

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<sup>117</sup> Ibid, vi-vii.

<sup>118</sup> Volk, 55.

immersing or saturating oneself in primary resources gives the historian a more holistic picture of the study while oral history involves interviews.<sup>119</sup> The process of immersion or saturation may be corroborated through oral history.<sup>120</sup>

For this study, immersing myself in primary resources and interviewing those that studied and worked with Dr. Bobby Adams, in addition to my time there as a student, provided a more holistic view of Adams's career at Stetson University. Primary resources are firsthand sources that place the researcher as close to an event or subject without actually being there.<sup>121</sup> Primary sources for the history of Stetson University and the band program include student publications, periodicals, academic catalogues, newspapers, and concerts programs that are stored in the Stetson University Special Collections and Archives Department at duPont Ball. Interviews of family members, colleagues, and students of Dr. Adams served as primary sources. Additional data can be found in the Florida Bandmasters Associations archives that include minutes and ratings from FBA meetings and events. There also are personal videos that have been filmed of Dr. Adams giving lectures at various conferences and a video available from the Florida Bandmasters Association. In the Legacy Project video through FBA, Dr. Adams documents his career in a 40-minute interview.<sup>122</sup>

To ensure a high level of authenticity, all data was subjected to both external and internal criticism. To verify that the data gathered is genuine, the process of external

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<sup>119</sup> Ibid, 55-56.

<sup>120</sup> Ibid, 56.

<sup>121</sup> Phillips, 52.

<sup>122</sup> See, <https://www.youtube.com/watch?v=UqqKB2grYOA&feature=youtu.be>.

criticism was applied. The process of external criticism poses seven questions as suggested by Phelps: (1) Where was the item originally located? Where is it now? (2) Is the document an original or a copy? If a copy, where is the original? (3) What is the estimated age of the item? Does this time frame align to make it authentic? (4) Are autographs or any other identification available to verify the authenticity? (5) Is the handwriting consistent with other items by the writer? (6) Are there other materials that indicate that said item existed? and (7) Is there any reason to suspect that the item may be a hoax?<sup>123</sup>

Internal criticism evaluates the accuracy of information in a historical document.<sup>124</sup> Internal criticism provides an opportunity for the judgment of the historian on the validity of the sources and those they wrote them.<sup>125</sup> Phelps also posed five questions for internal criticism: (1) Is the document consistent with other documents written by the writer? Are there any inconsistencies? (2) Are there indications that the reporting was inaccurate? (3) Does the writer actually mean what is said? (4) Could someone else have written the work in the style of the individual? and (5) Is there any evidence the writer is biased or prejudiced?<sup>126</sup>

Volk suggested that oral history involves interviews that add a personal touch to research.<sup>127</sup> As the main form of data collection in oral history research, interviews

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<sup>123</sup> Phelps, 225-226.

<sup>124</sup> Gall, Gall, & Borg, 542.

<sup>125</sup> Ibid, 542.

<sup>126</sup> Phelps, 230.

<sup>127</sup> Volk, 56.

provided the following data: Dr. Adams's early biography and work ethic; his expectations in both his public school and Stetson tenures; and his dedication and vision of FBA and music education. I plan to request interviews from Dr. Adams' family members, Stetson University faculty, colleagues, and former students. Table 1.1 presents a list of these proposed individuals to be interviewed.

Table 1.1. Selected individuals who knew or worked with Dr. Bobby Adams

Name	Category	Relationship/Title
Ann Adams	Family	Widow
James Adams	Family	Brother
Christopher Ball	Colleague	Band Director
James Bishop	Stetson University	Saxophone Professor
Cynthia Berry	Colleague	Band Director
John C. Carmichael	Colleague	Band Director
Robert Glidden	Colleague	University Dean & President
Gary Green	Colleague	Band Director
David Gregory	Colleague	Band Director
Bill Guthrie	Student	Stetson University
Robert Hansbrough	Colleague	College of St. Rose
Joseph Kreines	Colleague	Composer/Arranger/Educator
Clifford Madsen	Colleague	Music Educator
Lynn Musco	Stetson University	Clarinet Professor
Douglas Phillips	Student	Stetson University
Michael Rickman	Stetson University	Piano Professor
David Schmidt	Stetson University	Trombone Professor
Paula Thornton	Colleague	Band Director
Charles Watford	Student	Leon HS/Stetson University
James Woodward	Stetson University	Dean

*Source:* Table by author.

I believe that these individuals who are related, spent time at Stetson University before and during Dr. Adams' tenure, colleagues who were a part of FBA and CBDNA, and students at his last high school position before and during his tenure at Stetson University

led to an informative analysis of Dr. Adams and his philosophies. Use of the snowballing technique allowed me to identify other interviewees that enhanced the study.

Oral history is created through memory and personal accounts, therefore human inaccuracies may occur. Addressing the same questions in several interviews allowed for saturation and compensate for potential flaws. Interviewing several individuals who knew, worked with, and lived with Dr. Bobby Adams helped validate and provide a comprehensive narrative. The interviews and documents obtained at Stetson University and the FBA archives provided strong external criticism and support the data while providing credibility. All of the data was organized chronologically and placed within its appropriate historical and social context.

### **Research Bias**

As a graduate of Stetson University who studied under the baton of Dr. Adams, I have a close relationship with many of the faculty and an intimate knowledge of the university. This provides me with an insider's perspective of the band and the work of Dr. Adams. I acknowledge that I had opinions and biases due to this connection with Stetson University, was cognizant of these perspectives during the study, and made every attempt to remain as neutral as possible through external and internal criticism for authentication. The data collected in this research is free from any personal recollections and my personal experiences with Stetson University and Dr. Bobby Adams.

### **Limitations**

This dissertation focuses on the history of the Stetson University Symphonic Band during the tenure of Dr. Bobby Adams from 1987 to 2012. A brief history of the Stetson University Symphonic Band is presented only as an overview of the program; no

attempt was made to provide a complete history of the university band program.

Although military bands had a major influence on tertiary band development, this history did not address this.

### **Summary**

Research revealed that the significant increase in instrumental programs at tertiary institutions across the country occurred during the first half of the 1900s. Institutions such as the University of Illinois and the University of Michigan along with seminal figures such as Albert Austin Harding and William D. Revelli at those respective institutions provided a groundwork in the advancement of the US wind band in colleges and universities across the country. A review of literature identified a number of institutions that contributed to the development of instrumental music education, yet those individual histories are not complete and often contain oversights or inaccuracies.

Like Harding, Revelli, and many others, Dr. Bobby Adams built a university band program that quickly became recognized nationally not only for its performance, but also for its music education curriculum. This research identified the procedures, decisions, and policies that led to the growth in enrollment in the collegiate band and music education program at Stetson University under the direction of Dr. Bobby Adams during the period 1987 to 2012.

This document was divided into chapters providing historical context to events and decisions during Dr. Bobby Adams tenure at Stetson University. Chapter 2 provides a historical narrative of the genesis of bands at the collegiate level including music education in Florida. A brief discussion of the Florida Bandmasters Association and Stetson University band program was also addressed.

Chapter 3 provides contextual information about the beginning of Stetson University and the role that music played. Additional information about the music school administration and the early band directors are included while focusing on the role Stetson University played in the development of the Florida Bandmasters Association.

Chapter 4 discusses Dr. Bobby Adams' early childhood and music education. The author emphasizes Dr. Adams and his 25 years of public school teaching and the leadership positions he held in different organizations. The chapter concludes with Stetson's decision to hire Dr. Adams and his philosophy on developing a music education program.

The events that led to the growth and maintenance of the Stetson University band and instrumental music education program are found in Chapter 5. The chapter focuses on band performances, both regionally and nationally, and the different awards that Dr. Adams received throughout his career, concluding with his retirement and the publication of his book.

Chapter 6 provides a summary, a restatement of purpose and implications and recommendations for future research. The significance of Dr. Bobby Adams' contributions both locally and nationally in the field of band and instrumental music education was also addressed. I concluded with an epilogue that brought the Stetson University band history up to date post-Adams.

## **CHAPTER 2**

### **COLLEGIATE BANDS: DEVELOPMENT AND GROWTH**

As tertiary institutions were established throughout the United States in the mid nineteenth century, military and professional bands served the country in providing entertainment and morale for its citizens. While instances of a band have been found as early as 1827 and sporadically throughout the mid to late 1800s, it was not until Albert Austin Harding became the band director at the University of Illinois that the shape of the modern-day wind band started taking place.

As the idea of having bands at universities and colleges became more prevalent across the country throughout the 1930s, it was not until after World War II that the US wind band at the tertiary level really began to establish its identity through the development of the College Band Directors National Association (CBDNA) under the guidance of William Revelli and Mark Hindsley. CBDNA sought out popular composers to commission original literature for the band and provided a support system that offered education and a place to share ideas amongst fellow collegiate band directors.

This led to universities to begin offering courses and degrees in music while recruiting band directors to develop a comprehensive band program for their institutions. The band expanded from marching band into the concert setting like those of the early



military and professional bands and began performing orchestral transcriptions. As the literature grew, the US wind band created an identity for itself as it flourished.

The US wind band has become a staple at most collegiate institutions across the country, especially in the State of Florida. The collegiate directors at institutions such as the University of Florida, the University of Miami, and Stetson University were instrumental in the development of the Florida Bandmasters Association. Their charge was to create an instrumental band program at every secondary school and develop an organization that would benefit the directors at the middle and high school level. The Florida Bandmasters Association quickly took off and established itself as a model for many music organizations across the country.

#### Historical/Educational Context

The creation of common schools in the United States was led by the Workingmen's Association in 1820 to provide a free public school education.<sup>128</sup> Horace Mann was an instrumental figure in developing a nonsectarian education system in Massachusetts that eventually became a model for other states in the union and by 1840, the idea of a free education was becoming the norm in America.<sup>129</sup> While Mann was not instrumental in establishing music education as part of the school curriculum, he did support it.<sup>130</sup> As cities across the United States began to develop different cultural activities such as symphonic orchestras and opera houses, European culture began

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<sup>128</sup> Michael L. Mark and Charles L. Gary, *A History of American Music Education*, Third edition (Lanham, MD: Rowman & Littlefield Education, 2007), 118.

<sup>129</sup> *Ibid*, 119.

<sup>130</sup> Horace Mann et al., *Life and Works of Horace Mann* (Boston, MA: Lee and Shepard, 1891), 445-463.

spreading across the country.<sup>131</sup> It was about this time that vocal music programs began entering the public school curriculum.<sup>132</sup> Music was first incorporated into the curriculum in Boston Schools in 1838.<sup>133</sup> Other cities then followed to incorporate music into their curriculum such as Buffalo, 1843; Pittsburg, 1844; Cincinnati, 1846; Chicago, 1848; Cleveland, 1851, San Francisco, 1851; and St. Louis, 1852.<sup>134</sup>

During this time, normal schools, or teacher training institutions, began to develop as well. Normal schools were the product of educational reformers who wanted to unify the country and move away from private school education.<sup>135</sup> As various states continued to develop public education, normal schools moved from providing just elementary teaching skills to a broader academic curriculum. This led to a 2-year elementary course and a 4-year advanced course that began taking on the role of collegiate institutions, thus moving away from the bridge that they served as between high school and tertiary education.<sup>136</sup> The number of normal colleges, and university institutions grew in the post-Civil War years (1865-1900).

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<sup>131</sup> James Keene, *A History of Music Education in the United States*, Second edition (Centennial, CO: Glenbridge Publishing, 2010), 107.

<sup>132</sup> Mark and Gary, 158-159.

<sup>133</sup> Edward B. Birge, *History of Public School Music – In the United States*, New and Augmented Edition (Philadelphia, PA: Oliver Ditson Company, 1937), 57.

<sup>134</sup> See, Frances M. Dickey. “The Early History of Public School Music in the United States,” *School Music* 15, no. 70 (February-March 1914): 5-16. Note: Birge provided a note that stated Buffalo schools incorporated music into their curriculum in 1837.

<sup>135</sup> Roger L. Geiger, *The History of American Higher Education* (Princeton, NJ: Princeton University Press, 2016), 528.

<sup>136</sup> *Ibid*, 529.

As public education continued to expand, standards were raised, and teacher education and certification became the norm.<sup>137</sup> During this period in the United States, higher education became a focus to not only educate the citizens, but to also provide an outlet to train soldiers. The Morrill Act of 1862 led the growth of tertiary institutions as the federal legislation provided every member of congress 30,000 acres of land for their delegates to establish tertiary education practical for the working classes. States were then required to establish programs in agriculture, mechanics, mining, and military instruction while also encouraging the liberal arts.<sup>138</sup> While not all states accepted the funds to establish higher education, many universities were built and this revolutionized the US education system. By the end of the nineteenth century, curriculum became more specific and students began choosing what they wanted to study as state universities began adding new departments and degrees.<sup>139</sup> Experts in scholarship, scientific advances, and knowledge soon established associations and journals to create an academic circle among those that shared the same discipline.<sup>140</sup>

From the mid-nineteenth century to the twentieth century, the federal government began to show interest in public education and its importance for its citizens.<sup>141</sup> Many colleges and universities across the country, including higher education opportunities for

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<sup>137</sup> Mark and Gary, 226.

<sup>138</sup> Morrill Act, 7 U.S.C. § 321 et seq. (1862).

<sup>139</sup> Geiger, 628, 676.

<sup>140</sup> Ibid, 629.

<sup>141</sup> Note: For an in depth account of the development of tertiary education, see, Geiger, *The History of American High Education*; John R. Thelin, *A History of American Higher Education*, 2<sup>nd</sup> ed. (Baltimore, MD: Johns Hopkins University Press, 2011).

women and African Americans, were established between the 1860s and 1900. Alongside the growth of these institutions came the growth of music programs in public schools and music education in the public schools began to flourish across the country.<sup>142</sup>

#### Music Education Context

McCarrell suggests that the college band movement was concurrent to the growth and development of tertiary education in the United States.<sup>143</sup> After the Civil War, educational subjects were organized scientifically, including music.<sup>144</sup> To address this, music publishers began to organize materials to aid in the instruction of music.<sup>145</sup> As music education publications began to compile exercises and songs for educational purposes, teacher training was needed. Educators began taking courses in pedagogy, theory, and practice to become music specialists. Instructional material was created to organize music education curriculum and teach children to read music. While learning to read music was imperative, Lowell Mason believed rote singing was important for the initial experience of music education.<sup>146</sup>

Tuft's and Holt's *The Normal Music Course* was published as a response to administrators wanting to be sure music was an educational experience that provided a

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<sup>142</sup> Edward Bailey Birge. *History of Public School Music – In the United States*, New and Augmented Edition. (Philadelphia, PA: Oliver Ditson Company, 1937), 86.

<sup>143</sup> Lamar K. McCarrell. "A Historical Review of the College Band Movement from 1875 to 1969." (PhD diss., The Florida State University, 1971), 35.

<sup>144</sup> Mark and Gary, 186.

<sup>145</sup> Note: Toward the end of the nineteenth century, there were a number of music texts that provided materials and exercises in reading music and rhythm.

<sup>146</sup> Mark and Gary, 196. Note: Mason's *The National Music Course* was a set of seven books that provided charts to aid in reading music through a sequential approach from rote to reading.

scientific approach during the 1880s. Music reading became the primary objective and textbooks for music education became more abundant. *The Normal Music Course* presented music-reading problems and was set incrementally by difficulty.<sup>147</sup> By 1893, *The Normal Music Course* was popular among many music teachers. With a greater demand for more music teachers, authors and music publishing companies, such as Ginn and Company, the publisher of *The National Music Course*, developed summer schools, e.g., Ginn's National Summer School of Music, and normal schools began preparing music teachers.

While most of the music specialists during this period were vocalists, instrumental music was also gaining popularity by the middle of the nineteenth century. Much of instrumental music education began through private teachers or private music academies.

Mark and Gary state:

The development of school bands and orchestras exemplifies the interaction between school and industry. The music, entertainment, and transportation industries contributed to a major shift in school music. The interests of the musical instrument manufacturers, whose business depended on the number of professional, school, military, and community bands in existence, led to much of the school band and orchestra development.<sup>148</sup>

While school orchestras preceded the concert bands in public schools, the development of the band programs in schools gained traction by the mid-twentieth century. This was led through JROTC units, national band contests, the infusion of trained bandmasters after World War I, and the decline of the professional bands, along with the concurrent need of

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<sup>147</sup> Note: The course consisted of five books that used two-part contrapuntal exercises that included sight singing within the exercises.

<sup>148</sup> Ibid, 299.

manufacturers to continue selling instruments and the need for unemployed musicians to make a living.

Although music education in US public schools remained focused on singing, as programs continued to grow they began to include instrumental music, thus leading the way for wind bands to become not just an entertainment ensemble, but a part of the music education scene. With these roots, it did not take long for wind bands to be included at the tertiary level.

### **History of Bands at the Collegiate Level**

The establishment of instrumental music in public schools was slow due to the lack of appropriate school music for the wind band; teachers were untrained in the wind band medium as most music supervisors were vocalists; and there was a lack of precedent for instrumental music education.<sup>149</sup> While there were sporadic instances of wind bands in public schools, colleges, and universities in the mid to late nineteenth century, it was not until after the First World War that bands became prominent in public schools.<sup>150</sup> After the war, the sense of patriotism and school band contests led to an increase in band development in public schools and universities.<sup>151</sup>

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<sup>149</sup> Birge, 176-178; Theodore F. Normann, *Instrumental Music in the Public Schools* (Philadelphia, PA: Oliver Ditson Company, 1941), 22.

<sup>150</sup> Jerry T. Haynie, "The Changing Role of the Band in American Colleges and Universities, 1900 to 1968." (PhD diss., Peabody College for Teachers of Vanderbilt University, 1971), 23.

<sup>151</sup> See, Emil A. Holz. "The Schools Band Contest of America (1923)," *Journal of Research in Music Education* 104, no. 1 (1962); Galen E. Leitzel. "The History and Development of the American Public School Concert Band, (1920-1941) and its Influence on Concert Band Repertoire." (DMA diss., Shenandoah University, 2006).

Prior to World War I, part-time employees generally led the bands in public secondary schools. Rehearsals during the school day were not allowed and credit was not given for participation.<sup>152</sup> As public school instrumental programs began to proliferate, enrollment in bands began getting larger, and the programs grew. Colleges and university band programs also began to grow as their campuses gained students with band participation in their backgrounds. With the backing of the instrument manufacturing companies, the school band contest helped promote band activity as ensembles flourished across the country.<sup>153</sup>

At first, the band at the tertiary level consisted of small student-led ensembles for entertainment purposes at parades and athletic events to promote college spirit.<sup>154</sup> These bands were extensions of the military units on campus and it was not until the period between the World Wars that the idea of an indoor concert band concept developed.<sup>155</sup> Many band programs were part of the military department up until the middle part of the twentieth century when they finally moved to music departments. Professional bands were on the decline and after World War II, the professional band was no longer considered a dominant factor in the advancement of the band movement as collegiate and university band programs, and even some high schools, took over to further the

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<sup>152</sup> Haynie, 17.

<sup>153</sup> Holz, 5-6.

<sup>154</sup> Ibid, 3-4.

<sup>155</sup> McCarrell, 11 & 103-104.

development of the medium.<sup>156</sup> Since the end of World War I and by the mid twentieth century, college band directors served as advocates in furthering the literature and cause of the US wind band.

While band programs at the collegiate level did not flourish until after 1900, several institutions did develop early band programs.<sup>157</sup> Bands at Harvard and Yale were found as early as 1827 and the College of Charleston in South Carolina in 1828.<sup>158</sup> However, these early bands were not in continuous operation; since 1846, the only college with a continuous band is the University of Notre Dame.<sup>159</sup>

With the evolution of the wind band in a concert setting at the high school and collegiate level, a focus on the instrumentation of the professional bands such as those directed by Gilmore and Sousa began to help mold the concept of the concert wind band. With these professional bands as a model, the band directors increased the number of students in their ensemble and added different instruments. This evolution began with Albert Austin Harding at the University of Illinois in 1905; his hiring changed the face of the collegiate wind band in the twentieth century.

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<sup>156</sup> Richard Franko Goldman, *The Wind Band: Its Literature and Technique*. (Boston, MA: Allyn and Bacon, 1961), 99.

<sup>157</sup> For example, University of Illinois in 1868, Ohio State University in 1878, University of Iowa in 1881, University of Wisconsin in 1885, Louisiana State University in 1893, the University of Michigan in 1896, and Indiana University in 1899.

<sup>158</sup> Richard K. Hansen. *The American Wind Band: A Cultural History* (Chicago: GIA, 2005), 24; McCarrell, "A Historical Review, 217;" and Middleton, "The Bloomington Town Band," 22.

<sup>159</sup> See, Kenneth W. Berger, *Band Encyclopedia* (Evansville: Band Associates, Inc., 1960); Haynie, "The Changing Role." McCarrell, "A Historical Review"; Joseph Manfredo, "Influences on the Development of the Instrumentation of the American Collegiate Wind-Band and Attempts for Standardization of the Instrumentation from 1905-1941." (PhD diss., University of Illinois at Urbana-Champaign, 1993).



### Cornerstones of the Wind Band in the United States

Harding's role as the founder of the modern wind band ranged from his influence on developing a standardized instrumentation to expanding the wind band repertoire. Harding continued to develop a performance standard while transcribing many different orchestral compositions for band, and his former assistants and students carried his vision to their respective universities. By 1935 when the University of Michigan hired William D. Revelli, Harding had made an impact not just on university band programs across the country, but his work also influenced high school band directors.

William Revelli was hired at the University of Michigan after ten years of directing the Hobart High School Band, which was considered one of the finest in the country.<sup>160</sup> After being hired at the University of Michigan, he began as the Chairman and only member of the Wind Instrument Department.<sup>161</sup> Through Revelli's leadership, he saw a new facility for the School of Music, the hiring of faculty members, and the development into one of the finest band programs in the country.<sup>162</sup> Alongside Revelli's development of the University of Michigan band program, he was also instrumental in establishing the College Band Directors National Association as an association where band directors could share ideas and continue to grow the profession.

In 1952, Frederick Fennell founded the Eastman Wind Ensemble, which proved to be another pivotal event that helped shape and further the wind band. The wind ensemble concept allowed musicians to perform wind band music from different

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<sup>160</sup> Talford, Gregory L., "William D. Revelli: An Introspective Study," PhD diss., Central Michigan University, 1985), 79.

<sup>161</sup> Ibid, 84.

<sup>162</sup> See, Talford, "William D. Revelli."

historical periods using different instrumentation. Fennell described the Eastman Wind Ensemble as:

[A]n adjunct to the Symphony Band. It has been our desire to strike out in new directions which would begin from the premise that we could make music with the minimum rather than the maximum number of players, and that we could confine our rehearsal and performance to the study of the original music written for the massed wind medium, and that we should embark upon a most active program to stimulate the composition of music for the Wind Ensemble by contemporary composers everywhere.<sup>163</sup>

Fennell's creation of the wind ensemble, with one player per part, allowed for different instrumentations and offered a broader range of musical sounds for which composers could write. Fennell believed that a composer should not be limited to what instruments to write for or how to compose when writing for the wind band.<sup>164</sup> His concept allowed wind players the opportunity to perform music that included a smaller chamber winds concept from the 16<sup>th</sup>, 17<sup>th</sup>, and 18<sup>th</sup> centuries in addition to contemporary literature. After Fennell's introduction of the wind ensemble concept, performance of original repertoire became a standard for the collegiate wind band.<sup>165</sup>

### **Literature and the Conductor**

From 1950s through the 1970s, composers such as Dello Joio, Benson, Schuller, Copland, and Husa contributed to the literature for the wind band. While these composers

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<sup>163</sup> As cited in McCarrell, 192.

<sup>164</sup> See, Frederick Fennell. *Time and the Winds* (Kenosha: Leblanc, 1954).

<sup>165</sup> See, Acton E. Ostling. "An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit." (PhD diss., The University of Iowa, 1978); Jay W. Gilbert. "An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Replication and Update." (PhD diss., Northwestern University, 1993); Clifford N. Towner. "An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Second Update." (PhD diss., The University of Nebraska-Lincoln, 2011).

added to the ever-expanding repertoire of the US wind band, Frank Battisti saw the need for a new type of band conductor.<sup>166</sup> The conductor now had to possess a high level of music knowledge and conducting skills to interpret the new literature. Workshops, conferences, and journals developed to improve conducting skills and provide an interpretive analysis of literature. Fennell even advocated that music education help prepare new band directors so that they had a high level of musicianship and musical integrity as a leader.

While Fennell's wind ensemble concept was a fresh idea for the concert band, many directors felt a sense of threat toward the idea and that it would jeopardize the nature of the band program.<sup>167</sup> University and college bands continued to use the large symphonic band that Harding had developed at the University of Illinois. Differences aside, both the "traditional" band directors and those incorporating the wind ensemble concept were advocates of high-quality artistic performances of what they deemed significant literature.<sup>168</sup>

The first organization that supported the wind band concept and further its cause was the American Bandmasters Association. Founded in 1929, the ABA's sole purpose was to lead the wind band movement forward. Alan Davis stated that, "the influence and

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<sup>166</sup> Frank L. Battisti. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*. (Galesville, MD: Meredith Music Publications, 2002), 65-66.

<sup>167</sup> Ibid, 66.

<sup>168</sup> Ibid, 66.

leadership exerted by the ABA had a significant impact on the continued growth, development, and refinement of the band movement in the United States.”<sup>169</sup>

The College Band Directors National Association also contributed to the development of wind band literature. In 1941, Revelli attempted to gather collegiate band directors together in Chicago at the University and College Band Conductors Conference to collaborate on advancing the profession.<sup>170</sup> It was not until after World War II at its second national conference in 1946 that the organization began establishing the principles set forth by Mark Hindsley from the University of Illinois.<sup>171</sup> In 1947, the College Band Directors National Association (CBDNA) was born and the collegiate band directors united to advance the philosophy of teaching, performing, and studying music. From its inception, CBDNA compiled, commissioned, and served as a means for the generation of original literature for the US wind band.

### **Collegiate Wind Bands in Florida**

University and college band programs were instrumental in helping organize music education for public schools and in the creation of state organizations, among them the Florida Music Educators Association.<sup>172</sup> Performances, clinics, and graduate study

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<sup>169</sup> Alan L. Davis, “A History of the American Bandmasters Association.” (PhD diss., Arizona State University, 1987), 2.

<sup>170</sup> Robert E. P. Halseth, “The Impact of the College Band Directors National Association on Wind Band Repertoire.” (PhD diss., University of Northern Colorado, 1987), 16.

<sup>171</sup> *Ibid*, 17.

<sup>172</sup> See, Thomas L. Whiteside, “A History of the Florida Music Educators Association and its Component Organizations,” (PhD diss., The Florida State University, 1970); Robert S. Hansbrough. “A History of the Florida School Band Movement, 1922-1995.” (PhD diss., The Florida State University, 1999).

courses were offered to high school band directors as professional development. As both the public schools and the popularity of the US wind band grew, college and university band directors needed to provide support for those high school directors who wanted to ensure that their students could join the band program when they went to college.

This document does not detail all the band programs in Florida universities; however, some of these universities played a direct role in advancing the band movement in the state. Before 1900 there were only a few institutions of higher education and only traces of band programs existed.<sup>173</sup> As one of the earliest university bands, the University of Florida had enough members to form a band in 1913, albeit part time.<sup>174</sup> Throughout the 1930s, band programs became a staple at the tertiary level. The University of Miami, the University of Florida, and Stetson University are seminal in the Florida band movement.<sup>175</sup> The University of Miami performed free concerts for the public under band director and composer Henry Fillmore; the University of Florida provided professional development programs for band directors; and Stetson University provided leadership for teacher training and hosted clinics.<sup>176</sup>

The band at the University of Miami began under the direction of Walter Schaeffer in 1933 and included only students of the university (as opposed to the

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<sup>173</sup> McCarrell, 218.

<sup>174</sup> Harold B. Bachman, *The Biggest Boom in Dixie*. (Gainesville, FL, 1968), 12.

<sup>175</sup> Hansbrough, 25.

<sup>176</sup> *Ibid*, 25.

university orchestra that sought out professional help).<sup>177</sup> While one of the first collegiate bands in Florida, after Schaeffer fell ill in 1939, the band dissolved until 1946 when it was re-established. Famous musicians such as Henry Fillmore and Percy Grainger were not the only musicians to conduct and work with the University of Miami band. In 1965, Frederick Fennell joined the faculty and brought his famed wind ensemble concept to the university.<sup>178</sup>

Like many other universities, the University of Florida's first band was a unit of the military and began in 1914.<sup>179</sup> It was not until 1920 with the hiring of R. DeWitt Brown that the University of Florida had a faculty member as the director of band.<sup>180</sup> In 1947, the new president of the university wanted to put an emphasis on the fine arts and Harold B. Bachman, former conductor of the Million Dollar Band, was hired.<sup>181</sup> Under Bachman's leadership, the university developed a comprehensive band program.<sup>182</sup> Just as Fillmore helped bring in famous musicians to the University of Miami, Bachman's professional name helped bring in Edwin Franko Goldman, A. A. Harding, Henry Fillmore, Paul Yoder, and Glenn Cliffe Bainum to work with and perform with the

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<sup>177</sup> William J. Dahlenburg. "Music in the Culture of Miami: 1920-1966." (PhD diss., The Florida State University, 1967), 226.

<sup>178</sup> Ibid, 229.

<sup>179</sup> Harold B. Bachman, *The Biggest Boom in Dixie*. (Gainesville, FL, 1968), 12.

<sup>180</sup> Ibid, 21. This is similar practice to many universities across the country, as they did not have a full time, paid employee as the band director. He held this position until 1948.

<sup>181</sup> Ibid, 43.

<sup>182</sup> Alton W. Tipps. "Harold B. Bachman, American Bandmasters-His Contributions and Influence." (PhD diss., University of Michigan, 1974), 86.

University of Florida band.<sup>183</sup> The University of Florida also served as a central hub that helped initiate the organization of the Florida Bandmasters Association in 1936.<sup>184</sup> This was the beginning of university band directors wanting to sponsor higher learning to further the cause of band music in Florida.<sup>185</sup>

Stetson University played a seminal role in the advancement of music education and bands in the State of Florida, establishing the first collegiate school of music in 1887,<sup>186</sup> and hiring Donald Faulkner to lead the first band in 1926. (A more detailed account of the Stetson University School of Music and band program is discussed in Chapter Three.)<sup>187</sup> When former Sousa band member John J. Heney was hired in 1935, collegiate bands were becoming more prominent at the university level. Heney helped establish Stetson's role in the advancement of the band movement, as Stetson provided critical leadership for teacher training and hosted various clinics for the newly established Florida Bandmasters Association.<sup>188</sup> While the director of bands at Stetson University,

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<sup>183</sup> Ibid, 93.

<sup>184</sup> Whiteside, 93-94.

<sup>185</sup> Ibid, 94.

<sup>186</sup> "History of Stetson University," accessed June 14, 2017, <http://www.stetson.edu/other/about/history.php>. The 1886-1887 catalogue shows 36 students enrolled in courses for music.

<sup>187</sup> Olga Bowen, "History of Stetson University," oral history transcription by Dudley Yates, Stetson History, 1967, accessed June 23, 2017. <https://www2.stetson.edu/library/resources/alumni-resources/stetson-history/>.

<sup>188</sup> Hansbrough, 25.

John J. Heney served as a charter member for the Florida Bandmasters Association and president of the organization.<sup>189</sup>

Before 1942, band programs at high schools for black students in Florida were scarce.<sup>190</sup> The band directors from the four historically black colleges and universities (HBCU) in Florida organized the Florida Association of Band Directors (FABD) to help develop high school programs to act as feeder programs for their respective institutions.<sup>191</sup> In 1966, the FABD merged with the Florida Bandmasters Association and in 1967 at the annual state convention, both black and white music educators convened together for the first time.<sup>192</sup> Although Florida Agricultural and Mechanical University (FAMU) had a band in the 1890s, it was not until just before World War II that the HBCU institutions began advocating for band programs at the black schools high schools across the state.<sup>193</sup>

The above institutions proved important in the development of collegiate bands; they contributed to both collegiate band programs, and to the development of high school programs.<sup>194</sup> Without the creation and support of the high school band programs, the

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<sup>189</sup> “History of the Florida Bandmasters Association,” FBA, accessed June 23, 2017. <http://fba.flmusiced.org/about/history/>.

<sup>190</sup> Timothy J. Groulx. “Influences of Segregation and Desegregation on the Bands at Historically Black High Schools of Hillsborough County, Florida.” *Journal of Historical Research in Music Education* 37, no. 2 (2016): 134.

<sup>191</sup> Ibid, 134.

<sup>192</sup> Ibid, 134.

<sup>193</sup> McCarrell, 218; Groulx, 134.

<sup>194</sup> See, Fennell, *Time and the Winds*; Haynie, “The Changing Role”; McCarrell, “A Historical Review” Battisti, *Winds of Change*.



universities would not have had the success they had in creating their own ensembles. With many professionals from Sousa's band and especially Harold Bachman, professional leadership was instrumental in the development of many collegiate wind band programs.<sup>195</sup>

### **Florida Bandmasters Association: The Beginning**

As band programs began to flourish in Florida, leadership was needed to standardize music requirements for concert, marching, and solo and ensemble festivals based off the National School Band Association.<sup>196</sup> In 1936, the University of Florida hired Major Ed Chenette, a retired military band director and then band director in Miami, to instruct a course on instrumental music.<sup>197</sup> University directors began offering their campuses for different clinics to enhance band director's skills through professional development. This was the beginning of an organization that would provide service to the band directors in the State of Florida.

The Florida Bandmasters Association organized in 1936 to create an organization for band directors in the state. In 1937, the West Florida Division (WFD) of the National School Bandmasters Association became the Northwest District of FBA, a band director's organization that served the panhandle.<sup>198</sup> In 1944, FBA became a component organization of the Florida Music Education Association and by 1967, the Florida

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<sup>195</sup> The leadership from the college band directors such as Harold Bachman, Henry Fillmore, Otto Kraushaar, Al G. Wright, Fred McCall, and Richard Feasel commanded policy in Florida for several years. Tipps, 84.

<sup>196</sup> Ibid, 5, 54.

<sup>197</sup> Whiteside, 93-94.

<sup>198</sup> Hansborough, 65-66.

Association of Band Directors (FABD), the organization for African-American band directors, consolidated with FBA so that all band organizations served under the same entity.<sup>199</sup>

Collegiate band directors and university band programs were integral to the development of the Florida Bandmasters Association. This connection allowed the former professional bandmen and military band directors to offer clinics in instrumental music. Over the years, many influential high school band directors who have served on the board or aided in the Florida Bandmasters Association have become high profile university band directors. John J. Heney, a charter member of the Florida Bandmasters Association, also served as the director of bands at Stetson University, which placed Stetson University in the midst of the advancing band movement in the State of Florida.

From its beginning, the Stetson University band has had prominent band directors who have played a role in not only developing the image of the band program at the institution, but as a hub for the Florida Bandmasters Association (FBA). The FBA held clinics at both the University of Florida and Stetson University. Throughout the years, Stetson University continued to contribute to the advancement of the band programs in the State of Florida.<sup>200</sup>

### **Summary**

While there were band programs that developed before 1900, many were student-led, small, and not continuous. When Albert Austin Harding was hired at the University

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<sup>199</sup> Ibid, 4.

<sup>200</sup> Note: In 1990, Dr. Bobby Adams introduced the idea of establishing a Hall of Fame for the Florida Bandmasters Association and to this day, the honorary weekend of concerts are still held at Stetson University.

of Illinois, he changed the idea of the US wind band with his contributions to instrumentation, literature, and music education. William D. Revelli at the University of Michigan continued to demand musical excellence from all of his students as he restructured the music education curriculum at the collegiate level. His contributions included the development of an organization for college band directors, College Band Directors National Association (CBDNA) where they could communicate and seek professional development; it is still in operation today.<sup>201</sup> Frederick Fennell's concept of a smaller wind ensemble gave another outlet for the wind band as it opened up artistic freedom for composers to contribute to the repertoire while giving performances of wind literature from the 16<sup>th</sup>, 17<sup>th</sup>, and 18<sup>th</sup> centuries. Since Fennell, many other institutions and band directors have provided contributions to the US wind ensemble and the artistic unit continues to expand with repertoire and development.

While there are historical narratives about different major universities across the United States, few universities have been documented in Florida, especially the earlier institutions.<sup>202</sup> During the 1930s, Florida universities began to establish band programs, thus spearheading the march toward instrumental music education as part of secondary and tertiary curriculum. The University of Florida, University of Miami, and Stetson University were influential in developing these instrumental music education programs in the State of Florida. Their band directors offered professional development, provided leadership for training, and established an organization where Florida band directors

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<sup>201</sup> This refers to the College Band Directors National Association.

<sup>202</sup> Only a few authors have documented the school band movement in Florida and most of the documents pertaining to the Florida Bandmasters Association are housed at the McKay Archives at Florida Southern College. Hansbrough, 4.

could collaborate. Director of Bands at Stetson University, John J. Heney, also played an important role as a charter member of the Florida Bandmasters Association. Heney held clinics and was known throughout the state as he helped develop several public school programs. This was the beginning of Stetson's involvement in music education in the State of Florida.

### CHAPTER 3

#### STETSON UNIVERSITY: “AN INSTITUTION EQUAL TO THE BEST”<sup>203</sup>

*“What it takes to be a musician is more than learning how to teach a band to play technically.” – Dr. Bobby Adams.<sup>204</sup>*

As Florida’s first private university, Stetson University quickly established its role in tertiary education in the State of Florida from its inception. Stetson University is a private, nonprofit university founded in 1883 in DeLand, Florida by Henry Addison DeLand from Fairport, New York. By 1876, Mr. DeLand had accumulated enough wealth from his baking powder business that he retired and traveled to Florida with his family to visit his sister.<sup>205</sup> His travels brought him to the old settlement of Enterprise located in Volusia County just off the St. John’s River. It was during this trip that DeLand’s brother-in-law convinced him to purchase 160 acres from one of the early settlers and develop an orange tree farm. DeLand was so impressed with the land that he returned in the fall of 1876 and purchased more, divided the land into lots, and began

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<sup>203</sup> John F. Forbes, *John B. Stetson University*, Transcription of handwritten document, circa 1890, 1.

<sup>204</sup> Dr. Bobby Adams, interview by Tina Leferriere, *FBA Legacy Project*, <https://www.youtube.com/watch?v=UqqKB2grYOA>, November 30, 2013.

<sup>205</sup> Olga Bowen, “History of Stetson University” (transcribed by Dudley Yates, 1967), 2.

selling off the property; which led to the establishment of a town that they named after him.<sup>206</sup> Shortly after the town of DeLand was established, Henry DeLand, with the help and direction of the Florida Baptist Convention, began the development of Stetson University.<sup>207</sup>

### **Stetson University**

As early as 1849, the Florida Baptist Association wanted to establish a college or university, but support always fell short.<sup>208</sup> Francis Berrian Moodie, former President of the Union Female College in Alabama, lived in Lake City, Florida and expressed his wishes at the Florida Baptist Convention in 1882 that they establish a female college in Gainesville, Florida.<sup>209</sup> It was at this convention that Mr. DeLand met Moodie, both sitting on the committee to establish a learning institution.

Henry DeLand wanted to enhance the prominence of DeLand in the State of Florida and thereby initiated the first co-educational, four-year university. This was a time when Florida was expanding its education system and institutions competed for faculty members and students.<sup>210</sup> DeLand saw his vision come to fruition in 1883 as he established the DeLand Academy to offer advanced studies to prepare students for

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<sup>206</sup> Ibid, 4.

<sup>207</sup> For a concise history of Stetson University, see Gilbert Lycan, *Stetson University: The First 100 Years* (DeLand, FL: Stetson University Press, 1983).

<sup>208</sup> Attempts in 1849, 1851, 1854, 1876, 1880, and 1881 sought to establish a learning institution, but failed.

<sup>209</sup> Florida Baptist Convention, *Annual*, 1883, 38-39.

<sup>210</sup> Sidney Johnston, "The Historic Stetson University Campus in DeLand, 1884-1934," *The Florida Historical Quarterly* 70, No. 3 (1992): 281.

college. The first 13 students met at the First Baptist Church of DeLand until the construction was complete for DeLand Hall in 1884.<sup>211</sup> By 1885, the committee agreed to support DeLand's financial needs and his willingness to raise additional funds.<sup>212</sup> DeLand Academy then became DeLand Academy and College in 1885.

By the late 1880s, Henry DeLand fell into a financial distress. In the deeds of the land that he sold, it stated that if the landowners were not satisfied with their purchase, DeLand would purchase the property back from them.<sup>213</sup> After a freeze in 1886, many of the landowners sought out DeLand for him to honor his word and sold their land back to him, which left Henry DeLand virtually bankrupt.<sup>214</sup> DeLand then reached out to Mr. Stetson, who owned a winter home and large citrus farm just west of DeLand, for financial assistance.<sup>215</sup> It was in 1886 on the way to DeLand's Harlan House Hotel in Lake Helen, FL, that Mr. Stetson pledged \$1,000 for a dormitory, which Mr. DeLand named after him.<sup>216</sup> This was the beginning of Mr. Stetson's involvement in developing

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<sup>211</sup> Bowen, "History of Stetson University," 6; Gilbert L. Lycan, *Stetson University: The First 100 Years* (DeLand, FL: Stetson University Press, 1983), 5. Still used to this day (primarily as offices for the President and operational staff), DeLand Hall serves as the oldest building used for higher education in the State of Florida.

<sup>212</sup> *Ibid*, 7.

<sup>213</sup> *Ibid*, 15.

<sup>214</sup> *Ibid*, 15.

<sup>215</sup> Hall, 20.

<sup>216</sup> Stetson Hall was demolished in 2011 due to financial upkeep.

Stetson University. In 1889, DeLand suggested to the legislature of Florida that they amend the charter and change the name of the school to John B. Stetson University.<sup>217</sup>

Dr. John F. Forbes was invited and accepted to take the helm of DeLand College in 1885 through a mutual friend of DeLand, Reverend David Moore. Considered as one of the most learned men that ever served Stetson University, Forbes studied at prestigious universities and always continued to expand his knowledge.<sup>218</sup> Forbes immediately began restructuring courses and created different tracks for the students who attended the college. Forbes was active in the education of the students while teaching courses, but also observed the teachers - often to provide solutions and improvements to their teaching.<sup>219</sup> In an undated document, Forbes wrote,

The question has been asked, and very properly, too, how are we to keep our bright young men and women in Florida when there are such magnificent educational facilities in the other states. The men in control of John B. Stetson University have recognized the fact that there is but one answer to this question and that is “by making this institution equal to the best in the country and thus commanding patronage by the character of the work done.” This is a very high aim, but the University is willing to aim at nothing lower than this. The real power and value of any school, of any grade, is in its teachers. Buildings, libraries, and apparatus are good and give added power, where there is already power to use them aright, but they can never, no matter how extensive constitute a University.<sup>220</sup>

Forbes’ dedication to not only the student’s education, but to ensuring that the faculty was learning as well, was an important goal of his. While Forbes consistently drove his

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<sup>217</sup> Bowen, “History of Stetson,” 16.

<sup>218</sup> Lycan, 9.

<sup>219</sup> Ibid, 11.

<sup>220</sup> John F. Forbes, *John B. Stetson University*, Transcription of handwritten document, circa 1890, 1.



students and faculty to learn and impart knowledge to all during his tenure (1887-1904), he increased enrollment from 88 students to 300 students.

Dr. John Franklin Forbes was Stetson University's first president. It was Dr. Forbes who helped establish a connection with John B. Stetson and the oil magnate Henry M. Flagler to donate to the development of the school. Long time history professor and Stetson University historian, Gilbert Lycan, stated that while Henry A. DeLand and John B. Stetson are considered the founders of the university, John F. Forbes was the one who built the university.<sup>221</sup> Forbes saw the construction of Stetson Hall, Chaudoin Hall, Elizabeth Hall, Flagler Hall, and the residence of the president.<sup>222</sup>

Although he was a prominent and developing force for Stetson University, President Forbes was accused of infidelity with an instructor on campus. According to documents, a steward and his wife were fired from Stetson University because they purchased items in the name of the University, then sold them and kept the money. The steward admitted guilt, yet still continued to spread rumors of infidelity between President Forbes and the instructor. The scandal contributed to the failing relationship between President Forbes and Mr. Stetson and while Dr. Forbes was exonerated due to a lack of evidence, Mr. Stetson's attorney and others in DeLand wanted Forbes removed. Dr. Forbes felt that the situation was damaging to the university and in 1903 resigned as President of Stetson University, and Dr. Hulley was named President.<sup>223</sup> Forbes'

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<sup>221</sup> Lycan, 41.

<sup>222</sup> <http://www.stetson.edu/other/about/history.php>

<sup>223</sup> Ibid, 60.

significant contributions cannot be overlooked due to his involvement in developing the young university.

DeLand returned back to New York and back to his business out of retirement, and his vision of developing a university was successful by the time he passed away in 1908. Under the leadership of President Forbes, enrollment in the institution grew, buildings were being constructed, and course offerings and programs on campus began to expand. Since its inception, Stetson University has always offered musical instruction for both the community and the collegiate students of Stetson University.<sup>224</sup> While there were periods of what Bowen cites as inactivity, music was still being taught on campus and for a majority of its history, has brought in acclaimed musicians to perform and give lectures to its students.

### **Role of Music at Stetson University**

Much of the history of the music school at Stetson University can be found in a document written by Olga Bowen in 1968, a long time Stetson University employee and archivist. The archives for the music school are currently unorganized and consist of various newspaper clippings, school bulletins, and a few annual reports along with Ms. Bowen's notes. Ms. Bowen's document is an account of what she recalled from her time at Stetson University.<sup>225</sup>

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<sup>224</sup> Olga Bowen, "History of the Stetson School of Music," Stetson University Archives, 1968, 1.

<sup>225</sup> Note: Olga Bowen's recollection document does provide a good amount of information about Stetson University's School of Music, but is quite difficult to read due to the unorganized nature of the document. While some of the history of the music school can be found in other sources, Ms. Bowen's is the most collective source for the overview of the history. See Greg W. Lefils, Jr., "History of the Stetson University

The Department of Music was mentioned in the first school catalogue in 1885-1886 under the direction of Mrs. Mary E. Cheney<sup>226</sup>. While she was the only faculty member of music, she was one of seven faculty members, thus identifying the importance that music played in education at Stetson University. Although many of the students who were listed in the Department of Music at that time were DeLand children taking piano lessons, it was the foundation of the school of music.<sup>227</sup> Students who attended Stetson University and participated in music during its inception had the opportunity to study voice and piano.

### Facilities

The School of Music has played an important role at Stetson University since the genesis of the institution. From the first building on campus, DeLand Hall, to its two current buildings, the School of Music has had multiple “homes” on the campus of Stetson University. However, it was not until 1969, 86 years after the founding of Stetson University, that the School of Music was moved into a newly constructed building. After significant growth and fundraising, and another 41 years, the School of Music added some rehearsal space, offices, and storage with the construction of McMahan Hall.

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Concert Choir,” (PhD diss., The Florida State University, 2014) for an historical account of the choral department at the university.

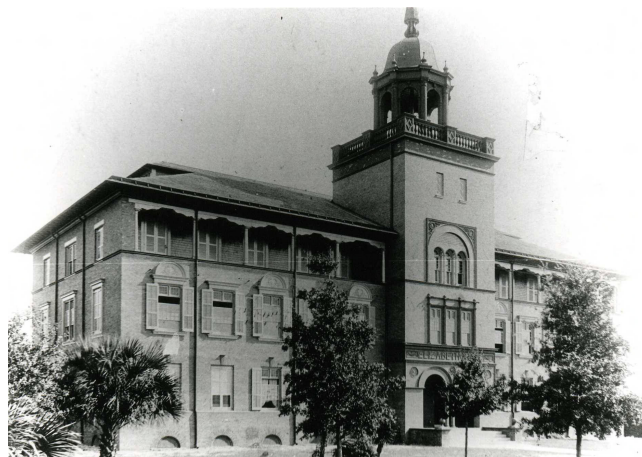
<sup>226</sup> The focus of this chapter is not a complete history of the School of Music at Stetson University, but a synthesis of its growth up until the development of the band program. The history of Stetson’s band directors will be discussed later in this chapter.

<sup>227</sup> Bowen, “History of the Stetson School of Music,” 3. Although founded in 1985, the Stetson University Community School of Music educates the youth of DeLand and surrounding areas and serves as a reminder of the humble beginnings of the Department of Music at Stetson.



Photograph 3.1 – DeLand Hall, the first campus building, with Stetson Hall seen in the background, circa 1895. Photo courtesy of the Stetson University Special Collections and Archives.

The music school at Stetson University was first housed in DeLand Hall alongside the required academic classes. The Music School called DeLand Hall home for roughly 86 years, except for a few instances where it was housed in Elizabeth Hall. After Elizabeth Hall was built, DeLand Hall became the sole home of the music school until 1908 when it was moved to the south half of the third floor of Elizabeth Hall.



Photograph 3.2 – Elizabeth Hall before wings were built, circa 1892. Photo courtesy of the Stetson University Special Collections and Archives.

DeLand Hall was remodeled in 1936 to include soundproofing for practice rooms, although, for lack of space, the band and orchestra continued to use the original gym for their rehearsals. After the war, a building from the deactivated DeLand Air Base, referred to as the Annex, was brought to campus to provide extra space for the music school. In 1968, the Annex was destroyed and the practice rooms were moved to Flagler Hall. Completed in 1969, Theodore Presser Hall was constructed as the new home of the Stetson University School of Music. The construction was supposed to include Presser Hall and a small auditorium for recitals and concerts. Unfortunately, only Presser Hall was completed.<sup>228</sup>



Photograph 3.3 – Presser Hall, which houses the school of music, 1969. Photo courtesy of the Stetson University Special Collections and Archives.

Presser Hall remains the home of the school of music, however, with a continued increase in enrollment, the Mary B. McMahan Hall was completed in 2009. McMahan Hall

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<sup>228</sup> Ibid, 2.

provided a large rehearsal hall that could fit the large symphonic band and offices for the School of Music.<sup>229</sup>



Photograph 3.4 – McMahan Hall, 2010. Photo courtesy of the Stetson University Special Collections and Archives.

While the south wing of Elizabeth Hall has served as the primary performance venue of the School of Music, its acoustical nature does not play favorably to the band department. The acoustics in Elizabeth Hall are more favorable for orchestra, choir, chamber, and solo recitals. With wooden floors and wooden pews, the hall is quite live and extremely loud when the symphonic band performs, even with a packed audience. Another issue is the size of the symphonic band. The Stetson University Symphonic Band, which is currently around 130 members, does not fit on stage, even with extensions attached to the stage.<sup>230</sup> The jazz ensemble does not perform in the hall due to the poor

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<sup>229</sup> The School of Music and the university leadership are currently under a fundraising campaign to raise money to build a recital hall.

<sup>230</sup> Note: These extensions were made especially for the Symphonic Band during Dr. Adams' tenure there. Dr. Phillips, the current DOB, has certain sections on rotation as well.

acoustics for that genre and typically performs its concerts in the Stetson Room in the Carlton Union Building or at an off campus location.

### **Music School Administration**

#### The School of Music

In the 1886-1887 announcement, Stetson University offered instruction in both instrumental (piano) and vocal music. The university added instruction in organ in 1892 and built the first pipe organ in 1897. As the university continued to develop, courses in harmony (1892) and guitar (1899) were added. Students were required to study theory, harmony, and music history for two years to receive their certificate and in 1904 the course offerings were increased and harmony, counterpoint, instrumentation, acoustics, form in composition, and music history were combined into a course called theory.<sup>231</sup>

Music was a popular subject at Stetson University. The expansion of the music school and the growth of the university were parallel during the first 20-25 years. Courses that were offered often varied depending on the department head and the training that the instructors had. As the School of Music developed, students became attracted to Stetson University because of the quality and experience of the faculty.

Mary E. Cheney is considered the first Principal of the Music Department at Stetson University. She was hailed as a successful teacher of instrumental and vocal music.<sup>232</sup> Cheney served as Principal until 1889, however, Cheney's connection with Stetson University did not stop after she left, as she requested to perform a recital at the

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<sup>231</sup> Bowen, "History of Stetson School of Music," 3-5.

<sup>232</sup> Stetson University, *John B. Stetson University Bulletin* (DeLand, Florida: 1884), 19.

university in 1900.<sup>233</sup> Unfortunately, President Forbes was unable to secure funding to have Ms. Cheney perform.<sup>234</sup> In 1889 Mabel Abernathy was listed as Principal of the Music Department, but she only served one year. Abernathy married DeLand's first doctor, Dr. R. H. Gillen and after she died, Dr. Gillen married Charlotte T. ZuTavern, who followed Abernathy and served as Director of the Music Department from 1890-1894.<sup>235</sup> ZuTavern was listed as a teacher of voice and piano. It was during ZuTavern's tenure that enrollment grew and a second music faculty member was added.<sup>236</sup>

Only piano and voice were offered in the first decade of the School of Music. In 1895, Lena J. Schreuder became the Director of the Music Department and held the title until 1897. Schreuder was the first music faculty member to have a degree in music and during her term as director, the faculty continued to grow to meet the increasing enrollment of students. Charles H. Lewis followed Schreuder as Director of the School of Music and remained for five years (1897-1902). Robert L. Schofield succeeded Lewis but left to teach at the Broad Street Conservatory in Philadelphia after only two years of service.<sup>237</sup> W. Garrett Rodgers served as Director of the School of Music, but due to his poor leadership in the choral department, Orwin A. Morse replaced him after one year in 1905.<sup>238</sup>

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<sup>233</sup> Mary E. Cheney, letter to John F. Forbes, April 25, 1900.

<sup>234</sup> John F. Forbes, letter to Mary E. Cheney, May 4, 1900.

<sup>235</sup> Lycan, 375.

<sup>236</sup> Bowen, "History of the Stetson School of Music," 3-4.

<sup>237</sup> "Locals," *Stetson Weekly Collegiate* 17, no. 3, October 26, 1904.

<sup>238</sup> Lefils, 71.



Mr. Morse was lauded as an outstanding organist and teacher who saw a large growth in the course offerings and revived the Glee Club and Chorus.<sup>239</sup> Morse revived the concert oratorio at Stetson; Handel's *Messiah* was first performed in Florida at Stetson University as well as Haydn's *The Creation* and Mendelssohn's *Elijah*.<sup>240</sup> Morse left in 1909 for Greenville, South Carolina to teach at the Greenville Female College.<sup>241</sup> John W. Phillips followed Morse in 1909. Phillips taught voice and was in demand throughout the state as a soloist with his wife, Margaret Phillips, accompanying him and teaching harmony and counterpoint at Stetson.<sup>242</sup> After Phillips' departure in 1913, the Golden Age of the Music School seemed to come to an end as outstanding performances ceased and the School of Music began a period of inactivity.<sup>243</sup>

In 1912, Dr. Hulley, the University President, restructured the university and eliminated all of the colleges except for the College of Liberal Arts and the music school became a department.<sup>244</sup> After the departure of John Phillips the music school was left leaderless. Irene Randall was listed as a monitor for the Music Department in 1913-1914 and in 1914 famed tenor Badrig Vartan Guevchenian was listed as the Director of the School of Music. This seems to contradict Longstreet's account of Dr. Hulley's

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<sup>239</sup> Bowen, "History of the Stetson School of Music," 85.

<sup>240</sup> Ibid, 85.

<sup>241</sup> Bowen, "History of Stetson University," 67.

<sup>242</sup> Bowen, "History of the Stetson School of Music," 5.

<sup>243</sup> Ibid, 24.

<sup>244</sup> Rubert J. Longstreet, *Stetson Decade, 1907-1917: An Account of Stetson University as I Saw It With Some Details of My Life Then and There*. Stetson University Archives, 1950, 13-14.

realignment of the colleges. However, this was a period of turnover in the School of Music.<sup>245</sup> Professor Guevchenian was listed in the school paper and bulletin for only two years and only a couple of instructors for music were listed from 1916-1919, perhaps due to World War I. Ona Rowell Day appeared as a monitor for the Music Department in 1919-1920 and no one else was listed as a director until Dr. Hulley hired William Edward Duckwitz in 1921, who was then appointed as the Director of the Conservatory of Music in 1922.<sup>246</sup> The hiring of Duckwitz was the beginning of Stetson University's development of a nationally accredited School of Music, and in 1923, Donald Faulkner founded the Stetson Band.



Photograph 3.5 – Dr. William Edward Duckwitz, Dean of the School of Music, 1950. Photo courtesy of the Stetson University Special Collections and Archives.

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<sup>245</sup> Bowen makes note that there was a lot of turnover after John W. Phillips and that the title of director was not always listed on the faculty roster.

<sup>246</sup> W. S. Gordis, *John B. Stetson University: History and Reminiscences* (unpublished).

### Reorganization and The Conservatory of Music

Standards and accreditation were not available when the School of Music first began, but when Duckwitz was hired at Stetson University, collegiate music programs continued to develop, and standards for accreditation and national associations were initiated. Immediately Duckwitz began working on obtaining accreditation from the National Association of Schools of Music (NASM). He began making improvements in organization and faculty, bringing in nationally recognized musicians and teachers such as Marian Kenefick to revive the choral department. One of the issues Duckwitz faced was that President Hulley disagreed on how faculty members were to be paid as outlined in the requirements of being admitted into NASM. Teachers were typically paid through a percentage of what students paid for fees, but Hulley did not believe that income from tuition would be consistent enough to provide a regular salary for music teachers. It was not until 1931 that music teachers were granted the title of professor or assistant professor. When Hulley died in 1934, Dr. William Sims Allen became the third president of Stetson University and realized the importance of becoming a member of NASM. It was during this time that the music school sought to hire new music professors.<sup>247</sup>

### Accreditation of the School of Music

Stetson professors were considered well-trained and outstanding performers according to Olga Bowen's recollection of the school. With the support of President Allen, Duckwitz continued to make strides in obtaining accreditation for the music school. In 1935 Duckwitz hired Harold Giffin, a graduate of Denison University and

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<sup>247</sup> Bowen, "History of Stetson School of Music," 7-8.

Eastman School of Music as Professor of Voice.<sup>248</sup> John J. Heney, a former percussionist with the John Philip Sousa Band, was also hired in 1935; Heney became the Director of Band and Instructor of Wind and Percussion Instruments.<sup>249</sup>

Duckwitz was the Director of the Conservatory of Music from 1921 until 1936 when the name of the Conservatory was changed to the School of Music, and he was named its Dean. Dean Duckwitz served as the Dean of the School of Music through accreditation in 1938 until his retirement in 1953. Under Duckwitz's leadership, the School of Music not only became accredited through NASM, but also expanded in faculty, activity, and equipment; DeLand Hall and the gymnasium were reconstructed and reconditioned for the Music School's use. W.S. Gordis, a long-time professor of Stetson University, stated that, "...under the efficient leadership of Dr. Duckwitz and the sympathetic cooperation of President Allen, no phase of Stetson's activity has within recent years made greater progress than the School of Music."<sup>250</sup>

Claude M. Almand succeeded William E. Duckwitz as Dean of the School of Music. Dr. Almand was the first member of the faculty of music to have a doctorate degree and was a skilled composer. Dean Almand served as Vice-President of the Florida State Music Teachers Association, a member of the Board of the Florida Federation of Music Clubs, and had a continuous schedule of recruiting students for Stetson

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<sup>248</sup> See Lefils, "History of the Stetson University Concert Choir."

<sup>249</sup> See, Bowen, "History of Stetson School of Music."

<sup>250</sup> Gordis, 110. Gordis came to Stetson University in 1888 just after he graduated from the University of Rochester. His Greek Professor was the brother of Stetson President, John Forbes, thus creating a connection. His recollection of his time at Stetson University is a personal account of the genesis of the university.

University.<sup>251</sup> In 1957, Dr. Almand was killed in an automobile accident. Dr. Almand's wife, Lenoir, continued teaching at Stetson University for another 40 years and endowed the chair of composition in the name of her husband.

Donald C. Yaxley served as acting Dean from 1957 to 1963 until Paul T. Langston was appointed Dean of the School of Music. In 1970 the School of Music moved into Presser Hall. After football was discontinued at Stetson University in 1956, the School of Music had an unfortunate decline in students, as there was no longer an opportunity for area directors to allow their students to participate in halftime performances. President Johns was disappointed that only 70 students were enrolled and instructed Dean Langston to increase the enrollment. In response, Dean Langston sent Band Director, Richard Feasel out to the schools to recruit on top of his other duties. In a matter of three years the enrollment grew to 155 students. Dr. Langston served as Dean for 22 years, in which the music school grew and then declined. While the School of Music enrollment increased in the early 70s, competition from public universities and scholarship made things difficult for Stetson's School of Music.<sup>252</sup> This foreshadowed the tumultuous state that the band program was heading toward at the end of Langston's tenure.<sup>253</sup>

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<sup>251</sup> Lycan, 376-377.

<sup>252</sup> Lycan, 472.

<sup>253</sup> The state of the band program will be discussed later in this chapter.



Photograph 3.6 – Dean James Woodward, 2006. Photo courtesy of the Stetson University Special Collections and Archives.

Following Langston was Dr. James Woodward who also served 22 years as Dean of the School of Music. Dr. Woodward was responsible for hiring Dr. Bobby Adams and initiating the revival of the band program at Stetson University. When Dr. Woodward was hired as the Dean of the School of Music, the President of the university charged him with doubling the enrollment or the music school would be converted to a department as part of the College of Arts and Sciences. Under Woodward's leadership the School of Music enrollment grew from 98 to over 200 music majors. Woodward had experience working with ensembles and knew that the way to increase enrollment was to find someone who could talk to high school directors and recruit their students. In his first year, Woodward traveled to the area high schools and spoke with many of the band directors, only to find out that they were unaware that there was a band program at Stetson University. Woodward recalled that prior to his administration that Stetson was primarily known as a church music university and at one point for a year or two the band was dissolved. While the administration quickly realized that to attract wind players a band was needed, word of the band being dissolved spread quicker than the reinstatement

of the band program.<sup>254</sup> This led Woodward to seek out not only a music education professor to replace retiring Professor, Dick Feasel, but to hire a band director who, with the support of the leadership of the university, helped change the direction of the School of Music at Stetson University.

Unfortunately in 2007, Dean Woodward had to step down due to a stroke. Dr. Jean West followed Dr. Woodward and saw the retirement of Dr. Bobby Adams' tenure at Stetson University. Dr. West served as Dean from 2007 to 2013. It was under West's leadership that Adams finished his time as Director of Bands and Professor of Music Education at Stetson University as he retired in 2013. The current Dean Thomas Masee, did not have much interaction with Dr. Adams as he arrived after Adams's retirement. Dean Masee has undertaken a large fundraising drive to build a new performance hall for the School of Music. (Table 3.1 presents a list of leaders of the Music School at Stetson University.)

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<sup>254</sup> Dr. James Woodward (Dean Emeritus of the School of Music, Stetson University), in discussion with the author, December 26, 2017.

Table 3.1. Leaders of the Music School at Stetson University

Name	Years	Title
Mary E. Cheney	1885-1889	Principal-Music Department
Mabel Abernathy	1889-1890	Principal-Music Department
Charlotte T. ZuTavern	1890-1894	Director-Music Department
Lena J. Schreuder	1895-1897	Director-Music Department
Charles H. Lewis	1897-1902	Director-Music Department
Robert L. Schofield	1902-1904	Director-School of Music
W. Garrett Rodgers	1904-1905	Director-School of Music
Orwin A. Morse	1905-1909	Director-School of Music
John W. Phillips	1909-1913	Director-School of Music
Irene Randall	1913-1914	Monitor-Music Department
Badrig Vartan Guevchenian	1914-1916	Director-School of Music
N/A	1916-1919	No Director Listed
Ona Rowell Day	1919-1920	Monitor-Music Department
N/A	1920-1921	No Director Listed
William Edward Duckwitz	1921-1936	Director-Conservatory of Music
William Edward Duckwitz	1936-1952	Dean-School of Music
Richard Feasel	1952-1953	Representative-School of Music
Claude M. Almand	1953-1957	Dean- School of Music
Donald C. Yaxley	1957-1963	Dean- School of Music
Paul Langston	1963-1985	Dean- School of Music
James Woodward	1985-2007	Dean- School of Music
Jean West	2007-2013	Dean- School of Music
Thomas Masee	2013-Present	Dean- School of Music

*Source:* Table by author.

The School of Music at Stetson University has a long history and could be a separate document itself. The first 40 years of the School of Music had many leadership changes as it tried to define itself as a music school. Hiring William Duckwitz in 1921 led to an organizational restructuring that catapulted the School of Music to accreditation and expansion of course offerings as the US defined tertiary education. It was during Duckwitz's leadership that Stetson University introduced their first band program in 1923.



## Band Directors (1923-1948)

### The Beginning of the Band

The first mention of a band at Stetson University came in the November 13, 1923 edition of the *Stetson Collegiate Weekly*.<sup>255</sup> The article states that President Hulley was in support of providing funds to ensure the development of the band. “Every member of the victorious Hatters declared that the youthful Stetson Band was the finest innovation in the University as far as pep is concerned, in years.”<sup>256</sup>

What are the plans of the Stetson Band? They’re just as high and broad as possible to make them. It is planned this year to build from the veterans, a mere handful, and with constant additions and practice among the new material, a machine which will be able to emphasize ‘Loyalty to Stetson.’ And a machine which in the years to come will be merely a foundation for a band – a band that will as truly put Stetson on the map as will the continuing victories of the football team.<sup>257</sup>

This was foreshadowing the development of a full time band at Stetson University. Many of the members were former military bandsmen who also played with several concert bands and jazz bands on the East coast of Florida. They were all under the direction of baritone player, Donald Faulkner, who also served as the editor of *The Stetson Collegiate Weekly*.

Donald Faulkner was hired in 1923 as an instructor of wind and brass instruments after he graduated Stetson University. Faulkner reorganized the orchestra and began a pep band. In 1926 the first symphonic band was created. After earning a PhD, Dr. Faulkner taught mathematics and then left Stetson and became Vice President of Western

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<sup>255</sup> “Band Did Great Work,” *Stetson Collegiate Weekly*, Nov. 13, 1923, 1.

<sup>256</sup> *Ibid*, 1

<sup>257</sup> *Ibid*, 1.

Reserve University. Louis Marvin succeeded Donald Faulkner in 1930 until John J. Heney was hired in 1935.



Photograph 3.7 – Drum Major George Linney leading the marching band down Woodland Boulevard during the homecoming parade, 1931. Photo courtesy of the Stetson University Special Collections and Archives.

John J. Heney was a percussionist for the John Philip Sousa Band and relocated to DeLand, Florida to begin a part-time teaching position at DeLand High School. That same year, Stetson University hired Heney to become Director of Bands and Percussion Instructor. Heney completed his Bachelor of Arts in 1939 and Master of Arts degree in

1949 from Stetson University.<sup>258</sup> Under his direction, the band at Stetson University became a well-known ensemble in the State of Florida.<sup>259</sup>

Upon Heney's resignation in 1942, Victor Grabel became the Professor of Wind and Percussion Instruments and Director of the Band. Grabel held several prominent positions as a distinguished conductor, composer, teacher, and was a charter member of the American Bandmasters Association.<sup>260</sup> He continued to support the education of band directors, and in 1945 held an assembly of bandmasters from five Southern States.<sup>261</sup> Despite his stature, Grabel struggled to adjust to the demands of a collegiate band program.<sup>262</sup> Richard M. Feasel, a Stetson University alumnus, succeeded Grabel in 1948.

Richard Feasel was hired as an Instructor of Piano and Theory in 1946 and in 1948 became the Director of Bands. Over his 26-year tenure as the Director of Bands he reorganized the marching band, organized concerts off campus, and toured some 2,000 miles with the ensemble throughout five states in 1955, 1957, and 1960. In 1956 they performed at the Orange Bowl at the last Stetson-Miami football game, and in 1957 the

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<sup>258</sup> Matthew H. Darling, "The Life and Music of John Joseph Heney: Sousa Band Percussionist and Xylophone Soloist," *Percussive Notes* (December 2001): 56.

<sup>259</sup> Heney was also the director of bands at DeLand High School while serving at Stetson University.

<sup>260</sup> Stetson University, *John B. Stetson University*, (DeLand, Florida: 1994), 12. Grabel's career consisted of the Director of the Band Department of Sherwood Music School in Chicago, conductor of the Chicago Concert Band in Grant Park, Conductor of the 1937 World's Fair Band, and Orchestra Hall, General Music Director of the Chicagoland Music Festival, and Editor of the Band and Orchestra Department of "The Etude."

<sup>261</sup> Gordis, 110.

<sup>262</sup> Harold B. Bachman "Victor Grabel: Bandmaster," *Music Journal* 24, no. 1 (1966): 85. <https://search.proquest.com/docview/1290845666?accountid=14745>.

Stetson Band made their television debut.<sup>263</sup> Feasel also conducted the orchestra from 1951-1960 and served as an adjudicator for state contests.<sup>264</sup> Under Feasel's leadership, the band continued to grow and promote Stetson University. In 1966, continuing the tradition of bringing in prominent musicians, Feasel invited Vincent Persichetti to conduct his *Symphony for Band*.<sup>265</sup> While small in size, the ensemble was strong throughout the 1950s and 1960s. This period in Stetson's band history was led through a strong and active Kappa Kappa Psi National Honorary Band Fraternity.<sup>266</sup> In 1974, Professor Feasel took a sabbatical; upon his return, he stepped down as Director of Bands. There was significant change the following 13 years and eventually there was a decline in the program as the position for band director became unstable.

### **Band Directors (1975-1987)**

#### Period of Change

In the spring of 1974, Dean Langston approached alumnus Frank Stubbs during a contest held at Elizabeth Hall and asked if he would be interested in filling in for Professor Feasel since he was taking a sabbatical. Stubbs took over as the band director at Stetson University in the fall of 1974. After writing letters to incoming Stetson freshmen, Stubbs was able to assemble a band. He even had support from Glenn Wilkes, the athletic

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<sup>263</sup> Lycan, 375-376.

<sup>264</sup> Bowen, "History of the Stetson School of Music," 11.

<sup>265</sup> "State's Music Teachers Hold Annual Convention," *Stetson Reporter*, October 28, 1966.

<sup>266</sup> Frank Stubbs, e-mail message to author, December 14, 2017.

director and head basketball coach, as he assembled a basketball pep band in which area alumni and professors even played in.<sup>267</sup>

During the 1970s, Joseph Kreines and his Central Florida High School Symphonic Band performed and toured throughout Central Florida. In the spring of 1975, Stubbs hosted both Kreines' band and the Yale University Band conducted by Keith Brion. Professor Stubbs continued pushing the ensemble to new heights, however Dean Langston could not justify having two clarinetists on faculty when Feasel returned from his sabbatical. Stubbs had made such an impact at the university that President John Johns was willing to add another faculty position to keep him at Stetson University. After Langston spoke with Feasel, the former band director planned to relinquish the band and the clarinet studio. This led to a push in recruitment from violinist Bill Martin, Don Yaxley, and Frank Stubbs as they branched to other states to recruit music majors. In addition to his conducting the Symphonic Wind Ensemble and the Pep Band, Stubbs inaugurated and directed the Stetson Jazz Ensemble. High School band programs were beginning to offer jazz bands and Stubbs saw this as an important addition to the band program at Stetson University.<sup>268</sup>

In the summer of 1978 Al G. Wright offered Frank Stubbs the position of Assistant Professor and Assistant Director of Bands at Purdue University, and, Gordon O'Hara was hired as the band director at Stetson University. It appeared the band participation declined after Stubbs left and the band had to scramble to find players, and

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<sup>267</sup> Ibid.

<sup>268</sup> Ibid.

at one point in 1978, O'Hara had to put out a call for musicians for the wind ensemble and lab band (jazz ensemble), especially saxophones and bass clarinet players.<sup>269</sup>

Along with being Director of Bands, O'Hara was hired as Assistant Professor of Music Education. He had performed with the Florida Symphony Orchestra, served as an associate conductor of the Florida Symphony Youth Orchestra, and was also a woodwind instructor at Rollins College. During O'Hara's tenure at Stetson University, there were major disagreements between O'Hara and Paul Phillips, the orchestra director, over wind students who were appointed to the orchestra. Dean Langston was so irritated with the disagreements that when O'Hara left in 1982, he changed Paul Phillips' duties to include directorship of the band as well as the orchestra.<sup>270</sup> Phillips had joined the Stetson University School of Music in 1979 as a theory professor and director of the orchestra. Appointed as assistant conductor of the Atlanta Symphony Orchestra in 1980, Phillips was granted a one-year leave of absence from his orchestral conducting duties. Upon his return to Stetson University, he assumed the duties of directing the band in 1982 until he resigned to take a job in Texas in 1985.

In 1980, Thomas Sleeper filled in for Paul Phillips while he was on leave with the Atlanta Symphony. With his success as a conductor and composer, as well as his previous stint with Stetson's orchestra, Sleeper was hired as the joint orchestra and band director in 1985 after Phillips left. Professor Sleeper held the joint position of orchestra and band director until 1987.

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<sup>269</sup> "Musicians Needed," *Stetson Reporter*, Oct. 6, 1978.

<sup>270</sup> Dr. S. Timothy Maloney, e-mail message to author, November 17, 2017.

When Dean Langston retired, Woodward, as the new Dean, found he was charged to either build the music school or see it reduced to a department of music. Dr. Woodward searched for someone in the State of Florida that people knew and respected so that band directors would send their students to Stetson University.<sup>271</sup> He found and hired Bobby Adams in 1987 as a Professor of Music Education and the Director of Bands. (Table 3.2 presents a list of band directors at Stetson University.)

Table 3.2. Band Directors at Stetson University

Name	Years
Donald Faulkner	1923-1930
Louis Marvin	1930-1936
John J. Heney	1936-1943
Victor J. Grabel	1943-1948
Richard M. Feasel	1948-1974
Frank L. Stubbs	1974-1978
Gordon T. O'Hara	1978-1982
Paul C. Phillips	1982-1985
Thomas M. Sleeper	1985-1987
Bobby L. Adams	1987-2012
Douglas L. Phillips	2012-Present

*Source:* Table by author.

### **The Place of the Band at Stetson University**

Stetson University had a strong presence in the development of music education and band in the State of Florida in the late 1930s and 1940s during the beginning of the US collegiate wind band movement. With prominent musicians and band directors, John J. Heney and Victor Grabel, Stetson's contributions to the genesis of music education and the band movement are recorded in history with the development of the Florida

<sup>271</sup> Dr. Ann Adams (Director of Bands, LaVilla Middle School), in discussion with the author, November 29, 2017.

Bandmasters Association. However, after the football program ceased in 1956, it appeared that the band program was no longer a leader in the state. Following a series of band directors, by the late 1970s, the band program was in full decline. Frank Stubbs and Gordon O'Hara tried to revive the program, but from 1974 until 1987, the band appeared to be in a tumultuous state of existence as it struggled to find students to play in the ensembles. At one point in 1979 to recruit students for the band program, Gordon O'Hara invited Joseph Kreines and his Central Florida Select Band of area high school students to perform for a concert where the Stetson Band would be featured. Kreines recalled that his students came up to him and said, "we play better than they do."<sup>272</sup>

When Gordon O'Hara left, the band continued on a downward spiral, as emphasis seemed to be placed on the orchestra. Phillips and Sleeper, while conducting the band, did not tour with the band; there was no mention of concerts in school newspapers, and neither director was listed as the band director in the school bulletins. Woodward recalled that during Langston's tenure as Dean, Stetson University was primarily known as a church music institution. When he was charged with increasing enrollment, he sought out the advice of Dr. Robert Glidden, the Dean of the School of Music at the Florida State University. Dr. Glidden told Woodward that Bobby Adams, the current Director of Bands at Leon High School was the best musician he knows. Woodward, who was still relatively new to the state, had heard of Bobby Adams, but had yet to hear one of his ensembles. While Woodward was seeking a Professor of Music Education, Glidden told him that he would only recommend Bobby if he had an ensemble, because that was his strength. With this move, Woodward knew what he had to do to set the foundation of not

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<sup>272</sup> Joseph Kreines (Conductor, Educator, Composer), in discussion with the author, December 6, 2017.



only increasing the enrollment at Stetson University, but also placing it on a national prominence level.<sup>273</sup>

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<sup>273</sup> Dr. James Woodward, interview.

## CHAPTER 4

### “BE A PERSON”

*My story is a little odd or different, or whatever, and that don't make it better than, it just makes it different than. – Dr. Bobby Adams<sup>274</sup>*

Bobby Adams has been lauded for the contributions that he made to music education, the Florida Bandmasters Association, and Stetson University. His commitment to musical excellence and dedication to the whole student allowed him to excel at every stop in his career. His high school band programs were consistently considered some of the best bands in the state and when he arrived at Stetson University, it was this commitment and dedication that allowed him to build a program that ignited the role that Stetson University played in music education in the State of Florida.

Adams was proud of his heritage and where he grew up. His love of horses and the work ethic that his parents instilled in him prepared him for a career of service to music education. It was from this and his interactions with R. T. Kirk, the Fort Myers High School band director, that Adams coined his term, “Be a Person.”<sup>275</sup> Bill Guthrie

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<sup>274</sup> Dr. Bobby Adams, interview by Tina Leferriere, *FBA Legacy Project*, <https://www.youtube.com/watch?v=UqqKB2grYOA>, November 30, 2013.

<sup>275</sup> Dr. Ann Adams (Director of Bands, LaVilla School of the Arts), in discussion with the author, November 29, 2017

recalled that Adams was there to, “Educate you and make you a better person and a better teacher.”<sup>276</sup> It was this mantra that not only allowed Adams to create musical excellence, but to instill a sense of pride in each of his students so that they would share that same sense ideology with their students.

This chapter provides a short biographical sketch of Bobby Adams to identify the turning moments in his life that have had an effect on his development as a music educator. Through several interviews, phone calls, and email correspondence, I have had the opportunity to live vicariously through individuals to share their experiences of Dr. Bobby Adams. These interviews outline the impact and contributions Dr. Adams had on music education and the Florida Bandmasters Association prior to his tenure at Stetson University.

### **Early Childhood**

Dr. Bobby Adams was born in the rural town of Wingo, Kentucky on January 23, 1940 to Reece Roland and Lula Edith Enoch Adams. The community of Wingo consisted mostly of farmers and small merchants. Born at the height of World War II, Adams’s family moved to Detroit for work and returned to the farm after the war. Upon his family’s arrival back to Kentucky, with no running water or electricity, his mother remained busy raising Adams and his three brothers while keeping house. It was here that Adams developed his personal work ethic, along with a love of horses and farming.

There was little music or music education in Wingo, however, Adams’s first introduction to music was through his mother playing piano. While she played primarily by ear, she could read music enough to play church hymns and teach Adams’s older

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<sup>276</sup> Bill Guthrie (Director of Bands, Ormand Beach Middle School), in discussion with the author, December 18, 2017.

brother. As a young boy, Adams would watch his older brother's lessons and wait patiently for his mother to work with him. His brother eventually lost interest and Adams became entrenched in learning, thus creating his connection to music. From age four to six, Adams would sit patiently waiting for his piano lessons, even if his mother was tired, she still took the time to teach him piano on a flat piece of cardboard that was cut out to look like a piano. As he grew more interested in music, his mother made it possible for him to take piano lessons from the local teacher down the road from their farm. Jim Adams recalled that it was routine to listen to their mother and Bobby play piano.<sup>277</sup> At a young age, Adams auditioned for a job at a restaurant in Fulton, which was the closest "wet town," however, he was not sure if he did not get the job because they served alcohol or not.<sup>278</sup>

Adams attended a 1-12 school in Wingo that did not have any music teachers or classes. However, ten miles away at the county seat in Mayfield, there was a 100-piece high school band. While Adams's father objected to his wish to go to Mayfield, the summer between his freshmen and sophomore year of high school Adams's mother took him to the neighboring high school, Mayfield High School, to inquire about participating in the band. When Adams and his mother arrived, it was at the end of the day and the band director, Mr. Ernest Steven "Doc" Combs, took an immediate interest in Adams and sat down with him and his mother to talk about joining the band. Over the next couple months Adams took four or five trumpet lessons with Mr. Combs. Adams's first

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<sup>277</sup> Jim (James) Adams was one of Bobby Adams's younger brothers.

<sup>278</sup> Dr. Ann Adams, interview & James Adams (Younger Brother of Bobby Adams), in discussion with the author, January 3, 2018.

experience with a band was his time playing in the Mayfield High School band.<sup>279</sup> Adams struggled at first on trumpet, but everyone there took care of him as he developed a positive relationship with the students due to his charisma and sense of humor.<sup>280</sup> In the end, Mr. Combs' idea of just throwing Adams in the ensemble worked as he eventually got the hang of playing the trumpet and being in the band.<sup>281</sup>

### **Music Education**

At the end of his junior year, Adams left high school to become a piano major at Western Kentucky University. While his band director, Mr. Combs, helped him pursue this opportunity, it proved to be a terrible decision for him. Adams struggled as a student, dropped out, and transferred to Morehead State University in Kentucky. Adams had a few connections at Morehead University; the president of the university was his elementary principal from Wingo, and his older brother Don also attended Morehead. Adams's father thought this would be a good idea so that his older brother could keep an eye on him because he did not like to study and was a poor student. This did not change Adams's study habits (he switched his major four or five times) and never studied music due to his bad experience at Western Kentucky University. After two and half or three years, Adams again decided to take piano lessons and was recruited into the small music

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<sup>279</sup> Dr. Bobby Adams, interview.

<sup>280</sup> Dr. Ann Adams (Director of Bands, LaVilla School of the Arts), in discussion with the author, November 29, 2017.

<sup>281</sup> Dr. Bobby Adams, interview. Adams's relationship with Mr. Combs extended beyond the classroom and lasted for the rest of his life. Adams believed that Mr. Combs was a real influence in his life and when Adams was inducted into the Florida Bandmasters Association Hall of Fame and Roll of Distinction in 2005, he invited Mr. Combs to guest conduct. Mr. Combs passed away unexpectedly less than a month after he conducted at Stetson University for the FBA Hall of Fame/Roll of Distinction honoring Bobby Adams.

department. This led to Adams earning what he called, “the world’s smallest music degree” at about 30 hours that included piano, organ, and theory.<sup>282</sup> While in college he met his first wife, Flo, and they had their first child. It was at this moment that Adams realized the importance of taking his studies seriously and he began to make straight A’s and excelling in college.<sup>283</sup>

Adams eventually graduated with a music education degree from Morehead State University in 1962. He joked that, “by the time I graduated I was married, had a child, and Carnegie Hall was not calling to see when I would be available, so I had to get a job.”<sup>284</sup>



Photograph 4.1 – Photo of Bobby Adams and his children at his 60<sup>th</sup> birthday celebration (from left to right: Michael, Leanne, Jennifer, Bobby), 2000. Photo courtesy of Ann Adams.

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<sup>282</sup> Ibid.

<sup>283</sup> Dr. Ann Adams, interview.

<sup>284</sup> Dr. Bobby Adams, interview. He and his first wife Florena had three children: Leanne, Jennifer, and Michael.

Fortunately, Adams's father-in-law was able to help him find a job in a small town in Indiana at a 1-12 schoolhouse, where Adams managed to remain one step ahead of the students. He spent his time learning how to play each instrument so that he could understand how to create the best sound. While it took him a few years to do so, he did it and became confident on every instrument. To achieve the sound he wanted, he needed to make sure he could understand how the mechanics of the instrument worked so that he could teach the students.<sup>285</sup> This was the real beginning of his career.

### **Public School Experience**

Before Adams served as a music teacher and band director for twenty-five years in Indiana and Florida. In his first two jobs in the State of Indiana, Adams taught general music, chorus, orchestra, band, and even a couple math classes. After both of his Indiana schools were being consolidated, Adams was able to obtain a job in North Fort Myers, Florida where he began his career as a Florida band director. He sought out those directors who took him under their wing and quickly learned about the Florida Bandmasters Association and the importance it played in instrumental music education in the State of Florida. With the guidance of band directors such as R. T. Kirk, Jerome Edwards, and Jack Crew, Adams quickly was able to establish himself as a successful band director. After six years, Adams took a job at a brand new high school in Bradenton, Florida and after four years, Adams was tapped to become the Director of Bands at Leon High School in Tallahassee, Florida. It was at Leon High School where Adams gained a reputation as one of the best musicians in the state. His work and leadership at Leon High School led him to be elected as President of the Florida Bandmasters Association where

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<sup>285</sup> Dr. Ann, Adams, interview.

he overhauled an antiquated organization. His musicianship and leadership, along with his meticulous work ethic, gained him notoriety throughout the State of Florida.

#### Clearspring High School (1962-1965)

Adams's first job was teaching music at Clearspring High School in Brownstown, Indiana. He taught band, chorus, general music, elementary music, and even had to teach 9<sup>th</sup> grade business math and 10<sup>th</sup> grade commercial math. Adams joked that being required to teach math was comical because he flunked college algebra two or three times. However, he did what he had to and was successful in creating a band program.<sup>286</sup>

While Adams had a degree in music education, it was essentially a degree in piano. He had not studied to be a band director and he did not know the literature or the pedagogy of the instruments. He spent much of his time reading and learning each instrument. Workshops and clinics were non-existent in Indiana. His determination to succeed led him to become competent on each instrument so that he could demonstrate and teach the instruments to his students. Adams's eagerness to create the sound he heard in his head began there at Clearspring as he put together the foundation of his philosophy and pedagogy. However, three years into his career Clearspring High School was threatening to consolidate. He was in communication with one of his friends from Morehead, and they convinced him to take a job in Northern Indiana at Ligonier High School.

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<sup>286</sup> Dr. Bobby Adams, interview.



### Ligonier High School (1965-1966)

Adams stated that the band was small, yet talented. His one-year at Ligonier High School taught him how to be a band director as he now had resources such as instruments and literature. However, just as Adams had experienced at Clearspring, his tenure at Ligonier was short due to a consolidation fight, so immediately the program and the school were going to be closed.<sup>287</sup> Fortunately, the trustee at Clearspring High School had not found a music teacher after Adams had left, so he asked Adams if he would be interested in coming back if he were to double his salary, which was all of three thousand dollars or so.<sup>288</sup> Adams joked that he said, “well, don’t hang up the phone, but you must let me learn how to be a band director and we are going to need some funding.”<sup>289</sup>



Photograph 4.2 – Clearspring High School Band under Bobby Adams, circa 1966-1968. Photo courtesy of Ann Adams.

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<sup>287</sup> Ligonier High School closed in 1967 and was consolidated with West Noble High School.

<sup>288</sup> Dr. Ann Adams, interview.

<sup>289</sup> Dr. Bobby Adams, interview.

### Clearspring High School (1966-1968)

Adams returned to Clearspring High School in 1966 and convinced his administration to purchase instruments and equipment. There were very few students left in the program, so he had to start beginners to put together a band. That year he took them to the Indiana State Band Festival and made a superior rating and did it again the following year. However, Adams faced another uncertainty as Clearspring was closing officially the following year. At that time, Indiana was under a reorganization plan and every school had to have a certain tax base in population or they had to close and consolidate with another school. Adams was fraught with disappointment because he could not find another job. Adams lived in Brownstown, with a population of 3,000 people and as a band director in a small town, once you had a job right out of college that is where you stayed your entire career. The turnover was not what it is like in today's profession.<sup>290</sup>

Adams's parents had moved to Fort Myers, Florida and he decided to go down to visit them in the summer of 1968. This was the year before a Florida teacher strike. Adams's father told him that the education system in Florida was recruiting teachers from out of state, not just band directors. He encouraged Adams to go down to the courthouse where the education offices were and speak with the music supervisor. Adams had no idea what a music supervisor was, but did as his father suggested, and met with the Music Supervisor of Lee County Schools, Robert M. Brodhecker. Adams told Mr. Brodhecker that he was a band director in Indiana and was having a hard time finding a job. Mr. Brodhecker interrupted Adams and asked him where in Indiana he was from. Adams told

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<sup>290</sup> Ibid.

him he would not know, as it is a small town, however, Brodhecker told him to just try him. Adams told him that it was Brownstown, Indiana. It turned out that Brodhecker was from Brownstown and that his uncle owned the weekly newspaper. Mr. Brodhecker had been reading about the Clearspring Band and everything they were doing. However, Mr. Brodhecker did not have an opening right then, but said he would stay in touch.<sup>291</sup>

Adams returned to Indiana for his last year at Clearspring before it closed and continued building his program.<sup>292</sup> However, Adams received a long distance phone call that was about to change his life. He recalled that back then, there were no phones in the classrooms, so they interrupted his band rehearsal and told him he had a phone call from Florida. Mr. Brodhecker was on the line and offered Bobby the North Fort Myers High School job. Adams told Brodhecker, “I absolutely want the job and I’ll be there just as quick as I can get there.” The North Fort Myers schools had a band program at the junior-senior high school.<sup>293</sup>

#### North Fort Myers High School (1968-1974)

Adams noted that the North Fort Myers High School Band was a real band program with a nice band room, an office, storage, and even a football schedule.<sup>294</sup> The school was still fairly new and Adams was ready for the change. Adams also continued to further his education and after attending summer classes Murray State University, he graduated with a Master of Music Education in 1969.

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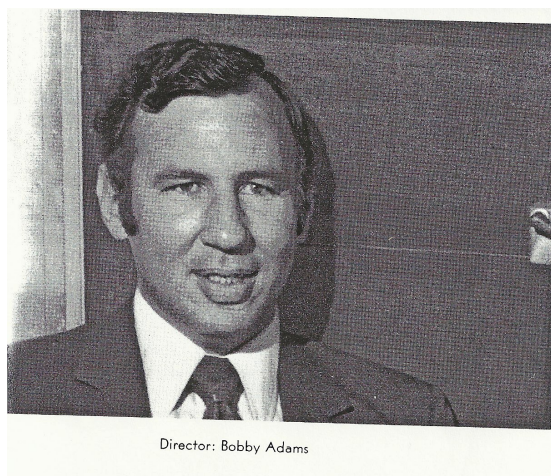
<sup>291</sup> Ibid.

<sup>292</sup> Clearspring High School closed in 1969 and is now known as Brownstown Central High School.

<sup>293</sup> Dr. Bobby Adams, interview.

<sup>294</sup> Ibid.

North Fort Myers High School was the first time Adams ever had a marching band. He befriended R.T. Kirk, the band director at Fort Myers High School when he arrived. Kirk took Adams under his wing and showed him not only the process of being a band director, but also introduced him to the professional organization of the Florida Bandmasters Association. Kirk was an admirer of the Florida Bandmasters Association and brought Adams to meetings and conventions with him. Adams soon developed a fascination with the organization. Adams recalled Kirk pointing out legendary band directors at the meetings such as Charles Quarmby and Lewis Jones, while explaining to him their contributions to the profession. Adams said, “he would tell me about those people and what they had done and then I just felt like I was, you know, in a candy store or something...but on the other hand, I was also intimidated because I knew what I didn’t know.”<sup>295</sup>



Photograph 4.3 – Bobby Adams as the band director at North Fort Myers High School, circa 1968-1974. Photo courtesy of Ann Adams.

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<sup>295</sup> Ibid.

The fall of 1968 was not only the start of Adams's first year at North Fort Myers High School, but it was the first year that Jack Crew took over Riverview High School in Sarasota, about 70 miles from Adams in Fort Myers. While Adams said it took him a while to get to know Jack Crew, he became involved with him through district meetings. Adams said that Jack was an incredible person who always had great bands. Jack Crew was known throughout the State of Florida as a talented band director and Adams immediately became fixated on trying to imitate the sound that Jack was able to create with his bands. They both were enthused and excited and it was throughout this time that Adams and Crew began a life-long friendship.<sup>296</sup> As they became better friends they even competed with each to see who could have the best sound system.<sup>297</sup>

Adams also became good friends with Jerome Edwards who was the band director at Naples High School. While Edwards recalled that Adams was very knowledgeable about music, he was very "green" when it came to band. Edwards introduced himself and offered his guidance, which forged a lifetime friendship between them. When recalling Adams's program at North Fort Myers High School, Edwards stated that Adams's marching band was more of a precision style marching band compared to most of the schools in their district that were show bands playing Broadway musicals. He referred to Adams as "driven" and within a couple of years Adams had created a fine organization at

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<sup>296</sup> Ibid.

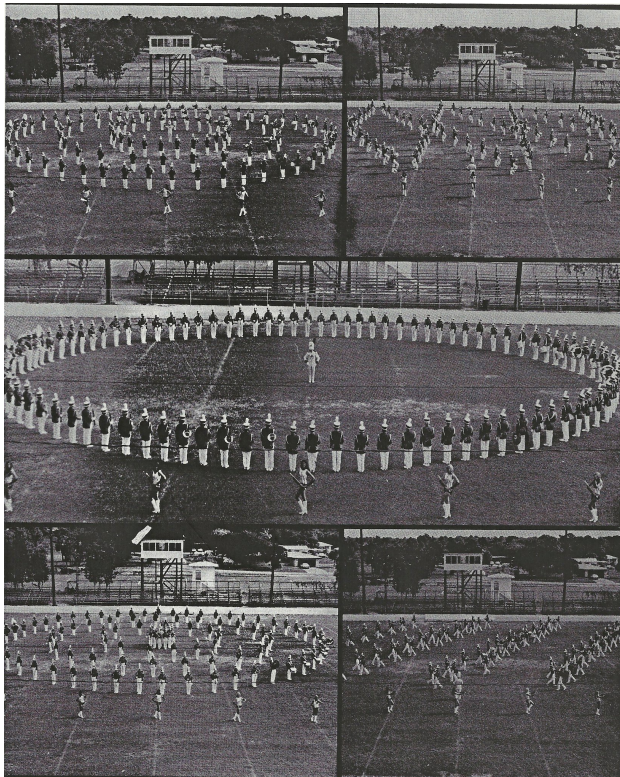
<sup>297</sup> Joseph Kreines and Jim Bishop (Conductor and Band Director), in discussion with the author, December 6, 2017.

North Fort Myers High School earning “superiors” at the state music performance assessment.<sup>298</sup>

At North Fort Myers High School Adams learned how to run a large band program and how to teach marching band. He surrounded himself with talented band directors around the state as he attended meetings and conferences so that he could continue to learn. After six years, Adams was making superior ratings at North Fort Myers High School, his marching band was big and successful, and he even took his band to Canada in 1973. However, he was lured to open a new school in Bradenton, Florida. This was appealing to Adams so that he could be closer to Jack Crew and in 1974, left North Fort Myers to become the band director at Bayshore High School.

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<sup>298</sup> Jerome Edwards, phone call to author, January 4, 2018.



Photograph 4.4 – North Fort Myers High School Marching Band under the direction of Bobby Adams, circa 1968-1974. Photo courtesy of Ann Adams.

#### Bayshore High School (1974-1979)

While Adams was excited for his new adventure, the promise of a big band was false. Adams recalled that he was supposed to have 70 students, but when he got there, there were only 27 students. While it was a rough beginning, he got to work doing what he envisioned. He had to change behaviors and instill a work ethic amongst his new students. At first, he recalled feeling as though he destroyed his life. However, after his first year he recruited enough middle school students that his band was fully instrumented with 60 students.<sup>299</sup>

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<sup>299</sup> Dr. Bobby Adams, interview.



Photograph 4.5 – Bayshore High School Band during Bobby Adams’s tenure, circa 1974-1979. Photo courtesy of Ann Adams.

While Adams wanted to be close to Jack Crew so that he could continue to learn how to improve his band sound, he was also across the bay from the University of South Florida (USF) and its band director, Jim Croft. Their relationship was not as close yet, but they were aware of each other’s work. He continued to study others to become a better band director. He spent a lot of time in Jack Crew’s band room listening and studying everything that Crew did to try and imitate his sound.<sup>300</sup>

Adams stated that he became desperate to see success. That second year he was able to achieve straight superiors in marching band, and it was the first time the school had a marching band. The band received a “split one” at district concert festival, and then at state with William Revelli judging, they received straight ones.<sup>301</sup> Even his students

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<sup>300</sup> Dr. Ann Adams, interview.

<sup>301</sup> A “split one” is a superior rating where the judges give a rating of two superiors (1) and an excellent (2) at the Florida Bandmasters Association Music Performance Assessment.



who participated in solo and ensemble qualified for state festival and made a superior. His eldest daughter, Leanne, participated in his band at Bayshore. Leanne stated that, “I learned whatever instrument he needed me to play. I graduated high school in ’79 and at the commencement ceremony of my graduation I sat in his band for the last time and at the end of the performance he handed me his baton saying he had used it for every concert I had been in.”<sup>302</sup>

Although Adams built a very fine concert organization at Bayshore High School,<sup>303</sup> his physical and mental resources were being depleted as he worked to develop the band program. In the spring of 1979, the Coordinator of Bands of Leon County, Jeff Bradford, phoned Bobby Adams and asked if he would like the Leon job, and his response was, “well, in fact I do.”<sup>304</sup>

#### Leon High School (1979-1987)

The fall of 1979 brought about change for Bobby Adams as he separated from his first wife and moved to Tallahassee to take over the Leon High School Band. While the Leon High School Band was known as a powerhouse program, it was not as strong as it had been due to a poor feeder program. However, Adams did what he had always done and worked to continue the traditions of Leon High School. Adams was a fan of history and tradition and realized he needed to do whatever it took to continue the history that preceded him there. As a life-long learner, Adams continued to hone his skills through

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<sup>302</sup> Leanne Zeppa, “Condolences for Bobby Adams,” Lankford Funeral Home & Crematory, accessed December 23, 2017, <http://lankfordfuneralhome.com/tribute/details/125/Bobby-Adams/condolences.html#event-top>.

<sup>303</sup> Jerome Edwards, phone call.

<sup>304</sup> Dr. Bobby Adams, interview.

reading, listening, and watching other band directors such as former Leon High School Band Director, Oliver Hobbs. Mr. Hobbs and Adams became very close friends throughout his time at Leon High School that allowed Adams to “learn to hear what he [Hobbs] didn’t say.”<sup>305</sup>

While at Leon High School, Adams continued to push the students to new levels. His marching band drill was written by members of the Blue Devils from the Drum and Bugle Corps staff and insisted that his students not only sound good, but also to look good. His focus was on the development of the concert band and school breaks were often used as uninterrupted 8-hour rehearsals. Julie Gunn recalled that concert band rehearsed year round and they were consistently reading new music with concerts that lasted 2-2.5 hours long. “There is so much great music that we will never get to, that there is absolutely no time for junk,” Gunn recalled Adams saying. At Leon, Adams would bring in major conductors such as Donald Hunsberger from the Eastman Wind Ensemble to do clinics. She stated that Hunsberger made a comment that they played *Elsa’s Procession to the Cathedral* better than the Eastman Wind Ensemble.<sup>306</sup>

Gunn noted that the Leon Band had very few outstanding players, but collectively they could do anything because Adams refused to settle for anything less than perfection. Adams’s strong personality required that his students expect band to be the most important priority they had. They nicknamed him “The Bear” because he growled so much, yet the support and admiration the students had of him was relentless. Adams’s

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<sup>305</sup> Ibid.

<sup>306</sup> Julie Beth Perkins Gunn, e-mail message to author, December 26, 2017.

motivated his students through a stern sense of individual responsibility that allowed them to excel at new heights.<sup>307</sup>

Leon High School was a special place for Bobby Adams. His previous schools were always considered “the other” school, but at Leon, it was “the” school of the town. The tradition and history was apparent to Adams as he had students in his band that had grandparents who were in the Leon Band. Leon was highly competitive, the most competitive school he had taught at thus far. The sports programs won; the clubs won; and the band was just as important. Adams recalled that if he were to forget to order the buses, he would just have to call the principal and it would get done, just because they expected excellence and success.<sup>308</sup> This drove Adams to work hard, be consistent and always push the band program to excel.



Photograph 4.6 – Bobby Adams conducting at a Leon High School Band Concert, circa 1981. Photo courtesy of Ann Adams.

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<sup>307</sup> Ibid.

<sup>308</sup> Dr. Bobby Adams, interview.

His bands consistently earned straight superiors at the state level and were considered some of the finest bands in the state. While at Leon High School, Adams's band performed at many different conferences and festivals including: the 1981 Southeastern United States Honor Band and Clinic at Troy State University in Troy, Alabama; the 1982 Mid-East Instrumental Conference in Pittsburgh, Pennsylvania and the 1982 Tri-State Band Festival at Florida State University; the 1983 New York State Band Directors Association Annual Symposium in Albany, New York; and the 1984 Florida Music Educators Association Annual Convention.<sup>309</sup>

Adams felt that at Leon High School he had finally arrived at the pinnacle. He had remarried in 1981 to Amanda Ward, a piano professor at the Florida State University, he had the support and the admiration of his colleagues in the Florida Bandmasters Association and he brought continued success to the Leon High School band program. While he was at Leon he served on the Florida Bandmasters Association board many times, served as President of the Florida Bandmasters Association, and said, "you gradually edge into the water a little deeper and a little deeper and then you become a part of it. Then you as a leader, you kind of take ownership of it and start thinking you know more than other people, and while it was thrilling and reinforcing, you always had to work hard."<sup>310</sup>

By 1987 Adams was a successful band director whose name was well respected throughout the State of Florida. He had developed the Leon High School band program and had started his coursework for his PhD at the Florida State University. His bands

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<sup>309</sup> <http://www.leonperformingarts.org/band/history/history-of-the-leon-band/>

<sup>310</sup> Dr. Bobby Adams, interview.

performed at the New York State Band Directors Annual Symposium, the Mid-East Band and Orchestra Clinic in Pittsburg, and the Southeastern United States Band Clinic in Alabama.

In 1987 Dean Jim Woodward reached out to Bobby Adams to see if he was interested in applying for the position as a music education professor at Stetson University.<sup>311</sup> After he had applied for and accepted the position, Adams sought for his replacement at Leon High School. Joseph Kreines<sup>312</sup> had contacted the band director at Eau Gallie High School, Chris Ball, and told him that Bobby Adams would be contacting him. Ball recalled that Adams asked to meet with him and Ball was adamant about not replacing Bobby Adams at Leon High School, but Bobby responded with, “Nah, not a problem, lets just talk.” Ball said, “Bobby has a way of talking that just draws you in, and within thirty minutes I can still remember where we were, the whole scene and everything. I probably looked like an eight year old on Christmas Eve. I even remembered Duane Hendon<sup>313</sup> walking by and asking if I felt a little bit of pressure.” At

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<sup>311</sup> Dr. Ann Adams, interview.

<sup>312</sup> Joseph Kreines is a conductor, arranger, transcriber, and music education advocate whom has contributed a lot to music education in the state of Florida, specifically band. Kreines has also served as an orchestral conductor for several orchestras in Florida. Adams and Kreines became very good friends, as Kreines would have Adams read a majority of his transcriptions for band.

<sup>313</sup> Duane Hendon was a Florida band director whom Adams collaborated with often. Hendon was later elected as President of the Florida Bandmasters Association during the second half of Adams’s tenure at Stetson University.

that moment, Bobby Adams had found his replacement at Leon High School in Chris Ball.<sup>314</sup>

### **Early Leadership**

Adams was so enthralled with music that everything he did was to make himself a better musician and teacher. Early in his career Adams sought out leadership positions to help move the profession forward. This search for opportunity was important to him. When receiving the American Winds and Percussion Award (AWAPA) through the National Band Association, Adams said, “If you don’t get the opportunity to contribute, you don’t get to be a player in this game of life.”<sup>315</sup> Adams’s contributions in leadership positions started early in his career as he not only educated young minds, but helped mold every organization he was a part of, especially the Florida Bandmasters Association.

When Adams arrived in Florida at North Fort Myers High School, he befriended R.T. Kirk from Fort Myers High School. It was Mr. Kirk who introduced Adams to the Florida Bandmasters Association and to those individuals who were important to the organization at the time. Adams credits his passion and love of the Florida Bandmasters Association to R.T. Kirk for instilling in him a sense of making a difference. It did not take long for Adams to ascend the ranks and become elected to district chairman for his district in the Florida Bandmasters Association in 1973. Over the next decade he served as district chairman multiple times as he became more involved in the organization. In 1984 he was elected President of the Florida Bandmasters Association.

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<sup>314</sup> Chris Ball (Retired Band Director & Sales Representative for DeMoulin Brothers and Company), in discussion with the author, December 6, 2017.

<sup>315</sup> Dr. Bobby Adams. “Acceptance Speech.” The Midwest Clinic. 19 December 2013, Chicago, Illinois.

President of the Florida Bandmasters Association (1984-1986)

While Bobby Adams had seen success teaching in Indiana and Florida, especially at Leon High School, when he was elected to the one-year position as President of the Florida Bandmasters Association (FBA) in 1984, he assumed a role that allowed him to use his leadership skills among his peers. When Adams took over as President of FBA, he began an overhaul of the organization that created the foundation of the organization that we know today.

While a strong organization, the FBA was facing challenges in how it operated due to the growth of programs and directors in the state. At that time it was a very large and sometimes unwieldy group.<sup>316</sup> The executive board primarily executed the festivals, therefore discussion of other educational issues were not addressed. The lack of a quorum at summer general meetings prevented any other business to be conducted.<sup>317</sup> When Adams was elected President of the Florida Bandmasters Association, he envisioned an organization run by structure. His first initiative changed the term of the President of the Florida Bandmasters Association to two years. He felt as though the single year term did not allow enough time to implement change.<sup>318</sup>

From there, Adams wanted to develop structure to conduct business meetings. This led him to spend much of his time learning and gathering advice from his good friend Dr. Robert Glidden, who at the time was the Dean of the School of Music at the

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<sup>316</sup> Dr. John Carmichael (Director of Bands, University of South Florida), in discussion with the author, November 25, 2017.

<sup>317</sup> Robert S. Hansbrough. "A History of the Florida School Band Movement, 1922-1995." (PhD diss., The Florida State University, 1999), 176.

<sup>318</sup> Chris Ball, interview.

Florida State University and former Executive Director of the National Association for Schools of Music. Glidden's advice on control issues regarding structure and change led Adams to become familiar with parliamentary procedure, which was not common knowledge for most of the member of FBA. Through Dr. Glidden's advice, Adams studied *Robert's Rules of Order* and adhered to its rules. Adams's use of this procedure facilitated changes in how the FBA conducted business.<sup>319</sup> In an interview with Bobby Adams, Robert Hansbrough noted that many of the problems of the FBA were with how it was governed. While many disapproved of this structure and several directors challenged the new rules, Adams did not stray from his vision of structure. Chris Ball recalled,

I remember him opening the summer meeting by saying, 'I have spent the summer reading and almost memorizing *Roberts Rules of Order*. We have not been conducting our meetings correctly, so from this point on we will do it exactly according to *Roberts Rules of Order*. This is what we have been doing and this is how it will now be run. It wasn't with, "well, I'm asking your permission," it is, "and this is the way we are going to do it." It was not overbearing to where you were offended but we knew Bobby was in charge.'<sup>320</sup>

The following January business meeting in 1985 was contentious and extended until two in the morning, but Adams refused to deviate from *Robert's Rules of Order* and convinced the organization to conduct its business properly.<sup>321</sup> One of the proposals at that meeting was that students could only play one solo and one ensemble that year at solo and ensemble and it created uproar amongst the band directors. Adams listened to everyone and did not cut anyone off. However, after Adams heard everyone speak, he

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<sup>319</sup> Hansbrough, "A History of the Florida School Band Movement," 177.

<sup>320</sup> Chris Ball, interview.

<sup>321</sup> Hansbrough, "A History of the Florida School Band Movement," 177.



told the membership that the proper way to address this was to start at the district level and make a motion to change it back for next year.<sup>322</sup> Hansbrough recalled that at one particular meeting a member asked Adams if he was going to go back and address a particular concern and he responded with, “no.” The member then made a motion to adjourn and Adams asked if there was a second, and there was, and he adjourned the meeting. He then invited anyone who wanted to stay and discuss what had just happened and people did. While it was a tumultuous time because many of the directors had been there for thirty to forty years and were set in their ways, Adams continued to show his leadership qualities and adhere to the structure of governance that he advocated.

The same way Adams articulated the structure for governance, he also articulated a new progressive direction for the FBA within his administration. During Adams’s tenure, Dr. Christopher Doan, the music education professor at the University of South Florida, assisted Adams with creating a working document of the *Florida Bandmasters Association Handbook* that the FBA membership accepted as well as rewriting the philosophy of the FBA.<sup>323</sup> This new direction aided the members of the FBA through a process that influenced the methods at which the directors evaluated and conducted their programs.<sup>324</sup>

Adams’s reform of the Florida Bandmasters Association led to administrative responsibilities that focused on the expansion of committees and their responsibilities. Hansbrough noted,

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<sup>322</sup> Chris Ball, interview.

<sup>323</sup> Hansbrough, “A History of the Florida School Band Movement,” 177.

<sup>324</sup> *Ibid*, 177-179.

Administrative responsibilities such as the selection of the All-State conductors and clinicians, state adjudicators, and the issues dealing with ethics, legislative acts, clinics, and festival administration were the domain of the FBA president. Most considered this as one of the prerequisites of the position. The new structure provided the president with a real administrative foundation.<sup>325</sup>

The establishment of committees to handle the several aspects of running the organization allowed the membership an opportunity to become a working part the FBA. Edwards stated that, “Bobby brought organization and structure to the FBA. He set the framework sort of like Abraham Lincoln did, that sort of thing, structure to a government that was messed up.”<sup>326</sup> Under Adams’s leadership through the major constitutional and bylaw revision, he led the organization through it with the utmost skill to address the issues that were hindering the growth and development of the Florida Bandmasters Association.<sup>327</sup>

#### Coordinator of Bands for Leon County High Schools (1985-1987)

One of his largest leadership roles took place when he was the band director at Leon High School. In Leon County, one of the area band directors serves as the Coordinator of Bands for the district. This was the same position that Jeff Bradford held when he sought out Adams for the Leon High School director of bands position. As the Coordinator of Bands, Adams was in charge of all the band programs in the county and led a very important initiative for the county band programs. Adams was able to improve the quality of band programs at the middle school level through professional development and the hiring of enthusiastic and successful middle school band directors. He

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<sup>325</sup> Ibid, 179.

<sup>326</sup> Jerome Edwards, phone call.

<sup>327</sup> Dr. John Carmichael, interview.

encouraged administration and band directors alike to increase the excellence in their band programs and begin attending their respective music performance assessment.<sup>328</sup>

Adams continued to provide special musical experiences for not only his students at Leon High School, but also every student in the county. Every year a mass band concert was held with all four of the area high schools.<sup>329</sup> In this way, Adams helped ensure every student had an enriched musical education. Hansbrough recalled that even the funding got better under Adams's leadership.<sup>330</sup> Adams's tenure as the Coordinator of Bands ended as he resigned from Leon High School to join Stetson University.

### **Stetson University**

Although Woodward did not know Bobby Adams, he quickly realized the presence he had in Florida and began to take notice of his work at Leon High School and the Florida Bandmasters Association. When Feasel decided to retire, Woodward sought a replacement for the Director of Instrumental Music Education. Woodward reached out to then Dean of the School of Music at the Florida State University, Dr. Robert Glidden, to inquire about a candidate. Dr. Glidden told Woodward that Adams was the best musician he knew. Knowing of Adams's reputation, Woodward asked Glidden if he would recommend Adams and his response was, "not unless he has an ensemble to direct because that is his true strength."

This proved an opportunity for Woodward to lobby for Bobby Adams not only come to teach music education, but also to serve as the Director of Bands. This would

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<sup>328</sup> Dr. Robert Hansbrough (Director of Bands, College of St. Rose), in discussion with the author, December 20, 2017.

<sup>329</sup> Julie Gunn, e-mail message.

<sup>330</sup> Dr. Robert Hansbrough, interview.

allow Woodward to let Tom Sleeper focus on and conduct the orchestra. Woodward was eager to see if he could attract Bobby Adams to Stetson University. While Adams was not enthused about leaving Leon High School, he was interested in a new opportunity. His wife at the time, Amanda, taught piano at Florida State University and encouraged him to move to the collegiate level.<sup>331</sup> About the time Woodward was trying to attract Adams to Stetson University, Adams's wife became very sick. Adams thought that by becoming a collegiate professor that he could possibly lead a more sedate life and that would provide him with the opportunity to take care of his ailing wife. Knowing the time commitment of a high school band director, Woodward recalled that he had to assure Adams that there was not a football team at Stetson University; therefore there was not a marching band. Just before he offered Adams the job, he heard that Leon High School was performing at Disney in Orlando, so Woodward snuck into the performance to listen and he knew from the first sounds he needed to get Adams at Stetson University.<sup>332</sup>

Woodward was successful in luring Adams to Stetson University and in 1987 he made the move to DeLand. His wife continued to teach at FSU and they commuted back and forth, but she became extremely ill and passed away in 1988, Adams's first year at Stetson. This was a difficult time for Adams: he had just left what he considered his dream job to rebuild a band program in DeLand, or as he referred to it as "Deadland;" he was learning a new type of job; his wife was ill and eventually passed; but he still

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<sup>331</sup> Dr. Ann Adams, interview.

<sup>332</sup> Dr. James Woodward (Dean Emeritus of the School of Music, Stetson University), in discussion with the author, December 26, 2017.

continued doing what he knew how to do.<sup>333</sup> The first year was a rough beginning for Adams's collegiate career.

### The Beginning

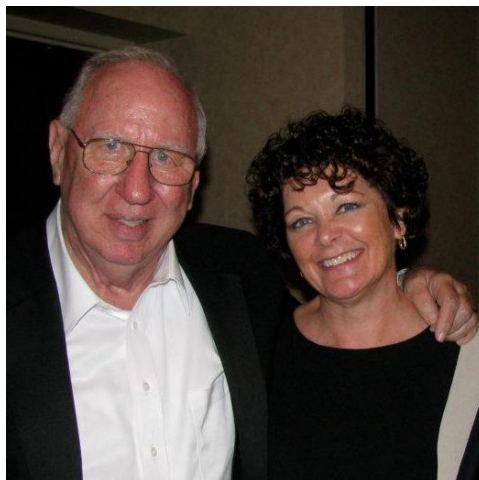
Adams's leadership skills proved necessary at Stetson. Joseph Kreines stated, "If you are to be a Director of Bands, you must know what you want to do and how to do what you want to do."<sup>334</sup> His first task at hand was to help Dean Woodward recruit students for the School of Music so that they could retain their status within the university. This in turn, would allow him to recruit students for his band. Adams went straight to work to establish a plan to increase the enrollment for the School of Music at Stetson University. Adams had to work with what he had his first year at Stetson University. During that year he spent a lot of time out at the local schools and even at State Solo and Ensemble, recruiting students for Stetson. Musco recalled "for the first three years we were out probably two or three days a week on average every week and of course he knew everybody in the State of Florida, so we just spent a lot of time on the road recruiting."<sup>335</sup>

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<sup>333</sup> Dr. Ann Adams, interview.

<sup>334</sup> Joseph Kreines and Jim Bishop, Interview.

<sup>335</sup> Dr. Lynn Musco (Professor of Clarinet, Stetson University), in discussion with the author, January 11, 2018.



Photograph 4.7 – Dr. Bobby Adams and Lynn Musco, 2005. Photo courtesy of Ann Adams.

After that first year, Adams hired Lynn Cholka as Professor of Clarinet and Saxophone.<sup>336</sup> Cholka's father was a successful band director up north, so she had an understanding of what was needed to help Adams build the program at Stetson University. Later Musco<sup>337</sup> recalled that there were only 30 or so students in the band at the time with only two clarinet majors Dr. Adams's first year when she had her interview. Musco spent half of her interview driving around DeLand with Dr. Adams talking about teaching, what she would do for recruitment, and her philosophy of music education.<sup>338</sup>

Musco stated that the relationship between the clarinet professor and band director is an important one because to have an outstanding band, you need a really solid clarinet section. In those first few years, Adams and Musco did everything together,

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<sup>336</sup> Cholka completed her dissertation and earned her doctorate from FSU.

<sup>337</sup> Cholka remarried in 2000, thus becoming Dr. Lynn Musco. Adams was highly influential with the hiring of applied faculty.

<sup>338</sup> Dr. Lynn Musco, interview.

traveling around the state and recruiting students. Their philosophy and desire to build the program led them to focus on the task at hand as they recruited tirelessly. Adams's goal was to find students with potential and who were willing to be a part of something bigger than them. As Adams hired applied faculty that shared his vision, the students continued to grow musically and professionally.

David Schmidt came to Stetson a year before Adams and recalled that Adams would call certain band directors to find the right students for Stetson University. His connection with the band directors throughout the state provided the nucleus of what Stetson was to become.<sup>339</sup> Schmidt helped Adams recruit and develop low brass; Musco recruited such a large clarinet studio that, by 1991, the university hired Jim Bishop to teach saxophone. At the same time Jean West began teaching flute, and Ann Adams built her oboe studio. Every applied professor who was hired shared the same philosophy and recruited for the band program. Schmidt, Musco, Adams, West, and Bishop all remained on faculty until Adams's retirement in 2013. Musco recalled that a lot of fundamentals were needed at first and it was an eight to ten year process before Stetson started seeing students who shared their mindset.

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<sup>339</sup> David Schmidt (Associate Professor of Trombone and Euphonium, Stetson University), in discussion with the author, December 18, 2017.



Photograph 4.8 – Bobby Adams conducting the Stetson University band 1988-1989. Photo courtesy of Ann Adams.

#### Adams’s Symphonic Band Vision: 1987-1994

When Adams began at Stetson University, he came as a successful high school band director. Woodward recalled that students would often come into his office and say, “Adams told me to take my cap off,” or complained about the level of music. Adams was a master disciplinarian and his management of a rehearsal or classroom allowed him to slowly change the culture and what he envisioned within the ensemble. While he refused to play what he deemed non-significant literature, at the beginning of his career Stetson he conducted what many of the students considered high school level repertoire. However, Adams refused to allow anyone to play poorly.<sup>340</sup>

In addition to the change and his wife dying, Adams’s first few years were quite difficult. While he was eventually able to change the culture, it took a few years to really

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<sup>340</sup> Dr. James Woodward, interview.



get the ensemble moving in the direction he wanted. Bill Guthrie recalled that. “There was always a sense of urgency and how to get better faster sooner.” Guthrie arrived at Stetson as a freshmen pianist in Adams’s fifth year. He quickly noticed that though the band was still small, it was bigger and better than what Guthrie remembered as a middle and high school student. He switched to saxophone, and by his second or third year at Stetson, Guthrie recalled in their first rehearsal hearing this “rich, chocolate darkness” sound behind him in the trombone section and he turned around and there was this massive section. It was at that moment he realized what Stetson was becoming.<sup>341</sup>

Charles Watford was a student of Adams at both Leon High School and Stetson University. Watford recalled the structure that Adams brought while he not only maintained, but continued to build, the Leon High School Band program. Watford was a senior when Adams left for Stetson, but at state solo and ensemble, Adams heard Watford perform his solo and suggested Watford come to Stetson to play in his band. Watford recalled discussing with Adams about how Leon High School was much better, but Adams assured him that Stetson would get there. It was the first four years that Adams was there that he really impacted the program, not only recruiting numbers for the program, but instilling his beliefs and music education philosophy in those students who were graduating, and creating the first wave of Stetson University music education majors, such as Charles Watford.<sup>342</sup>

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<sup>341</sup> Bill Guthrie, interview.

<sup>342</sup> Charles Watford (Director of Bands, Dr. Phillips High School), in discussion with the author, January 11, 2018. Now, twenty-four years later, Watford is considered one of the most talented directors in the state of Florida.

Woodward played a crucial role in the development of Bobby Adams's career at Stetson University. From the beginning when he decided to pursue Adams, Woodward knew he needed to listen to Adams and do what he could to support his vision. The Dean was able to surround himself with the top echelons of the University, which allowed him to be instrumental in obtaining scholarship money for the music school. This was not something that had happened previously, and it allowed Stetson University to pursue some of the most talented musicians in the State of Florida. Woodward recalled,

One of the concepts I learned from Bobby was what he called the "concentric circle concept." I would tell him that I was going to Atlanta to spend a couple of days to go around to some schools and he would say, you know, Jim, you don't need to be doing that. You need, we need to be spending our time right here until we're the most famous band in our little area, you know, Volusia County, and then once we get that done, then we could go to Central Florida and become the most famous school or band, and then become the most famous school or band in Florida, and then we can get to Atlanta. But you got to build each of those segments together because until you have done it here, you're not going to be able to do it anywhere else. And I thought that was a really wise statement. So that's really the way we developed things.<sup>343</sup>

Prior to Woodward's arrival, Stetson sought to find the finest graduates from the top music schools in the country. Adams told Woodward that was not the way to build the program and suggested they seek out the best graduate students at Florida State.<sup>344</sup> With the help of Woodward, Adams began searching for the right teachers and musicians to fill out the studio professors. While David Schmidt, low brass, arrived just before Adams, Lynn Cholka, now Lynn Musco, joined the faculty at Stetson in 1989 teaching clarinet and saxophone. Musco traveled with Adams as he began recruiting from the high schools in Florida. Adams then brought Ann Ward to teach oboe in 1990 and Jim Bishop to teach saxophone in 1991. Adams hired studio teachers to not only assist in recruiting, but in

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<sup>343</sup> Dr. James Woodward, interview.

<sup>344</sup> Ibid.

developing creative musicians who also had a passion to educate others. While at times certain studios changed, most of the studio professors remained throughout Adams's tenure. Adams thought highly of the studio professors and they shared the same philosophy and goals for their students. Bishop stated that, "it was the perfect story for the perfect group of people to work together and they were on the same page about what they were going to do to build the School of Music at the University, and it was extremely successful."<sup>345</sup>

The beginning of Adams's time at Stetson University was rough, yet he stuck with it to prove to himself that he could be successful. Woodward recalled that Adams would come into his office often and tell him that he was not sure it was going to work out. He indicated a real concern that he did not want to be one of those high school directors who became a college band director and failed. Woodward said that Adams was intimidated walking through the hallways with professors who had doctorate degrees because he felt he was just a high school band director. Dr. Woodward recalled, "I had to assure him that he knew more than most of them did anyway."<sup>346</sup>

#### Music Education

Woodward's tenure as Dean saw a drastic change in the direction of the School of Music at Stetson University. When Woodward hired Bobby Adams in 1987 and Duncan Couch in 1989, the direction of the School of Music turned from a school oriented toward church music and the training of professional musicians to one of training music

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<sup>345</sup> Joseph Kreines and Jim Bishop, interview.

<sup>346</sup> Dr. James Woodward, interview.

educators.<sup>347</sup> As a successful high school band director, Adams was able to recruit young musicians from his colleagues. They respected Adams so much that they were beginning to send their students to him. While the beginning of his career at Stetson did not produce a number of music education majors, as he continued to build the program, the market began becoming saturated with Stetson University graduates who became band directors.

While Adams was known as the Director of Bands, Adams was hired as a professor of music education. His emphasis was on developing the entire student and producing the best music educators he could. Adams never considered his success through his ensembles, but through his students who have done well. As a student of Dr. Clifford Madsen at Florida State University, Adams groomed young musicians to teach music through experience.

#### FBA Hall of Fame

Adams's dedication and love to the Florida Bandmasters Association was apparent the moment he went to his first meeting with R.T. Kirk in 1968. Throughout his life he worked to not only dedicate his time to improving the quality of education for his students, but to establish the mission and direction of the Florida Bandmasters Association. Once he became the Director of Bands at Stetson University he continued his dedication to the organization. As a former president of FBA and one who became entrenched in the history of the organization, Adams continued to contribute to the organization and believed that the rich traditions and band directors who came before him needed to be recorded. Hansbrough states,

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<sup>347</sup> Duncan Couch was hired as the choral director and was a successful high school and collegiate choral director. He shared the same philosophy as Bobby Adams and aided the School of Music in recruitment.

Its record of excellence is preserved in many of its directors who have advanced the movement during various stages of growth. Some of those personalities who shaped both musical and educational growth have been selected for membership in the FBA Hall of Fame. This is perhaps the most prestigious honor bestowed on a member of the FBA.<sup>348</sup>

Adams presented his concept of the Hall of Fame to the FBA Executive Board in 1989.

In an interview with Robert Hansbrough in March of 1996, Bobby Adams reflected on the idea of the creation of a Hall of Fame:

I think it was naturally enhanced by being at Leon High School. I realized that the state was changing and legends were leaving us. I felt that something was needed to stabilize the FBA history. I drew up a proposal and presented it to the board in 1989. The original committee members were recommended by me. Each inductee is selected by a consensus during meetings. It is one of the most rewarding things I have ever done. Not just the concept, but the way it was implemented. I wanted it to be more than a meeting...a celebration, we have concerts, banquets, pictures, family, as well as other activities to preserve our history.<sup>349</sup>

Adams's proposal was approved, and in 1990, Oliver Hobbs and Peter J. Gustat were inducted as the first members of the Florida Bandmasters Hall of Fame.<sup>350</sup>

The Hall of Fame was a large undertaking not only on Adams, but also Dean Woodward and Stetson University. When Adams approached Woodward about Stetson University hosting the Florida Bandmasters Association Hall of Fame, it was going to require not only the space, but also funding. Woodward recalled that Adams knew that by

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<sup>348</sup> Hansbrough, "A History of the Florida School Band Movement," 191.

<sup>349</sup> As cited in, Hansbrough, "A History of the Florida School Band Movement," 191-192.

<sup>350</sup> Once selected by the Hall of Fame Board, the inductees are announced at the Florida Bandmasters Association general business meeting at the Florida Music Educators Association Conference in January. The outline of criteria and procedure for membership to the Florida Bandmasters Association Hall of Fame and Roll of Distinction can be found in The Florida Bandmasters Association 2017-2018 Handbook, Article V, 28-29. The inductee typically chooses compositions that were important to them during their career and invites special guests who played a role in their life to conduct a selection with the Stetson Symphonic Band at the concert.

hosting and housing the Hall of Fame he would be able to bring people to DeLand to see his band. This brought band directors across the state to Stetson University to hear Adams's ensemble and allowed them to go back to the band rooms to tell their students about the Stetson band. With the aid of Dean Woodward, Adams put together a banquet and a provided an opportunity for others to speak about the inductees. Woodward said, "I thought the concept was unique and a great idea, but I did have to raise a lot of money for Adams."<sup>351</sup> In the long run, Adams's concept of the Hall of Fame and housing it at Stetson University paid off and showed Stetson University to band directors across the state.<sup>352</sup>

In 2001, Adams's concept of the Hall of Fame extended to include an honorary recognition for collegiate band directors in the State of Florida. Using the same criteria as the Hall of Fame, the Roll of Distinction was established to honor those tertiary directors and music educators and serves as the highest level of recognition for band directors in Florida. This development allowed Adams's newly formed ensemble, the Southern Winds, to perform for a Saturday evening recognition concert.<sup>353</sup> In addition to high school band directors now hearing the Stetson University Symphonic Band, they, along with collegiate professors had the opportunity to hear Adams's new venture with the Southern Winds.

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<sup>351</sup> Dr. James Woodward, interview.

<sup>352</sup> Ibid.

<sup>353</sup> Southern Winds was a community style concert band that consisted of Stetson University faculty members, former students, and area musicians. More information about the development of Southern Winds will be discussed in chapter 5.

The Hall of Fame and Roll of Distinction weekend has become a staple for the Florida Bandmasters Association and Stetson University. Every January at the general FBA business meeting at the Florida Music Educators Association Conference in Tampa the inductees are announced and are inducted the following November. The honorary weekend begins on the second Saturday in November with the Roll of Distinction concert with the Southern Winds performing and a banquet that follows. On Sunday a luncheon is held which allows the inductee to address the membership and provides an opportunity for family and friends to provide some commentary about the inductee's career. On Sunday afternoon, the Stetson University Symphonic Band performs at the induction ceremony for the Hall of Fame.<sup>354</sup> Every year, the concerts are completely packed with 800-1000 people attending and the Stetson University Symphonic Band continues to impress those in attendance.

### **Ann Marie Ward**

When Adams arrived at Stetson, his life changed drastically, both professionally and his personally. Fortunately, as Adams was hiring applied studio professors he was reunited with his oboe teacher from Leon High School. He was able to not only hire Ann Adams as the new oboe professor at Stetson University; he also was able to line up a job as a middle school band director in DeLand for her.<sup>355</sup> Quickly, Ann and Adams became friends and she began watching and learning from him. Ann recalled that they eventually started dating and one day Adams called her up while she was teaching and asked her to marry him. The relationship that Ann and Adams forged was strong with love and music

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<sup>354</sup> A current list of directors and educators who have been inducted into both the Hall of Fame and Roll of Distinction can be found in Appendix A.

<sup>355</sup> The use of Ann's first name is to avoid confusion of Adams and Adams.

and filled a gap in Adams's life, both professionally and personally during his tenure at Stetson University.

In 1986, Ann Marie Ward came to the Florida State University for graduate school and began teaching the oboe players at Leon High School. She quickly became familiar with Adams's reputation as they shared a graduate class together while Adams was working on his doctorate. When recalling when she met Adams at FSU, Ann said,

So I came to Florida State in 1986 and I started teaching at Leon High School, his oboe players, and he was doing the band. So I would come in and see him, and of course he was the big famous Dr. Bobby – or Mr. Bobby Adams, but he was a biggie in the State of Florida. So, I would always go in and say hi to him, and then he started doing his doctorate part-time at Florida State and we ended up having a class together at Florida State. Now, this you know, this is all just a side, he was married at the time and we weren't interested in each other. It's just kind of interesting when you meet somebody and for some reason your memory is so clear about meeting that person, just on the side.<sup>356</sup>

When Adams was hired at Stetson University, he would often call or visit Dr. Jim Croft, Director of Bands at FSU, to find faculty members.<sup>357</sup> As Ann was finishing her masters, Adams was sitting in Dr. Croft's office speaking with him about finding an oboe teacher. At that moment, Ann happened to walk into Croft's office and Adams exclaimed, "What do you think about Ann?" Croft responded with "She'd be great!" Adams found Ann a job in the public schools in Volusia County and Woodward was able to hire Ann as an adjunct oboe instructor.<sup>358</sup>

Ann began commuting and teaching at Stetson University in the fall of 1989. She moved to DeLand in December and Adams suggested to her that they go to a movie if

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<sup>356</sup> Dr. Ann Adams, interview.

<sup>357</sup> Dr. Croft left USF for FSU in 1980, the year after Adams took over at Leon High School.

<sup>358</sup> Dr. James Woodward, interview.



she was interested. Ann accepted Adams's offer; they saw *Driving Miss Daisy* and became good friends. They started seeing each other socially more and more, and she utilized Adams's knowledge since she was a new band director herself. They eventually began dating and four years later they got married. Ann recalled, "We got married in 1994 – August 6<sup>th</sup>, 1994, the day he was supposed to graduate from Florida State with his doctorate."<sup>359</sup>

Ann's arrival at Stetson University was a blessing for Adams at a very critical time in his life. His first year at Stetson was difficult. He had relinquished a very prominent high school band program for a new collegiate program that needed rebuilding. Losing his wife that first year made things even harder. When Ann finally moved to DeLand in January of 1990, it was the beginning of a special relationship. She not only supported Adams through the recruitment of talented oboes, but the entire program. She shared his vision in developing a nationally recognized collegiate band program. Ann also helped Adams put together the project of hosting the Florida Bandmasters Association Hall of Fame. As she and Adams grew closer, she paid attention to what he would teach and attempted to recreate his methods as she began teaching more music education classes at Stetson University.<sup>360</sup> After their marriage in 1994, Ann not only continued her career as a successful educator and musician, but supported Adams and his collegiate career until his death.

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<sup>359</sup> Dr. Ann Adams, interview.

<sup>360</sup> Ibid.

### **Dr. Bobby L. Adams**

Bobby Adams always sought to become better at everything he did. From the moment he began teaching in Florida he became entrenched in the Florida Bandmasters Association and moved quickly up the ranks. His leadership as President of the FBA elevated him to a level of respect that many in the state, even outside of FBA, admired. He served on the Board of Directors for the National Band Association (1986-1988) and in his early years at Stetson University he served as President of the FBA (1991-1993).

Dean Woodward did not hire anyone simply based on the degree they had, but Adams would always ask him, “are you sure I do not need a doctorate?” This was a concern for Adams before he decided to accept the position at Stetson University. Woodward assured him that the doctorate was not an important consideration for hiring however, if he were to move to the collegiate level and wanted to get promoted or earn tenure, the terminal degree would be necessary. Adams had taken courses for his PhD at Florida State University while the Director of Bands at Leon High School and continued while he was at Stetson University. After developing the Stetson University band program for six years, Adams decided to return to FSU and finish his PhD.

#### **Sabbatical**

While Woodward assured Adams he was not going to be a high school band director who was going to fail at the collegiate level, the thought was still in Adams’s mind that he was just a high school band director walking through the halls of Stetson while everyone else had a doctorate. He knew that in order for him to be granted a promotion or tenure, he needed to finish his terminal degree. With much of the coursework completed, Woodward granted Adams a sabbatical for the 1993-1994 school

year so that he could spend his doctoral residency at FSU and complete his dissertation. During this time, Jim Bishop, Instrumental Director at what was then Brevard Community College and Saxophone Professor at Stetson University, filled in for Adams. Woodward was relieved that they were able to find someone willing to conduct the band for a year. Woodward recalled “Bishop did a good job... Bobby had the band going at that time and all Bishop needed to do is keep his foot on the pedal.”<sup>361</sup>

#### Florida State University

The 1993-1994 academic year was of intense study for Adams. He made a decision to not conduct any ensemble, but to study and write for the fall, spring, and summer semesters to complete his dissertation. Madsen recalled that Dr. Jim Croft, the Director of Bands at FSU, did not understand why Adams did not want to conduct. Adams chose Dr. Madsen to serve as his major professor, and working closely with Adams, they became very good friends.<sup>362</sup>

The integrity of music was meaningful to Adams and he wanted to devote his research on that. In Adams’s dissertation he discussed the importance of music listening within music education. The purpose of his study examined the effect of visual/aural conditions on the emotional response to music of musicians (undergraduate music majors) and non-musicians (undergraduate non-music majors). Adams used a commercially recording of a “live” concert of the final 8 minutes and 22 seconds of Gustav Mahler’s Symphony No. 2, “The Resurrection.” Using the Continuous Response Digital Interface (CRDI) dial during the recording allowed the subjects to record their

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<sup>361</sup> Dr. James Woodward, interview.

<sup>362</sup> Dr. Clifford Madsen (Professor of Music Education, Florida State University), in discussion with the author, January 11, 2018.

responses. Using three experimental groups, Adams recorded the data of those subjects who only viewed the recording with no sound, listened to the recording with just sound and no visual, and a group the both watched and listened to the recording.<sup>363</sup>

Adams's research did not find a significant difference in the visual/aural or aural only groups, however, there was a significant difference between musicians and non-musicians in the visual only category. Adams's data supported evidence that when there was a change in the music, it stimulated a response. Adams used his data to suggest that the many distractors in the school environment have an effect on the lack of attentiveness amongst students. Adams suggested further research was needed in regards to the use of technology in the classroom to not only discover and test innovative techniques, but also to improve existing aspects of music education.

Adams earned his PhD the summer of 1994 and also married his third wife, Ann Ward, the oboe professor at Stetson University, on the day he was supposed to receive his diploma. With the completion of his PhD and marriage, Adams returned to Stetson University for the 1994-1995 academic year to continue the development of the Stetson University Symphonic Band. While the band was selected to perform at three conferences over the following two years, Adams was insistent that he needed to continue to build the program. Woodward said that Adams would always refer to the band as the Avis Car Rental Company - the "number two" car rental business and they needed to continually work to maintain their position.<sup>364</sup>

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<sup>363</sup> Bobby L. Adams, "The Effect of Visual/Aural Conditions on the Emotional Response to Music," (PhD diss., The Florida State University, 1994).

<sup>364</sup> Dr. James Woodward, interview.

## Summary

By 1987 Bobby Adams was a well-respected band director in Florida and had just served as President of the Florida Bandmasters Association (FBA). Under his presidency, he had completely revamped the FBA<sup>365</sup> united its constituency, and provided the organization with goals toward advancing music education and the band profession in Florida schools. This leadership, along with his high standards of musicianship, made Bobby Adams an attractive candidate for Dean Woodward. Under Adams, each program established a “brand name” that allowed him to continue to grow and establish his name in the State of Florida. Students who joined Adams’s band knew there were standards to uphold and worked hard to help Adams maintain the status of the program. With six years of teaching in Indiana and years of experience as a successful band director in Florida, Adams brought a wealth of knowledge and potential to the task of increasing enrollment in the School of Music at Stetson University.

Dr. Bobby Adams spent 53 years of his life as a music educator in Indiana and Florida. The impact he had on his students, colleagues, and music education is beyond calculation. His dedication and commitment to the whole student was a philosophy he carried with him throughout his life. His famous saying of “Be A Person” aligned with his personal philosophy and has roots in his interactions with R.T. Kirk, the former band director from Fort Myers High School. This saying was the embodiment of his belief that each student was to do the right thing at all times. His constant drive for musical excellence and teacher training are the basis of the legacy he left in the State of Florida.

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<sup>365</sup> Bobby Adams was President of the Florida Bandmasters Association from 1984-1986.

**CHAPTER 5**  
**THE MAKING OF A BAND**

*Everything matters most to those to whom it matters. – Dr. Bobby Adams*



Photograph 5.1 – Bobby Adams conducting. Photo courtesy of Ann Adams.

Adams's ability to establish a culture that was driven by success through musical excellence was apparent at every school where he taught. Adams allowed his students to create an identity for their program as he continually provided opportunities and experiences to allow his students to excel. Adams brought a sense of urgency and work

ethic to the Stetson University School of Music; he not only worked to obtain high caliber students, but also to develop a philosophical unity in developing the School of Music as a whole. Under the leadership of Adams, the Stetson University Symphonic Band became a brand name for the university as many collegiate band directors began to pay attention to what was developing in DeLand, Florida.

Adams's success as a high school band director established him as a well-respected music educator in the State of Florida. His work as a band director and President of the Florida Bandmasters Association allowed him to create an identity for himself that enabled him to call upon directors throughout the state to recruit students from all over the State of Florida. This in turn allowed him to develop a program at Stetson University that quickly became well known, and performed just as well as some of the most respectable universities in the country.<sup>366</sup> It was with the support of Dean Woodward that Adams was able to establish an expectation amongst the students and faculty at Stetson University. With his decision to hire Adams, Woodward entrusted him to build a band program, as "the way the music program at a college works is that the major ensembles recruit students, with the aid of the applied teachers."<sup>367</sup>

### **Growth and Maintenance of Stetson University: 1994-2012**

#### Growth and Identity

Prior to the arrival of Woodward and Adams, the Stetson University School of Music had been primarily a church music oriented institution that focused on vocal and

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<sup>366</sup> Jerome Edwards, phone call to author, January 4, 2018.

<sup>367</sup> Dr. James Woodward, (Dean Emeritus of the School of Music, Stetson University), in discussion with the author, December 26, 2017.

organ preparation.<sup>368</sup> This was due to the university's Baptist affiliation, however, when Adams was hired, the School of Music's focus moved from church music to music education while maintaining a high level of performance.<sup>369</sup> Woodward stated,

It really comes back to the fact that to be a successful college program you have to have large ensembles because that's how kids grow up. You know, that's where the programs are in high school and in fact it's the social effects of a large ensemble and kids getting together and doing things, which makes these things so helpful to kids and so profitable to society.<sup>370</sup>

Adams's success as a high school band director foreshadowed his career at Stetson University as he continued his philosophy of creating musicians while preparing music educators. This gave the School of Music at Stetson University a new outlook and as the band became more well known it began attracting students. While the level of playing in the beginning was not what it was to become, Adams was able to recruit students and, with the aid of the applied teachers, increased the level of musicianship. As the ensemble began to grow and the level of musicianship increased, Stetson University became a more attractive place for higher-level musicians.

While the band program at Stetson University flourished through the late 30s, 40s, and 50s, providing scholarship money to students wishing to attend Stetson University became challenging as students began to choose the less expensive state schools.

Woodward recalled that at the time, Stetson University went to a percentage model for scholarships that allowed him to offer up to forty percent of tuition at that time.

Woodward also uncovered a large endowment that was meant for scholarships, but was

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<sup>368</sup> Dr. Michael Rickman (Professor of Piano Emeritus, Stetson University), in discussion with the author, December 18, 2017 & Dr. James Woodward, interview.

<sup>369</sup> Dr. Michael Rickman, interview.

<sup>370</sup> Dr. James Woodward, interview.



being used for the general fund. Advocating for Adams and the School of Music, Woodward was able to make a large amount of money available for the School of Music to use to help offset the tuition at Stetson University.

### Recruitment

It was the reputation that Adams had created as a high school band director in the State of Florida that allowed him to recruit and find students. He was relentless in visiting schools as he put thousands of miles on his cars. It was through his efforts “that he was able to bring in basically the nucleus of what became the first Stetson band.”<sup>371</sup> If he needed a particular instrument, he would call one of his colleagues and tell them what he needed and they would get the student to Stetson University.

As Adams increased the enrollment, the culture of musical excellence became indicative of the Symphonic Band at Stetson University: the purpose, a high level of musicianship, and dedication to music education became the standard for music majors at Stetson University. Dr. Adams’ philosophy was established and within a few years became the norm on how the ensemble prepared, rehearsed, and performed. Dr. Adams generated a culture that defined the musician and music educator. Those that were part of the band who continued to become music educators graduated with a sense of purpose to establish programs of their own that provided a connection between music and life.

### Establishing an Identity

The mission of the Stetson University band program had been dormant for many years, however, when Adams began at Stetson University his mission for the program was not just one of performance. Music education was an essential part. Adams was

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<sup>371</sup> David Schmidt (Associate Professor of Trombone and Euphonium, Stetson University), in discussion with the author, Monday, December 18, 2017.

adamant about being a responsible person who contributed to society. Many students remember the lectures of “be a person.” His philosophy of teaching the whole student was part of his duty as an educator so that when they left Stetson University, they were responsible young adults. Current Director of Bands at Stetson University, Dr. Douglas Phillips, believes that Adams’s mission was aimed at generating students who maintained a sense of responsibility not just as a student and musician, but also as a contributor to society.<sup>372</sup> When former students remember Dr. Adams, they say that his mission for his students had always been to create responsible individuals while creating musical excellence. The mission of the Stetson University Symphonic Band was not just about preparing for the next performance, but to educate the total person for life, all the while striving for excellence. The focus was, and is, the experience of the experience.<sup>373</sup>

As the band program increased in numbers and the level of musicianship excelled, by the mid-1990s, the program became well known and respected within the State of Florida. Not only was the Stetson University Symphonic Band performing at conferences and sold out concerts, the music education graduates began showing success in their band rooms. Dr. Adams was most proud of his students and their successes as he began seeing his vision materialize. Adams’s former students played a significant role in the development of Stetson University’s band program as they began sending their students to Stetson University to study with Dr. Adams. Adams’s students were becoming active recruiters for the Stetson University School of Music.

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<sup>372</sup> Dr. Douglas Phillips (Director of Bands, Stetson University), in discussion with the author, December 13, 2017.

<sup>373</sup> Ibid.

## Leadership

As Adams grew in his career, he developed a persona of leadership that allowed him to become one of the most respected band directors in the State of Florida. Adams's younger brother Gene recalled that Adams was "just a country boy who liked music and never saw himself as a student or scholar,"<sup>374</sup> however, he became a "philosopher, he was a sage."<sup>375</sup> His desire to learn and study grew as he aged and he incorporated philosophy into all of his classes and rehearsals. His philosophy was aligned with his concept of leadership.<sup>376</sup> He was a voracious reader, especially with books on leadership because he knew that was important for developing his band and the program, but also for developing the teachers that he was going to send out into the field. Therefore he modeled that to his students. He was charismatic, personable, sincere, and most of all, consistent: all virtues of a leader.<sup>377</sup> However, it was not just the students who learned from Adams, but also the faculty at Stetson University.

As Adams built his support system, he sought out applied studio professors to generate an environment where his expectations laid the foundation for what was to become of Stetson University's School of Music. Quoting Warren Bennis, Adams's favorite writer on leadership, "the first responsibility of the leader is to define the mission."<sup>378</sup> Adams's mission was to hire those applied faculty that shared the same

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<sup>374</sup> Gene Adams, phone call to author, January 20, 2018.

<sup>375</sup> Dr. Michael Rickman, interview.

<sup>376</sup> Joseph Kreines and Jim Bishop (Conductor and Band Director), in discussion with the author, December 6, 2017.

<sup>377</sup> Ibid.

ideals in not only preparing students to become responsible young adults, but “to make a difference in the lives of your students and support the world of serious music, [and] focus the time you have with your students on music that is in fact, art music.”<sup>379</sup>

Woodward recalled that during faculty meetings Adams would sit in the back quietly and not say anything. When prompted, Adams would “pull it all together in one paragraph.” It was always sage advice, yet made sense. “Everyone would focus in on little tiny aspects,” but Adams had “an amazing way of being able to look at the larger picture” and would just put it all together. Woodward valued Adams’s advice so much that at the end of every year, he consulted Adams on their performance within the School of Music and discussed what their next steps would be. Woodward cherished Adams and his perspective and attributed the unification of the faculty and students to him and his vision for the School of Music.<sup>380</sup>

Adams commanded a sense of presence not only on the podium, the classroom, but any room he walked into. Adams was someone that “when he walked in the room, heads turned, people knew who he was. He was admired greatly by everybody. His demeanor and just the aura that he carried himself with commanded respect.”<sup>381</sup> Adams was a humble individual and never sought out recognition, but his expectations allowed those around him to succeed. Musco stated,

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<sup>378</sup> Bobby Adams, “President Message,” *NBA Journal* 47, no. 2 (2006): 3.

<sup>379</sup> Bobby Adams, “Immediate Past-President’s Message,” *NBA Journal* 51, no. 2 (2010): 7.

<sup>380</sup> Dr. James Woodward, interview.

<sup>381</sup> Chris Ball (Retired Band Director & Sales Representative for DeMoulin Brothers and Company), in discussion with the author, December 6, 2017.

I think one of the aspects of a good leader is that you never expect anybody to do something that you're not willing to yourself. And not everybody I think really saw that, but he never had an expectation for the ensemble that he didn't have for himself and that was the same with everything else.<sup>382</sup>

Adams quickly ascended to leadership roles, and as he garnered the opportunities presented to him, he made sure that he left a positive mark with his service. His most significant leadership roles were serving as the President of the Florida Bandmasters Association and President of the National Band Association. As noted, his work with the Florida Bandmasters Association established how the organization is run in the present day. When Adams took over the National Band Association, he immediately sought to increase the membership as the top priority goal for his term in office. He stated,

It is the nature of our profession that the most successful band directors belong to several music organizations and maintain those memberships throughout their careers. Most leaders in the band profession did not enter into association membership embracing an attitude of 'what can this organization do for me?' People of quality are not looking for that, but rather, for an opportunity to be a part of something of which they can be proud, an organization that is both important and beneficial to themselves and their colleagues.<sup>383</sup>

Adams believed that music educators, specifically band directors, needed to believe in their profession and support it. When Adams became President of the National Band Association he asked the question,

How many players have you had express interest in joining your group but wanting to know first what the band could do for them? Most band directors would be offended by that attitude and probably show them the door. Certainly people should get something back from the band they join or the professional organization, but what they should get back is dividends on their contribution to the group.<sup>384</sup>

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<sup>382</sup> Dr. Lynn Musco (Professor of Clarinet, Stetson University), in discussion with the author, January 11, 2018.

<sup>383</sup> Adams, Bobby, "President's Message," *NBA Journal* 48, No. 2 (2007): 3.

<sup>384</sup> *Ibid.*

It was his leadership that led the National Band Association to a large increase in membership.

Adams was steadfast in developing leaders amongst his students and colleagues.

Adams himself maintained,

Leadership is fundamental for both organizations and individuals. It is fundamental for artists and teachers. Because ultimately leadership is about knowledge, becoming educated. To be a leader one must read, and continue reading throughout life. We need leaders who are well educated, well informed and who have a burning desire to share what they know and know about others, meaning everyone in their sphere of influence.<sup>385</sup>

Adams always claimed he was a student and spent much of his time reading and writing when not teaching or studying scores. He always wanted to succeed and it was apparent in the beginning of his career.

In his beginning years as a teacher he was just one step ahead of the kids and the way that he taught is if he was going to teach clarinet, he went out and learned how to play the clarinet and he learned how to get that best sound. So he learned every single instrument.<sup>386</sup>

Throughout Adams's career he became a student of knowledge and many in the field considered him a philosopher. "Once you get to know him you learn that he is a 'cause' driven person. And his 'cause' is the advancement of bands in this country."<sup>387</sup> He sought musical excellence while preparing music educators and responsible individuals to contribute to society as he developed the entire student at Stetson University. Adams was a man of mission and quoted his fellow band colleague, David Gregory, "If we believe what we say we believe, our beliefs will be reflected in our

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<sup>385</sup> Adams, Bobby, "President's Message," *NBA Journal* 48, No. 3 (2008): 4.

<sup>386</sup> Dr. Ann Adams, interview.

<sup>387</sup> Finley Hamilton, "First Vice-President's Message," *NBA Journal* 48, No. 3 (2008): 5.

actions.”<sup>388</sup> Adams was constantly in search of truth and living the truth. In an *NBA Journal*, Adams recalled a story during his tenure as Director of Bands at Leon High School,

I was appointed county coordinator of bands. To offset the additional workload, the county paid for a half-time assistant for me. As you know, it is difficult to find such a person, so I was thrilled when Florida State University worked out a plan whereby they would select an outstanding graduate student to assist me and the additional funding would open up for them the equivalent of another graduate assistantship. Dr. James Croft, then Director of Bands at FSU, and Dr. Clifford Madsen, Department Chair of Music Education, developed and supported this project, which would begin the following fall. When I met my new assistant I was very pleased. He was a good musician, a strong leader in the FSU marching band, and demonstrated a warm and caring personality. I thought, “I have it made.” Well he didn’t work out very well, but I decided to give him more time, but that didn’t help either. After a couple of months, I was in the music building at FSU and bumped into Dr. Madsen. He stopped me to ask how my assistant was doing. This really caught me off guard. Not being prepared to respond, I was immediately concerned about having to reveal how disappointed I was with the person he had selected. So I began by saying things like, “He’s okay, the kids seem to like him, he shows up for work on time” and as I was saying these things Dr. Madsen began moving closer and closer to me and the expression on his face became more and more intense. Just Dr. Madsen’s name and reputation intimidated the life out of me, so this drama put me under incredible pressure and it soon became evident that I had to stop being vague in order to avoid the truth. Seeing no way out, and in the panic of the moment, I blurted out: “The trouble with this young man is that he doesn’t approach his work as though it is a matter of life or death!” When I heard myself say that, I thought, that was pretty jolting, but by then Dr. Madsen was right in my face and responded with an expression on his face and a voice as intense as mine: “Yes, because it is, isn’t it?” I responded immediately and with great emotion: “You’re damn right it is!”<sup>389</sup>

It was at this moment that Adams realized that was exactly what he believed. As a small boy, from a small town, Adams questioned whether teaching music was important in his youth, but the experience with his assistant’s work and Dr. Madsen, Adams realized how important teaching music was. “Others may or may not think that teaching music is that

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<sup>388</sup> Bobby Adams, “President’s Message,” *NBA Journal* 47, No. 3 (2007): 3.

<sup>389</sup> Bobby Adams, “Immediate Past-President/Acting Second Vice President’s Message,” *NBA Journal* 50, No. 3 (2010): 7-8.

important, but I didn't care. In my life, this one life I have to live, I decide; not only what is important, but how important."<sup>390</sup> His idea of philosophy was centered on truth and stated, "I find that what I try to instill in my students most, is a highest regard and enthusiasm for truth."<sup>391</sup> Quoting John Jay Chapman, "a thing is not truth till it is so strongly believed in that the believer is convinced that its existence does not depend on him."<sup>392</sup>



Photograph 5.2 – Dr. Bobby Adams, circa 2012-2013. Photo courtesy of Ann Adams.

### **Philosophy**

Many of Adams's colleagues considered him an intellectual, a philosopher, a scholar, and a sage. While he was not a stellar student at a young age, once he became a husband and father, he dedicated his life to learning. Adams was an avid reader, whether it was philosophy or leadership books, he not only made time, but encouraged his

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<sup>390</sup> Ibid, 8.

<sup>391</sup> Bobby Adams, "President's Message," *NBA Journal* 48, No. 3 (2008): 4.

<sup>392</sup> Ibid.



students to further their literary library as well. Adams's personal philosophy tended to align most closely to that of aesthetics. He believed that whatever you did mattered, and why you did it mattered. Adams lectured his students often on the purpose of what they did and why. To him, everything that an individual did must have meaning and purpose. Many of his students recall him saying, "Everything matters most to those to whom it matters."

While the foundation of Adams's philosophy was musical excellence, he approached music education with a life or death mentality. Adams wrote about "just how important is it?" and articulated that humans determine what matters most to them and how they are to live their life. He believed that priorities are set in an individual's life based on importance whether life, family, or career. He carried this idea into music, education, and music education. "Success in every area of life depends on the amount of time, effort, and resources individuals allot to the various areas of responsibility, as well as the amount of will, determination and intensity a person commits to different tasks."<sup>393</sup> He lectured and wrote that what was important to humans depended on the values of individuals, thus we as humans get to decide what is important and how important they are.<sup>394</sup> Adams believed that to measure how important you are, "it's not by who decides, but who decides, who decides."<sup>395</sup>

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<sup>393</sup> Bobby Adams, "Immediate Past-President/Acting Second Vice President's Message," *NBA Journal* 50, No. 3 (2010): 7.

<sup>394</sup> *Ibid*, 7.

<sup>395</sup> This was a common phrase Adams used.

## Music Education

While Adams was a respected band director when he was hired at Stetson and he sought to develop a band program there, he also was charged to create an institution that fostered the development of future music educators. As the next step in his career, Adams needed to establish himself as a collegiate music educator to prepare future music educators. Much of his teaching at Stetson University was based on his practical experience as a high school band director. Throughout his tenure at Stetson, Adams taught several different education classes, but many of his students recall the days of his marching band methods, conducting, and especially his secondary methods course.

Adams's class on marching band methods focused on the role of the marching band in the total band program. He discussed the practical elements of marching band that included drill writing, the importance of band camp, defining a leadership hierarchy, and the need for calendar planning. He drew from twenty-five years of experience teaching high school along with stories from his colleagues. Adams felt that marching band should not be the focus of the program, however, he still lauded the importance it had on the relationship with the school and the community.

While Adams was known to have an unorthodox conducting technique, many students tried to emulate what he did on the podium with the hope to "pull the music" from their ensembles. As a teacher, Adams always recommended that his students read and learned to listen. He would watch videos of conductors, critique them and admire their skill. He would often share these videos with his students to engage them in critical thinking through the viewing of these videos. Critical thinking and analysis was an engagement process that Adams often used to challenge his students in discussion.

During Adams's rehearsals, his objective was to make music. Over the years, Adams groomed his students to take ownership and become responsible for their own preparation. Students were required to come to rehearsals with their part learned, as Adams believed that rehearsals were for learning everyone else's part.<sup>396</sup> One of the main reasons Adams continued to maintain a large symphonic band with over 100 musicians was to provide an opportunity for younger musicians to have models during rehearsals and performances. When a concept needed further attention, Adams would indicate this to the section leader and the section leader(s) would call a sectional to address the issue. This was a concept Adams began early in his career. In this sense, Adams was ahead of his time with peer teaching.

One of the classes for future music educators at Stetson that his students most enjoyed was Adams's secondary methods class. Adams used this class as a discussion-lecture focusing on philosophy and the importance of performing ensembles and music performance as part of the school curriculum. It was in Adams's secondary methods course that music education majors at Stetson University began to develop their own music education philosophy after he introduced several different examples to them. He also discussed the best practices for administering a successful music program, again leaning on his success as a high school band director. He emphasized the importance of listening and expanding personal libraries while becoming critics of music. While a band director, Adams stressed the importance that all of the students were music educators and it was important to understand what a good orchestra and choral sound was as well. This aligned with Adams's belief in the importance of sound.

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<sup>396</sup> This was a phrase Adams often said in rehearsal.

Adams was also in charge of supervising instrumental music education student teachers. He was determined to produce quality teachers that he consistently made sure that his interns were well prepared. Bryan Braue recalled that Adams wanted all of his students to be successful in their internships and did what he could to assure them a positive experience.<sup>397</sup> He believed it was his duty to prepare future music educators to share the passion and musical excellence by which he lived.

Adams was known for his strict rehearsals and demanding persona that at times were a reflection of Toscanini's demand as a conductor. However, Adams was knowledgeable on classroom management and behavior modification. Adams often used Madsen's *Teaching Discipline* book, and required all of his music education majors to read it. His belief was that if an educator can manage the classroom, the opportunities to make music were more abundant. While Adams was well informed on different behavioral modification processes, many believe that his sheer size, deep voice, and demeanor was enough to "encourage" his students to stay focused and on task while creating music.

Adams's reputation was built upon success as a high school and collegiate band director, and it was because of this success that he was sought out to become the Professor of Music Education at Stetson University. Beyond the different philosophies and definitions that are associated with music education, all educators aim to provide a musical education to their students. Adams provided a structured curriculum for his students, allowing them to achieve a high sense of musical excellence while preparing them for a career, regardless of their profession. However, Adams was adamant in his

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<sup>397</sup> Bryan Braue, (Assistant Director of Bands, University of South Florida), in discussion with the author, January 31, 2018.

beliefs that music education needed to preserve the tradition of what scholars have deemed “serious art music.”

Adams spoke out about the threat to classical music and believed that the lack of a knowledgeable audience was to blame. He immediately pointed to music education where “Ideally, one would think that a primary goal of music education is to produce a life-long appreciation and involvement among students such that they would benefit personally and at the same time provide an ongoing audience for classical music.”<sup>398</sup>

Adams was a proponent for traditional music education study, with the use of large ensembles to create a knowledgeable musician in preparation to become an educator or a member of society that would continue supporting classical music. Adams felt very strongly about what he deemed issues in music education or the lack of music education to support Western art music.

That may be the ideal, but in reality it is not happening. We, as music educators, are not producing an informed audience for classical music, and why not? It is because of the diversity and egalitarianism promoted by some university faculty members; and the emphasis on music as activity and entertainment promoted by current music education philosophies, national music education organizations, and the intrusion of inappropriate commercial businesses; and also the lack of leadership committed to the mission of music education. In addition we have teachers entering the field without a strong commitment to serious music and teaching, and the overall impact of popular culture. As music educators we must resist the false prophets that dominate music education. In doing this, we will at least let them know that we know. But the chances of our changing the course of events, at least in the immediate future, are very slim. Why? It is because too many of these people are not committed to the higher values of music education but rather to individual success, fame and fortune, and have been for a long time. However we can have a direct influence on the students we teach as many of our people are already doing.<sup>399</sup>

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<sup>398</sup> Bobby Adams, “Immediate Past-President’s Message,” *NBA Journal* 51, No. 2 (2010): 6.

<sup>399</sup> *Ibid*, 6-7.

Adams felt strongly about what he considered the professional duties of music educators, music education and appreciation, while promoting personal development. Quoting psychologist Ernest Becker,

Mankind is inherently driven to achieve. We are driven by an essential ‘dualism,’ the need to be both a conforming member of a winning team and to be a star in our own right. Society...is a vehicle for earthly heroism. This ‘burning desire for the creature to count,’ depended on the success of the social order.<sup>400</sup>

His fascination with leadership, the way humans made decisions, and how it applied to music education was apparent in his publications and lectures. Adams believed that societies were built on three fundamental principles: purpose, structure, and ethics.

“Purpose addresses *what* a society is organized to achieve. Structure is *how* a society is organized to achieve that goal. Ethics are the basis for *why* a society has been organized and is pursuing the goal; a society’s ethics form the basis for its values.”<sup>401</sup> Elaborating on these three fundamentals, Adams stated,

Having a purpose is a necessary condition for creating a society and is a reflection of the individual’s need for meaning. Broadly speaking, the purpose of our societies is the expression of our vision. A society’s structure provides a plan of action or blueprint to realize a purpose – to establish order and to further the society’s cause. The structure of our professional organizations establishes our priorities and defines our roles as members. It outlines the strategies for furthering the group’s cause. Although structures impose order, they must frequently be reevaluated and adapted to meet changing demands and conditions. Having a purpose and creating the structure to achieve that purpose is meaningless without an ethical basis. Without an intellectual justification for pursuing a goal, all goals, whether positive or negative, are equal. Ethics is the establishment of values – values that are reflected in the purpose, the structure and the level of commitment and expectation of both the organization and the individuals involved. Organizations must be built on the highest values. Because people place value on their own time, commitment and contributions, they will be unwilling to contribute to an organization whose purpose is viewed as unimportant. The same

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<sup>400</sup> Bobby Adams, “The Musical Society: An Ethical Choice,” *Florida Music Director* 58, No. 1 (2004): 12.

<sup>401</sup> *Ibid*, 12.

holds true if people view a structure or organization as treating the participants unfairly.<sup>402</sup>

Adams believed that many in the music education profession were superficial as they defined success through the school you taught at or performing at a convention as being musical. This served as a loss of values and Adams attributed that to the lack of intellectual rigor and critical thinking. In his view, this “distorted how values are created and the discipline required to maintain them. Values require constant review, thought and action.”<sup>403</sup> He felt that the profession was obligated to better identify and articulate purpose and the value it brings to society as a whole or there was no hope in saving the profession.<sup>404</sup> He was a confident person and that was rooted in his central core values of music education and the value of great music.<sup>405</sup>

As an advocate of history and traditions, Adams believed these were at the core the values and practices of what we do, that preserving these will guide music education into the future. Adams believed that,

As certified music educators, we are well versed in the purpose, values, and ethics of education and we know the values and mission statements documented in our professional band organizations. Keeping those values in the forefront, keeping traditions alive in our organizations and committing to those values should be our priority. Beyond keeping those traditions and values alive, we need to understand them and be disciplined in defending them.<sup>406</sup>

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<sup>402</sup> Ibid, 12-13.

<sup>403</sup> Ibid, 13.

<sup>404</sup> Ibid, 13.

<sup>405</sup> Dr. John Carmichael (Director of Bands, University of South Florida), in discussion with the author, November 25, 2017.

<sup>406</sup> Bobby Adams, “The Musical Society: An Ethical Choice,” *Florida Music Director* 58, No. 1 (2004): 14.

Adams stated that these values could be distorted because:

1. The greatest of ideas are eventually distorted and without purposeful intervention from caring individuals, the distortion continues, as the original reasons for the ideas are lost.
2. Schools seem to be open season to today's commercial world, including politicians and the media. Teachers must understand that a commercial enterprise's efforts are more about them than about you, your students, and your program. The commercial world's influence and power regularly seduce well-intended teachers into betraying their own educational values.
3. Teachers often are confronted by other educators pushing a new "hot" trend that conflicts with existing values. The new trends, even the good ones, are more about them than about you. The fact that something is presented as new, exciting and wonderful smacks of the commercial world. In the education world, something does not have more value simply because it is new.
4. In today's world, the highest values are placed on profit and entertainment. It is the culture of the amateur, the show-off and the celebrity. It is a culture against intelligence, education, and art, and it is opposed to dignity, refinement, and restraint.
5. Our society values individual wants and desires more than those of the community. The emphasis on the individual comes at the expense of the profession at large and undermines the effectiveness and importance of our organizations.<sup>407</sup>

Adams was passionate in the education of traditional music education and the preservation of serious art music. Adams felt that time and effort was spent on activity and entertainment rather than the commitment to the values and practices of music education. Citing Kierkegaard, Adams believed that the profession was to refrain from becoming "trivial" or "immediate" and commit to upholding traditions. As a profession, Adams questioned whether music education has changed its values or if we have "sold out" to popular culture.<sup>408</sup> Adams believed that understanding the foundation of traditions and values was important, and that it was his duty, along with those that he taught, to uphold them.

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<sup>407</sup> Ibid, 14.

<sup>408</sup> Ibid, 14.



To Adams, the music was “the it” that all musicians and educators should strive for. He believed,

To make a difference in the lives of your students and support the world of serious music, focus the time you have with your students on music that is in fact, art music. That is, music that has substance and meaning, music that requires interpretation, that must be probed to be more fully realized, that brings to the students a true musical experience – an experience that changes their lives.<sup>409</sup>

Adams was interested in music for its own sake, not to create an effect. It was that philosophy that led to a lifetime friendship with Joseph Kreines and Jim Bishop. With the assistance of Joseph Kreines, they were instrumental in developing the philosophy in the State of Florida that music is the curriculum.<sup>410</sup>

While the idea that music was curriculum carried through to Adams’s tenure at Stetson University, he considered his place at Stetson, and the purpose of the Stetson University Symphonic Band, was to create an environment where he taught teachers. He saw this as his primary function and it was what he sought to do at Stetson University. Being a performance major on a wind instrument was rare because students came to Stetson University to become music educators. However, each student was required to develop and maintain a level of musical excellence consistent with that of a performance major. It was this dual role of preparing the musician to achieve musical excellence and become a qualified educator.<sup>411</sup> Adams would always say,

As a teacher, your job is to guide the student’s mind and ears. As a conductor/teacher, your energy, confidence, and passion come directly from your

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<sup>409</sup> Bobby Adams, “Immediate Past-President’s Message,” *NBA Journal* 51, No. 2 (2010): 6.

<sup>410</sup> Joseph Kreines and Jim Bishop, interview.

<sup>411</sup> *Ibid.*

belief system. If conductors do not consciously know what their values are, then what values will they teach their players?<sup>412</sup>

As a conductor, Adams strove for the highest musical excellence he could obtain. As an educator, he wanted to ensure that his students were prepared to uphold the very values of music education that he felt were important. Gene Adams recalled that Adams once said to him, “I don’t want to teach the brightest and the best because they do not need a teacher. I want to teach those who know that they need a teacher.”<sup>413</sup>

It was Adams’s dedication as a teacher to provide what he considered serious art music for his ensembles. Through this literature he educated them through history and life lessons. His values and expectations were passed down to his students, who continue his legacy through sharing his passion about musical excellence and discipline to their students. “He always took everything from an artistic point of view.”<sup>414</sup> Referencing not just music, but life, Adams told his students, “Always pay attention to the beginnings and endings of things.”

#### Musical Example

Adams led through example and was adamant about performing what he deemed quality literature. He was determined to put what he considered artistic literature in front of his students both in rehearsals and in class. Adams strove to create a knowledgeable base of students who understood what artistic music was so that they could identify it.

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<sup>412</sup> These were sayings often said by Dr. Bobby Adams.

<sup>413</sup> Gene Adams, phone call.

<sup>414</sup> Dr. Robert Hansbrough, (Director of Bands, College of St. Rose), in discussion with the author, December 20, 2017.

Adams fell in love orchestral literature first, however, he grew to love wind band music and the sonority it provided.<sup>415</sup> Hansbrough stated,

Sonority was his thing...if you could get to that cadence and you could make that color, then other things would work themselves out. You know, he didn't bother himself with things that needed to be done at home or something like that. He would lead the students to think about that...[Once] they bought into that then things progressed very quickly. He always had some convention or national place to lead them to a goal and he certainly did that.<sup>416</sup>

His love of wind band music spanned from orchestral transcriptions to classic band works and later in his career he grew to love newer composers such as David Maslanka.

Adams's preparation was with music in mind. Hansbrough recalled,

He devoted hours and hours of time with chamber music and making sure that the structure of that chamber music was set up so that when the small groups became part of the large group there was no adjustment. Sonority and balance and melody, articulation is the same from the small group to the large group, there's just more people doing it. He always played outstanding literature...and always saved something for the performance. I think every time he – no matter how many times he conducted a piece, there seemed to be that little extra spark in a performance that may not have been there at that dress rehearsal or whatever else they did.<sup>417</sup>

Dr. Clifford Madsen recalled that Adams believed the integrity of the music was at his core value. "The integrity of the music; It was meaningful, it mattered to him. Selection of repertoire mattered to him, how well they played mattered to him...it was always purposeful and meaningful."<sup>418</sup>

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<sup>415</sup> Dr. Bobby Adams, interview by Tina Leferriere, *FBA Legacy Project*, <https://www.youtube.com/watch?v=UqqKB2grYOA>, November 30, 2013.

<sup>416</sup> Dr. Robert Hansbrough, interview.

<sup>417</sup> Ibid.

<sup>418</sup> Dr. Clifford Madsen, (Professor of Music Education, Florida State University), in discussion with the author, January 11, 2018.

During Adams' tenure, the Stetson University Symphonic Band premiered several performances of original works for wind band as well as transcriptions of Joseph Kreines.<sup>419</sup> Table 5.1 lists these performances:

Table 5.1 Premiere Performances of Original Works and Transcription for Band

Composer	Composition Title
Samuel Adler	<i>Concerto for Guitar and Wind Ensemble</i>
Hector Berlioz/arr. Kreines	Excerpts from <i>Romeo and Juliet</i>
Frederick Delius/arr. Kreines	<i>The Walk to the Paradise Garden</i>
Sydney Hodkinson	<i>Monumentum pro unbris</i> (World Premiere)
David Maslanka	<i>Desert Roads: Four Songs for Clarinet and Wind Ensemble</i>
Sergei Prokofiev/arr. Kreines	<i>Six Movements of the Romeo and Juliet Ballet Suite</i>
Jean Sibelius/arr. Kreines	"Finale" to <i>Symphony No. 2</i>

*Source:* Table by author.

Adams continued his success with the Stetson University Symphonic Band. They were invited to perform at the Music Educators National Conference in Washington, D.C. in 2000, the College Band Directors Association/National Band Association – Southern Division Conference in Atlanta, GA in 2002, the Florida Music Educators Association Conference in Tampa, FL in 2003, and the College Band Directors Association/National Band Association – Southern Division Conference in Nashville, TN in 2006.

### **Southern Winds**

In 2001, former student Bill Guthrie approached Dr. Adams with an idea to create a community ensemble that Dr. Adams would conduct. While this enticed Dr. Adams, his schedule did not permit him to do the necessary organization in putting the ensemble together. Guthrie, with the aid of former Dr. Adams students Jeremy Williamson and

<sup>419</sup> <http://www.stetson.edu/music/ensembles/bands/symphonic-band.php>

Franklin Jennings, agreed to locate a rehearsal space, organize personnel, organize music, and take care of any logistical necessities that may emerge. Led by Guthrie, Southern Winds came to fruition in 2001, as they became the band to present the first Roll of Distinction concert. With the success of Southern Winds, the ensemble became the feature ensemble for the Florida Bandmasters Association Summer Convention. As a community band made up of Stetson University faculty members, former Stetson University students, and area band directors and musicians, it continues to perform high caliber literature with superior musicianship. After the passing of Dr. Adams, Dr. Douglas Phillips assumed the role of the Music Director of the Southern Winds as they continue to perform for the Florida Bandmasters Association Roll of Distinction and Summer Convention performances.<sup>420</sup>



Photograph 5.3 – National Band Association Hall of Fame photo. Photo courtesy of Ann Adams.

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<sup>420</sup> Bill Guthrie (Director of Bands, Ormand Beach Middle School), in discussion with the author, December 18, 2017.

## Awards

Dr. Bobby Adams had a 50-year career teaching in public schools in Indiana and Florida, and at Stetson University. During his life-long career, Dr. Adams earned many prestigious awards for his contributions to music, education, and professional organizations. Adams was an elected member of the American Bandmasters Association, the Phi Beta Mu National Honor Fraternity, the Florida Music Educators Association Hall of Fame, the Florida Bandmasters Association Hall of Fame for high school band directors and the Roll of Distinction for Florida college/university directors. Dr. Adams' induction to the Florida Bandmasters Association Hall of Fame and Roll of Distinction in 2005 served as one of the largest celebrations in the history of the award. To this day, no one has been selected to receive both distinctions. Adams has also been awarded the Leadership Award for Music Education from the Florida Music Educators Association and the Hand Award for Excellence in Research at Stetson University. He is also the first to have received the Signature Sinfonian Award, which is a national award presented by Phi Mu Alpha Sinfonia. In 2012, Adams received the "Oscar" of the band world, the Academy of Wind and Percussion Arts Award (AWAPA) presented by the National Band Association.<sup>421</sup> Dr. Adams also conducted All-State and Honor Bands and orchestras throughout the United States.

## Retirement

The end of Adams's career was difficult due to back pain that prohibited him from walking without a cane and eventually needing a wheelchair. His last year or so at

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<sup>421</sup> The AWAPA award was established for the purpose of recognizing those individuals who have made truly significant and outstanding contributions to furthering the excellence of bands and band music. <https://nationalbandassociation.org/awards-recognition/>.

Stetson he had to conduct from a chair because standing up straight was too painful. However, Adams never changed his values on what music education should be, and continued to work, write, and lecture on the topic until his death. In the end, the lack of leadership from others really frustrated Adams both on the part of students and colleagues; he noticed individuals were not willing to put themselves ‘on the line.’<sup>422</sup> Adams had lived his entire life fighting for the values that he believed in and sharing his beliefs with generations of students. Given his ailing health, he was granted a sabbatical for the 2012-2013 academic year to finish his book. Upon completion of his book, Adams retired from Stetson University in 2013.

#### Transfer of Directors

During Bobby’s last full year at Stetson University, he had major back surgery and reached out to Gary Green, the Director of Bands at the University of Miami, to see if Douglas Phillips could aid in rehearsing the band while he was in and out of doctor appointments. Phillips, a 1999 graduate of Stetson University, was at the University of Miami completing his Doctor of Musical Arts in Conducting. His strong connection with music education and knowledge of the Stetson University Symphonic Band tradition made him an ideal candidate to assist Dr. Adams. Phillips would commute from Miami to not only rehearse the band, but also teach Bobby’s classes.<sup>423</sup>

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<sup>422</sup> Dr. Lynn Musco, interview.

<sup>423</sup> Dr. Douglas Phillips (Director of Bands, Stetson University), in discussion with the author, December 13, 2017.



Photograph 5.4 – Dr. Bobby Adams conducting Southern Winds, 2008. Photo courtesy of Ann Adams.

### ***Music: From Skill to Art***

Adams had talked about writing a book for years and toward the end of his tenure at Stetson University he was granted a sabbatical to finish his book. Adhering to the value of musical excellence, Adams’s book outlines the need and understanding of how “to assist band directors in becoming better interpreters of music and better teachers of the interpreting process to students.”<sup>424</sup> While the book was originally intended for college instrumental music education majors, prospective band directors, and those new to the profession, Adams hoped that experienced band directors and applied instrumental music teachers would find some value to it as well.

Adams believed that the skill level is where the birth of an artist occurs. The information that Adams provided in his book is “neither theory or method,” but a practical approach that he developed in his fifty-one year career. Adams’s extensive career spanned from small rural schools, to large urban high schools, to twenty-six years as Director of Bands and Professor of Music Education at Stetson University, an entirely

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<sup>424</sup> Bobby L. Adams, *Music: From Skill to Art* (Chicago, IL: GIA Publications, Inc., 2015), x.



undergraduate university institution.<sup>425</sup> Adams divided the text into four parts. The first section of the text identifies philosophical issues of why do we teach music? How is music made? Why teach music interpretation? And what music do we teach? This addresses Adams's view of the importance of quality music. The second section described skills needed to interpret music such as listening, producing and controlling sound, informing instinct, and how to develop innate performance skills. Part III focused on the two methods of interpreting music: technical versus musical. Adams was an advocate of the musical approach; this formed the basis of his philosophy. The last section of his text, Adams discussed the rehearsal and techniques to use when interpreting music in performance.<sup>426</sup>

#### The How and Why

In the first section of his book, Adams addressed several why and how questions. First, Adams suggested that “we teach music for the valuable and unique experience quality music affords the learner.”<sup>427</sup> Adams believed that teaching students to interpret music to experience what he deemed quality music aided the process for the students to become independent musicians. In order to achieve this goal, Adams suggested that students must understand how music is made, and the importance of how one note moves to the next.

To Adams, the concept of interpretation was drawn from the words of Toscanini: “To interpret music, musicians must be knowledgeable, experienced, have good

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<sup>425</sup> Ibid, x.

<sup>426</sup> Ibid, xi.

<sup>427</sup> Ibid, 4.

judgment, and advanced intuitive skills.”<sup>428</sup> Known for his musicality and how he was able to move a phrase, Adams referred to interpretation as the way one note moves to the next and the idea of movement can be controlled through “tempo, sonority, attitude, spirit, the rise and fall of intensity, emphasis of particular notes or phrases, style, degree of expressive markings, and indeed, style itself.”<sup>429</sup> To Adams it was important to educate students to interpret music to “equip them with the skills they need to translate the written score into musical sound exactly as the composer intended. It is then and only then that players can internalize music and thereby experience all the emotion and meaning a composition has to offer.”<sup>430</sup> While the creative process was important to Adams, the fundamental foundation of a composition was sacred and he believed that what was to be heard was the thought of the composer. Adams shared this philosophy with other musical scholars and conductors such as Gunther Schuller and Arturo Toscanini.

Adams was an advocate of what he deemed art music.<sup>431</sup> His idea of literature stemmed from an artistic point of view as opposed to a functional role of literature. According to Adams, artistic music was similar to written literature that required education, fundamentals, concentration, reflection, analysis, and interpretation. Adams reflected on the works of John Dewey, Gustav Mahler, John Ruskin, and Ernest Hemingway and their belief that art is abstract and that what is seen is not always the

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<sup>428</sup> Ibid, 7.

<sup>429</sup> Ibid, 9.

<sup>430</sup> Ibid, 10.

<sup>431</sup> Adams used the term art music interchangeably with classical music.

complete picture, but to provide an experience to recreate. Adams was a strong advocate of what he deemed quality literature. Adams stated:

Musicians can only recreate that which already exists; therefore, interpreting is a process of searching for what is. As the search reveals what is in the music, the students internalize the musical experience put there by the composer. The experience of the composer now becomes that of the student.<sup>432</sup>

Adams argued that “classical” music is the only style of music that can be interpreted or recreated. He further explained:

Some of you may think that performers of popular music interpret music, but they do not. What they do with the music is “stylize” it. The value of popular music is in “individual style.” The fans of Frank Sinatra were more interested in hearing him sing than the song he was performing. Classical music is not about personal utterance, but rather the universality of human experience.<sup>433</sup>

Adams felt strongly about the education of quality music and preparing students with the fundamentals to be able to interpret music. “All serious music has both an intellectual and an emotional component, which are used to inform the instinct.”<sup>434</sup> Adams suggested that, “we become intuitive beings through learning – acquiring knowledge – and experience. Unlike instinct, which applies generally to basic human life (hunger, fear, danger), intuition is specific to some intellectual or skilled activity and does not transfer to any other activity.”<sup>435</sup> The importance of reading music and understanding how music moved was something Adams studied, lectured on, wrote about, and lived by in his own rehearsals and classes.

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<sup>432</sup> Bobby Adams, *Music*, 21.

<sup>433</sup> *Ibid*, 25.

<sup>434</sup> *Ibid*, 46.

<sup>435</sup> *Ibid*, 47.

### Skills and Knowledge

Adams was adamant about listening to music. He felt this was the only way to truly understand how to teach it. To Adams, listening for the purpose of mastering musical style and the purpose of discovery was imperative to educators as they guide their students on what to listen for. In Part II of his book, Adams addressed the education of interpreting music and the skills associated with it. He argued that from the first time a student makes a sound on their instrument, they must listen and evaluate. His concept of listening for the purpose of evaluating was a focused activity that has purpose. Adams argued that listening for purpose of discriminating occurs in time, the duration of the music and by teaching students to evaluate not only fundamentals, but direction, engaged students and directed them to becoming proficient musicians.<sup>436</sup>

According to Adams, student musicians need several developmental skills, but above all, sound quality was the most important performance skill because that is what the listener hears. Adams was known for the sonority that his bands had and in his book, he discussed the importance of controlling sound and movement from note to note. Adams's concept of movement "from note to note" included an understanding of critical listening skills such as tone control and hearing note tendencies to the changing flow of intensity at the intuitive level, and creating resistance. Adams argued that these skills help the director and musicians create "the band sound." While Adams suggested that the conductor control the band sound, it is the educator's responsibility to "empower the players to be responsible for their individual sound and the sound of the ensemble."<sup>437</sup>

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<sup>436</sup> Ibid, 30.

<sup>437</sup> Ibid, 42.

### Technical versus Musical Approach

According to Adams, there are two approaches to teaching instrumental music: the technical approach and the musical approach. When distinguishing the two philosophies, Adams compared the philosophy of the technical approach to David Elliott's philosophy of music as an activity and the musical approach to the philosophy of John Dewey, as expressed in *Art as Experience*. While Adams discussed the positive values of both philosophies, Adams believed that the philosophy of the musical approach was superior when it came to instrumental music education. Adams stated,

Band directors approaching the teaching of instrumental music as an activity is bad – bad for everyone because an activity is simply something people do for fun, enjoyment, passing time, as a hobby, etc. An education in music extends far beyond that of mere activity. If the study and performance of serious concert music is not about exploring or probing to bring the meaning of a composition to the surface through the process of interpreting, such that the musicians and audience experience and enjoy the art of music, what is it about? Activity... If all the conductor and the players do is play the notes and rhythms and observe the dynamic and articulation markings, the entire reason is missed. The musical experience is the reason, and the only reason, to play great artistic music.<sup>438</sup>

While Adams noted the importance of technique as a fundamental, he believed it should not be the goal of instrumental music education. Adams noted that the technical approach to instrumental music education is limited, and does not allow students, or musicians, to recreate or become creative music makers. “The technical approach to rehearsal causes the band to sound fixed, rather than flexible or spontaneous. The musical result is dull and uninspired, as compared to what it could be, and based on a musical approach. Drill does not demand much of the intellect, listening skills, or musicianship.”<sup>439</sup>

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<sup>438</sup> Ibid, 62.

<sup>439</sup> Ibid, 67.

Drawing from the philosophy of John Dewey, Adams discussed his view of a musical approach to instrumental music education. Quoting Dewey, “The idea of art as a conscious idea is the greatest intellectual achievement in the history of humanity,”<sup>440</sup> Adams believed that this defined a higher intellectual plane than the ‘music as an activity’ approach.<sup>441</sup> Adams defined Dewey’s philosophy as:

What is embodied in an art work is the artist’s experience. Through the process of recreating the art work (the composition) the performer experiences the experience the composer had composing the composition. So, the choice band directors have to make comes down to philosophy: music as activity – the technical approach, or music as artistic experience – the musical approach.<sup>442</sup>

The musical approach is the education of students to become independent musicians.

Adams believed that the conductor must connect with the ensemble through training the members of the ensemble to act as one. For Adams, the conductor must have a firm grasp of conducting and an intention to communicate via gesture. Developing the confidence to lead is a characteristic of both Adams himself and his teaching. As a leader, Adams developed confidence through practice and study. One way Adams connected with his ensemble was through responsibility. He held his students accountable and, in turn, the students held each other responsible. When the ensemble was not completely focused, Adams would often be heard saying, “At home I have a dog and a color TV, and if you are not going to work today, then I am going home and my dog and I will spend the rest of the day watching television.” While Adams’s students knew he didn’t have a

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<sup>440</sup> John Dewey, *Art as Experience* (New York, NY: Berkley Publishing Group, 1934), 25.

<sup>441</sup> Bobby Adams, *Music*, 70.

<sup>442</sup> *Ibid*, 72.

dog, and the idea of a color television did not impress them, they understood the importance of his humor and regained focus.<sup>443</sup>

Adams argued that trust is important in developing a co-interpreter relationship with the musicians in an ensemble. The trust that is developed between the conductor and musicians is imperative for maintaining what Adams deemed, musical discipline.

As band conductors, we do a disservice to ourselves and our players if we don't trust them to do what we have taught them to do. Students know if we don't trust them, which is demeaning to them, inhibits their confidence, and is depressing because the lack of trust prevents them from doing what they were trained to do. It also robs them of the musical experience they should have had.<sup>444</sup>

Often, the lack of trust in the ensemble is associated with a technical approach and can be “destructive because it eradicates the players’ musical independence.”<sup>445</sup> Dr. John

Carmichael reflected on Adams’s approach:

...The relationship of the conductor to the players...I had based my opinion on what was happening in professional situations where a conductor would mess up a little bit and the players would play right through it because they were so confident and so secure. Well, Bobby indicated that if the conductor has the right relationship with the students and everyone is collaborating, if the conductor flinches or makes an error there'll be a response to that error from the students and now I believe that. I believe students as much as you want them to know that something happens a particular way and no matter what the conductor does it happens that particular way that they are responsive to the conductor and to be responsive to the conductor is a relationship I much rather prefer than for students to be nonresponsive and he addresses that issue very, very effectively.<sup>446</sup>

Adams’s stated that much of the co-interpreter process is derived from complete focus from both the conductor and musicians. The listening skills required and the intuition that

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<sup>443</sup> Ibid, 82.

<sup>444</sup> Ibid, 90-91.

<sup>445</sup> Ibid, 92.

<sup>446</sup> Dr. John Carmichael, interview.

each musician must use when rehearsing or performing was a “process that is meticulous, sophisticated, and time consuming.”<sup>447</sup>

### Summary

Dr. Bobby Adams is credited with developing a plan and saving the Stetson University School of Music. It was his leadership and meticulous nature of “having a plan” that guided the program to national prominence. His vision established the School of Music identity amongst collegiate institutions and developed a reputation of those that those who attended Stetson University have carried on. Today, the Stetson University School of Music boasts approximately 240 undergraduate music majors. The financial assistance that they are able to provide to their students began in 1987 when Dr. Woodward hired Bobby Adams.

Adams faced many challenges when he first arrived at Stetson University: leaving a prominent high school band program and his wife dying. Nonetheless, he still compartmentalized and was able to work with Dean Woodward and they made a plan to increase the enrollment. After Adams completed his PhD at FSU, he returned to Stetson University to continue building and maintaining what he had started. Adams was able to produce an ensemble that was consistently invited to perform at conferences, but also produced a large base of music educators that began to saturate not only the State of Florida, but began spreading across the country and the world. Adams’s students now conduct military bands, perform all over the world, serve as collegiate band directors and music educators, and also spread his passion of musical excellence from primary school to high school.

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<sup>447</sup> Bobby Adams, *Music*, 94.



His dedication of musical excellence was rooted deep in his philosophy of music education as a form of experience. While his ideas of music education tended toward instrumental music educators, his concepts and values are carried through to vocal and general music education. Listening to understand and having the opportunity to co-interpret what the composer dictated were part of his core values. “Bobby was much more interested in music for its own sake, not to create an effect.”<sup>448</sup> Adams was adamant that his students taught musically and provided the same opportunities that he had provided to them.

It was apparent in his leadership throughout his career that he was well read. It was his knowledgeable leadership that led the Florida Bandmasters Association to restructure their constitution and bylaws, and to the increase in enrollment at the Stetson University School of Music, as well as a philosophical change from church music education to music education. As he recruited applied faculty members who shared his philosophy, he also recruited students who joined him in developing what he deemed musical excellence.

He frequently wrote and lectured on the emotional response to music, the psychology of music, the evaluation of music, aspects of rehearsal, magic in music, the business of professional organizations, and various aspects of music education. He has been published in the *Journal of Band Research*, the *Journal of the American Bandmasters Association*, the *National Band Association Journal*, the *National Band Association Newsletter*, and the *Florida Music Director*. His bands performed at 31 state, regional, and national conventions, and he served as president of many different

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<sup>448</sup> Joseph Kreines and Jim Bishop, interview.

organizations. “Regardless of the numerous awards and accomplishments he had throughout his life, he was most proud of the successes and achievements of his students as they carry on his legacy and mentor the next generation. His pursuit of excellence along with his love and passion for music will continue to live through all of his students.”<sup>449</sup>

On May 28, 2015, the musical world lost an advocate of music. While the stage may feel empty, his students will continue to spread his joy of music. His “be a person” phrase was, and is, only a small part of the legacy he has left behind.

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<sup>449</sup> <http://lankfordfuneralhome.com/tribute/details/125/Bobby-Adams/obituary.html>

## Chapter 6

### Music Education Through Musical Excellence

*Everything in life is about overcoming your limitations. – Dr. Bobby Adams*

#### Summary

While there were early instances of the wind band at the tertiary level, Albert Austin Harding at the University of Illinois is often credited as the father of the collegiate wind band. His tireless efforts in transcribing orchestral literature for the wind band and dedication to the education of future band directors set a foundation at what the collegiate wind band has become. As universities across the country began offering comprehensive band programs and music education, degrees and faculty began to grow. Many universities began to employ full time band positions and many programs even have multiple band directors.

As the phenomenon of the tertiary wind band spread across the country, bands eventually made their way to the state of Florida. Collegiate band programs in the state of Florida were sparse during the first quarter of the 1900s, but by the 1930s began showing an interest in the state's universities. By the late 1930s, bands began sprouting throughout the state of Florida in public secondary institutions and collegiate institutions such as the University of Florida, the University of Miami, and Stetson University aided those

directors in secondary schools with training and establishing what became known as the Florida Bandmasters Association.

Stetson University's early band directors were instrumental in developing the ensemble on campus and using it as a distinctive role in the development of music education in the state of Florida. When Dr. James Woodward became Dean of the School of Music at Stetson University in 1985 he was charged to increase the enrollment for the School of Music or the President of Stetson University would absorb them into the College of Arts and Sciences as a Department of Music. Woodward quickly assessed the situation and sought out to make changes. Realizing the importance of recruiting, with only one instrumental director at the school and the need to find a replacement for retiring Professor of Music Education Richard Feasel, Woodward was led to a well known band director in the State of Florida: Bobby Adams at Leon High School. After making contact and hearing Adams's band, he was able to persuade Adams to join the faculty at Stetson University, a move that would change the course of the School of Music.

Adams, a successful high school band director, had directed bands across the State of Florida. He had restructured the Florida Bandmasters Association and provided a foundation for that organization that is still used today. His leadership skills and expectation of musical excellence catapulted him in the State of Florida. Everywhere he worked established his ability, and his identity continued to grow through his career. From his humble beginnings in Indiana to his tenures at North Fort Myers High School, Bayshore High School, and Leon High School, his band programs became a symbol of who he was as a band director and music educator. It was under Adams's leadership that

each of these institutions developed community, state, and national reputations that elevated their status.

The beginning of Adams's tenure at Stetson University was difficult as the program was small and nowhere near the caliber of his band at Leon High School. During his first year, his wife died; the professors with doctorates intimidated him; and he questioned Woodward often on whether or not he made the right decision. Woodward reassured him, and during Adams's tenure at Stetson University, the School of Music became an institution that was lauded as a respectable establishment for music and music education.

Bobby Adams is responsible for the growth and culture that Stetson University brought to its students.<sup>450</sup> Under his leadership, the band program once again became a pinnacle of wind band excellence. Adams remained active in FBA throughout his career as a music educator in Florida and during his time at Stetson University he continued to serve on committees. Early in his career at Stetson, he recognized the importance of honoring those Florida band directors that served the state and the organization. In 1990 he helped lead the initiative of the FBA Hall of Fame and Roll of Distinction, which is still held at Stetson University. To this day, Stetson University maintains a strong instrumental music education program and nationally recognized School of Music that was initiated by a music educator from Wingo, Kentucky.

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<sup>450</sup> It is important to note that when Dr. Duncan Couch was hired as the choral director that he too contributed to the success of the School of Music. It goes without saying that Dean Woodward was the support that the School of Music, Dr. Adams, and Dr. Couch needed for the program to become successful.

### Answers to the Research Questions

The purpose of this historical study was to identify and describe the contributions and methods, decisions and specific techniques that Dr. Bobby Adams used during his tenure as President of the Florida Bandmasters Association, and during his years as Director of Bands at Stetson University to build and maintain a nationally recognized collegiate wind band program and a strong music education division at a private liberal arts university. His leadership and musicianship served to establish an identity both for himself and his programs. The following will answer the research questions for this study:

1. What is the history of the Stetson University Symphonic Band, and why was it in such disarray prior to the tenure of Dr. Bobby Adams?

The history of a band at Stetson University began in 1923 with the first symphonic band in 1926. While the symphonic band had some success early in its development under nationally recognized musicians, the enrollment declined as the football program ceased in the 1950s. With a constant turnover rate of directors after Professor Feasel in 1974, there were four directors in a matter of ten years at Stetson University. By the early 1980s, the orchestra directors were in charge of the band program, but the emphasis was never placed on the band. In regards to the Stetson University Symphonic Band before Bobby Adams, Retired Florida band director Cindy Berry said, “It can be defined by this: I did not know it existed and I was teaching in Central Florida. I never heard about a concert or who the director was.”<sup>451</sup>

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<sup>451</sup> Cynthia Berry (Retired Band Director), in discussion with the author, December 6, 2017.

Woodward recalled that at some point before he was hired, the band was discontinued. However, the administration quickly realized that was not advantageous, so they reinstated it. When Woodward was first hired, he recalled that when he visited with area band directors, they were not aware the band was even active.<sup>452</sup> So, by the time Woodward hired Bobby Adams in 1987, the band had less than 40 students in the program and their playing was mediocre at best.

## 2. What led Dean James Woodward to hire Bobby Adams?

After Woodward assessed the situation at the School of Music, he knew that recruitment was a big issue that needed to be addressed. During his tenure at Stetson University, Woodward mentioned, “recruiting” at every faculty meeting. With Tom Sleeper as the orchestra and band director, Sleeper served as the only individual recruiting for all of the wind and string instruments. Woodward knew that, “the way the music program at a college works is that the major ensembles recruit students, with the aid of the applied teachers.”<sup>453</sup> He consulted with the Dean of the School of Music at Florida State University, Dr. Robert Glidden, and Glidden told him that Bobby Adams was the best musician in the state, but would not recommend hiring him unless he had an ensemble to conduct. Woodward knew he had to replace Professor Richard Feasel as Professor of Music Education and after observing Adams’s work at Leon High School

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<sup>452</sup> Dr. James Woodward (Dean Emeritus of the School of Music, Stetson University), in discussion with the author, December 26, 2017.

<sup>453</sup> Ibid.

and hearing his ensemble, he knew that Adams was the one.<sup>454</sup> Woodward pursued Bobby Adams to help him recruit and develop the School of Music.

3. What was the administration and applied faculty's role in building the Stetson Band program? What other factors may have contributed to the success of the Stetson University band program?

Woodward was instrumental in Adams's success at Stetson University. When Woodward hired Adams, he worked with him in developing a plan to change the direction of the music school to a music education orientation. He did not try to micromanage what Adams did and allowed him to hire faculty members that shared the same philosophy of hard work and responsibility. It was apparent that Adams's role in hiring the faculty members allowed him a great deal of power to direct the program and not only improve his band program, but the entire student body of the music school.

Music education through musical excellence while preparing students to become responsible people defined the education of the whole student at Stetson University. As Adams developed the program at Stetson University, the applied faculty became involved in the recruiting aspect and assisted Adams in bringing in talented students. Adams thought highly of the applied professors and since they shared the same work ethic as Adams, they allowed the students to grow quickly and served as a major factor in the development of the Stetson University band program and School of Music.

Woodward was also generous with Adams's schedule, allowing him to travel extensively for the first few years of his tenure at Stetson. Adams was relentless in visiting schools and traveled 3-5 times a week to recruit the players needed for the

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<sup>454</sup> Ibid. Woodward credits Adams and choral director, Duncan Couch, as the individuals who saved the School of Music at Stetson University.



ensemble. “He put an enormous amount of mileage on his cars.”<sup>455</sup> Dr. David Gregory said Adams told him that he “burned up two car motors because Florida is a big state.”<sup>456</sup> Recruitment proved to be key to Adams’s success at Stetson University. He used his connections in the State of Florida to find the players he needed. When he was not at Stetson teaching or rehearsing the band, he was in a high school band room working with students and recruiting every student he could.

Aside from developing a faculty that supported his vision, Adams was fortunate that Woodward found the necessary money to offer students to attend Stetson. As a private university, the cost was significantly more than other state schools. Early in his tenure at Stetson University, Woodward was able to locate a large amount of money that was meant for scholarships, but had not been used. By obtaining that money and working with the university, they were able to develop a percentage rate of receiving money from the university to significantly help offset the tuition. Woodward also sought out money to purchase instruments, and music, pay for the band to play at conventions, and support Adams’s request for housing and hosting the Florida Bandmasters Association.<sup>457</sup>

Adams had experienced success as a band director with every program he led, therefore when he was hired at Stetson, he already had many of the essential elements for developing a program. First and foremost, Dean Woodward was crucial to Adams’ development of both the Symphonic Band program and Instrumental Music Education

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<sup>455</sup> David Schmidt (Associate Professor of Trombone and Euphonium, Stetson University), in discussion with the author, Monday, December 18, 2017.

<sup>456</sup> Dr. David Gregory (Director, Georgia Wind Symphony), in discussion with the author, December 14, 2017.

<sup>457</sup> When the Stetson University Symphonic Band traveled, accommodations were paid for and students received an honorarium for food.

program at Stetson University. Woodward listened to Adams and his vision, philosophy, and desire to become one of the best band programs and music schools. Woodward and Adams formed a partnership that allowed them to design a curriculum and generate an environment conducive to learning music and obtaining professional responsibility from his students. Woodward's support of Adams and his vision allowed him to generate a culture of excellence not only in the School of Music, but the university itself.

4. What was/is the mission of the Stetson University Symphonic Band? Did it change when Bobby Adams took over?

With Woodward's and the applied studio professors' help, Adams developed a mission that was founded upon musical excellence and teaching the whole student. His phrase, "be a person," echoed through the halls, and still does to this day. When Ann Adams reflected on the mission of the Stetson University Symphonic Band,

He again wanted to have the best band possible...nothing was ever good enough. So as good as it gets, it can get better still and he held everybody: his kids, the students, the faculty, himself to a high standard. He was relentless and would not give up or give in to anything. He always stood by a high ethical belief system and work ethic.<sup>458</sup>

Before Adams, there was not a clear mission for the program. The band was second to the other ensembles and did not have an identity. Dr. John Carmichael, a long time Florida band director, reflected that,

I believe the emphasis on the program was toward producing instrumental music educators and less on producing performance majors. His [Adams] emphasis was on music education as his heart was very committed to instrumental music

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<sup>458</sup> Dr. Ann Adams (Director of Bands, LaVilla School of the Arts), in discussion with the author, November 29, 2017.

education and producing students who could go out in the field and teach instrumental music properly.<sup>459</sup>

Two of Adams's closest friends, Joseph Kreines and James Bishop worked with him extensively while he taught at Stetson University. Kreines would have Adams read his manuscripts of compositions and transcriptions and Bishop served as the saxophone professor during Adams's tenure at Stetson. They characterized the mission of the Symphonic Band as:

It's three things. It's music, his band, and his teaching defined the image of the Stetson band. The quality he brought to it has been revealed over the years. Music was the most important thing. I think for Bobby everything in the end was about building this program and everything you could do that could add to that program was good and anything that took away from the focus of the program was bad. We were all on the same page contributing to the same thing. Bobby told me one time, 'you know I'm glad that I ended up where I ended up because you know here I can build a sound that's important to me.' Sound was very important for Bobby and the development of the sound became a signature for the school and for Bobby.<sup>460</sup>

Current Director of Bands at Stetson University, Dr. Douglas Phillips, believed that the mission of the program has always been the same, although may have been dormant prior to Adams's arrival. Phillips stated that the mission, while evolving, still remains the same: to model and educate the students about life and music.<sup>461</sup> The mission is to provide an education for students to not only become sufficient musicians and educators who strive for musical excellence, but also to develop the entire individual to become a

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<sup>459</sup> Dr. John Carmichael (Director of Bands, University of South Florida), in discussion with the author, November 25, 2017.

<sup>460</sup> Joseph Kreines and Jim Bishop (Conductor and Band Director), in discussion with the author, December 6, 2017.

<sup>461</sup> Dr. Douglas Phillips (Director of Bands, Stetson University), in discussion with the author, December 13, 2017.

responsible contributor to society. Margolis and Hansen stated, “Where the purpose provides the foundation for the organization’s existence, the philosophy provides the framework for how that foundation is delivered.”<sup>462</sup> It was Adams’s beliefs that laid the foundation for the mission of the School of Music at Stetson University.

Adams’s mission, rooted in his philosophy of aesthetics and hard work, carried him throughout his career. The collegiate schedule, and the freedom to hire applied faculty and to recruit students allowed Adams to develop his career with musical and artistic success. His ear and his concept of sound were the foundation for every ensemble he worked with from Indiana to Florida, and eventually Stetson University. He compartmentalized his personal life and was able to develop a strong band program at every stop along the way in his career.

Another characteristic Adams had that allowed him to develop such a successful band was his meticulous nature for planning and his constant sense of a mission. Adams was an observational leader that never dictated, but listened and guided. His ability to unite the Florida Bandmasters Association and the faculty at Stetson University showcased his ability as a leader. His values laid the foundation for his philosophy and he surrounded himself with those who either shared his philosophy or wanted to learn about his philosophy.

While Adams demanded musical excellence, his mission was always to guide students to be productive members of society. His phrase of “be a person” was meant to encourage students to always do the right thing. Adams believed that structure was

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<sup>462</sup> Sheila L. Margolis and Carol D. Hansen, “A Model for Organizational Identity: Exploring the Path to Sustainability During Change,” *Human Resource Development Review* 1, no. 3 (2002): 290.

important in preparing students for their life after college. Adams did this through the creation of musical excellence and a demand that every student had to live up to.

5. What methods did Dr. Adams use to develop the band program?

With twenty-five years of secondary school experience, Adams successfully developed qualities that identified him as an educator and musician. He quickly became knowledgeable about the pedagogy of the instruments and wind band literature. As a student and friend of Dr. Clifford Madsen, Adams was obsessed with behavior modification and some considered him a master of the process. His success gave him the confidence to foster success in young adults through an environment that was structured for learning. This foundation aided his transition to Stetson University as Professor of Music Education and Director of Bands. Adams was a natural born leader who was meticulous in developing his plan for success.

Throughout his career he served as a leader of several different organizations because of his desire to be the best. When asked about his leadership skills, Dr. David Gregory said,

Some things were non-negotiable. For Bobby good enough is not good enough. He believed so strongly in what he was doing, in what we are doing in the band business that he did not understand why you would even think about compromising or taking another approach. His leadership immediately impacted the state because of his great credibility and the fact that he was unrelenting and never compromised. His love of music was infectious to his students and he always was searching for a way around, or a fix, to any problem.<sup>463</sup>

His leadership was not harsh, but nonetheless unbending, always leaning toward musical excellence. He was known as a person who did not compromise his standards. “More than anyone I know, Bobby’s entire life was devoted to the highest levels of achieving

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<sup>463</sup> Dr. David Gregory, interview.

excellence. Excellence not only with his art of music, but excellence across his thinking, teaching, and everything else he considered important. His contributions were many; they will outlive him for years to come.”<sup>464</sup>

Perhaps Adams’s biggest contribution to each of his programs was the development of an identity that allowed them to be distinguished from all other schools. The corroboration from the oral history to the written records showed a consistent ideology that Adams instilled in his students, no matter the type of student he was teaching. Through discipline, structure, and musical excellence, Adams aimed to develop students into individuals that would positively contribute to society. As Adams established Stetson University, he was able to instill this mindset into his music education students and as they became music educators, those students continued to build upon the “brand name” that Adams created at Stetson University. Even the directors, who were not students of Adams, felt his impact due to his significant role in developing the Florida Bandmasters Association into what it is today. Adams helped create an identity for FBA that has elevated the organization to national prominence and serves as a role model to many states in the country.

6. What are the implications of Dr. Adams’s work in instrumental music education in public schools and in departments and schools of music? What is the impact of Adams’s work on today’s instrumental music educator?

When Dr. Adams arrived at Stetson University, he brought with him a vision to not only increase the enrollment for the School of Music, but to produce instrumental

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<sup>464</sup> Clifford Madsen, “Condolences for Bobby Adams,” Lankford Funeral Home & Crematory, accessed December 27, 2017, <http://lankfordfuneralhome.com/tribute/details/125/Bobby-Adams/condolences.html#event-top>.

music educators who were passionate about teaching music. His dedication to his students and music education led to an increase in music educators from Stetson University. The educators began to instill Dr. Adams's belief system into their students and in turn became a recruiting ground for Stetson University. Many of these students have gone on to become successful music educators in the State of Florida and hold or have held prominent positions within the Florida Bandmasters Association.

Adams saw many students throughout his tenure at Stetson University and those students have since gone on to not only become general and secondary music educators, but also have earned terminal degrees and are now teaching at the collegiate level. These students continue to further Dr. Adams's vision for instrumental music education. This cycle of students has spread across the country with many students who have studied under Dr. Adams. Adams's impact on today's instrumental music educator can be seen through the work of his students and especially through the growth of the Florida Bandmasters Association and the increase in membership with the National Band Association.

### **Conclusions**

While Bobby Adams was just a "country boy" from Wingo, Kentucky, he made an impact for thousands of students during his 51-year career as a music educator. From the small town of Brownstown, Indiana to his stops in North Fort Myers and Bayshore High Schools, Adams built programs that were defined through musical excellence. When he took charge as the Director of Bands at Leon High School, he brought continued success to a nationally recognized program. Adams laid the foundation of legacy throughout his entire career. His natural instinct as a leader was a role he

maintained throughout his career as a music educator as he guided several high school band programs and Stetson University, and organizations such as the Florida Bandmasters Association, Florida Music Educators Association, College Band Directors National Association, and increase in membership in the National Band Association as President. However, other than his development at Stetson University, Adams's legacy is outlined in the Florida Bandmasters Association, as the way the organization is run today is due to the service and constitutional overhaul he provided.

Meeting Robert Brodhecker was not only pivotal for Adams' career, but for the future of the Florida Bandmasters Association and instrumental music education in the State of Florida. Adams's role in restructuring the Florida Bandmasters Association is one of his greatest achievements in the State of Florida as a high school band director. He addressed and fixed constitutional issues that hindered its growth and development, and the organization today is largely attributed to the work that Bobby Adams did during his tenure as president.<sup>465</sup> His leadership unified band directors across the state and, with the creation of committees, allowed more directors to become involved in the organization.

When Adams moved to Stetson University, he brought with him twenty-five years of secondary school teaching experience as a seasoned leader and band director. While Stetson University's band played a role in the genesis of the Florida Bandmasters Association and instrumental music education in the State of Florida, the lack of funding for scholarships led to fewer personnel and loss of identity after the football program ceased to exist. Prior to Adams's tenure as Director of Bands at Stetson University, the

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<sup>465</sup> Dr. John Carmichael, interview.



band program was small in numbers and mediocre at best.<sup>466</sup> When Adams arrived at Stetson University as the Professor of Instrumental Music Education and Director of Bands, he was intimidated, but quickly got to work and established an identity for the school through music. Immediately he began generating an environment in which students learned how to not only create music, but also to become responsible young adults.<sup>467</sup> Adams's expectations were met quickly as students began establishing their own identity within the School of Music and the university.

Following his PhD from the Florida State University and marriage, Adams returned to Stetson University to continue his recruitment efforts in building the Stetson University Symphonic Band. Adams knew that the tuition at Stetson University was expensive and Woodward was able to seek out scholarship money to not only bring in students, but to attract some of the best musicians in the state. Alongside Adams's reputation, scholarship money helped provide an opportunity for Adams to recruit students for the program. As the program continued to grow, the need to hire additional applied faculty members arose. In addition to seeking out some of the best student musicians in the state, Adams also began recruiting faculty members who shared the same ideas he did for the development of the entire student. The students learned this same vision from Adams and the faculty, and shared it with their students after they graduated, thus creating a network of Stetson University alumni who dedicated their lives

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<sup>466</sup> As recalled in interviews with Dr. Ann Adams, Jim Bishop, Joseph Kreines, Dr. Lynn Musco, David Schmidt, Dr. Michael Rickman, and Dr. James Woodward.

<sup>467</sup> An example of Adams' culture included his disdain for baseball caps. Professors and students alike refrained from wearing a baseball cap in Presser Hall and especially never to class or a rehearsal. Adams believed that wearing a hat indoors was disrespectful.

to building an environment for students to grow musically and personally. This created an ongoing circle of students who continued to feed and nurture the music education and band program at Stetson University.

Adams quickly developed the band program at Stetson University to the level that they were performing at conferences. While the band was still relatively young, Adams had raised the performance quality to a level that they were invited to perform at the Florida Bandmasters Association Conference in Tampa, FL in 1991, the Florida Music Educators Association Conference in Tampa, FL in 1991, and the MENC Southern Division Conference in Savannah, GA in 1993. After earning his PhD, Adams returned to Stetson University and the band was accepted to play for the Kentucky Music Educators Association in Louisville, KY in 1995 and chosen to perform at the College Band Directors National Association/National Band Association Southern Division Conference in Biloxi, MS in 1996, the Music Educators National Conference in Kansas City, MO in 1996, and the American Bandmasters Association National Conference in Biloxi, MS in 1998.<sup>468</sup> There was significant growth in enrollment in the 1990s within the Stetson University School of Music while the band continued to be invited and perform throughout the 2000s. The performed at the Music Educators National Conference in Washington, D.C. in 2000, the College Band Directors Association/National Band Association – Southern Division Conference in Atlanta, GA in 2002, the Florida Music Educators Association Conference in Tampa, FL in 2003, and the College Band Directors Association/National Band Association – Southern Division Conference in Nashville, TN

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<sup>468</sup> James Bishop, then Saxophone Professor at Stetson University and Instrumental Director at Brevard Community College, served as the Director of Bands at Stetson University during Adams's sabbatical in 1993-1994 while he finished his PhD at FSU.

in 2006. This was all in addition to their performances at Stetson University and hosting the Florida Bandmasters Association Hall of Fame Induction Concerts yearly since 1990.

Adams's drive to continue to obtain knowledge was apparent in his desire to further educate himself and this led to the success of his entire career. His was an intellect that always sought more. He was a life-long learner that sought not recognition, but to share the experiences he had with others. This led him to complete his PhD in music education at Florida State University in 1994, under Dr. Clifford Madsen and helped solidify his aesthetic philosophy of music education. He incorporated this into his teaching and learning so that he could not only teach his students, but to learn as well.

One of the most important aspects of Adams's growth was an arc of development in how he approached his teaching. His time at North Fort Myers High School was a small community school, but Bayshore High School was an urban school, with students from different socio-economic backgrounds than he had previously encountered. When Adams arrived at Leon High School, the school had many college professors' children, and he had to change his approach yet again. At Stetson University, Adams once again had to adjust how he approached education. While he remained an intense musician and director, he learned how to change his delivery, while keeping his passion for music intact.<sup>469</sup> Adams flexibility as an educator was demonstrated as he adjusted for each position he held, yet never compromising his standards for musical excellence.

Adams's service to music education impacted the State of Florida through the unification and restructuring of the Florida Bandmasters Association and his work at

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<sup>469</sup> Michael Adams (Son of Bobby Adams), phone call to author, January 31, 2018.

Stetson University as he prepared future music educators. Adams was known as an uncompromising musician who demanded musical excellence throughout his career, and as a person with a set of leadership skills that changed each organization he served in a positive way. However, his work at Stetson University in not only preparing future music teachers, but also changing the course of the School of Music at Stetson University was a culmination of his career. “Bobby Adams saved the School of Music at Stetson University.”<sup>470</sup> The School of Music at Stetson University continues to thrive using the philosophy that Dr. Bobby Adams first instilled in 1987.

### **Implications**

Historical research provides a glimpse into events and personalities of our past. For music educators, studying an individual like Dr. Bobby Adams may shed some light on how to further excel as a band director and music educator. Adams not only created an identity at Stetson University, but in each of his previous positions, and as a leader in several organizations. In no specific order, Adams built his career on three distinct principles: music, leadership, and education. Adams believed that music educators could grow if they continued to learn and study, participate in and become leaders of their respective organizations, and foster a love of music making through what he deemed serious art music.

First and foremost, Adams’s personal philosophy was based on his values and beliefs in the importance of music. Band directors and music educators need to establish their teaching philosophy and be sure that they have a clear direction of how they believe music is taught. Adams’s main objective was to get a group to play and think musically.

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<sup>470</sup> Dr. Michael Rickman (Emeritus Professor of Piano, Stetson University), in discussion with the author, December 18, 2017.

The way a phrase is turned and where it went was important. Adams believed that art music must be at the center of music education and in order to truly enjoy it, the students must immerse themselves in the music making process. He believed that there was no sense for students to play just to play; to truly experience and have fun performing; they needed to play it correctly.<sup>471</sup> While an introduction of popular music and world music has begun entering the classrooms, those in charge of large ensembles need to achieve a sense of musicianship through study and practice. Adams was a strong advocate for Western art music and stated that he was “deeply concerned about the current threat to classical music in our culture and in our schools. The decline in classical music is real and must be resisted.”<sup>472</sup> Adams impacted not only students, but also music educators across the state and nationally through his musical example. The conference performances, Hall of Fame, and his work with the Southern Winds, all provided musical examples showing what was possible when making music.<sup>473</sup> Band directors need to establish a sense of musicianship and provide opportunities for their students to perform.

Adams brought to the profession a series of qualities that band directors and music educators may draw upon. Adams and his constant attention to musical detail and musical excellence was the foundation of his beliefs and each program that he directed. Music educators should be sure to focus on this aspect of their career, to not only lay the foundation for excellence, but also become a better musician themselves as a model for

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<sup>471</sup> Dr. Robert Glidden (President Emeritus, Ohio University), in discussion with the author, January 3, 2018.

<sup>472</sup> Bobby Adams, “Immediate Past-President’s Message,” *NBA Journal* 51, no. 2 (2010): 6.

<sup>473</sup> Paula Thornton (Retired, Duval County Public Schools and Buchholz High School), in discussion with the author, November 29, 2017.

their students. Secondly, meticulous planning and organization is required for any amount of success as an educator and musician. Having a vision with a clear goal in mind is imperative when organizing a program. When establishing this goal, it would benefit the director to include their administration, so as to set the foundation of what is expected from both parties so that the students can maximize their potential toward success. When administration is involved, students no longer feel ostracized and a sense of belonging comes over them as they continue to work toward their goals.

Adams was resolute about the performance of what he deemed art music as a form of music education, and was not an advocate of introducing popular music into the classroom. While some music educators are pursuing a “music education for all” approach that incorporates different avenues of music, Adams believed in the power of the traditional large ensemble methods. He believed that creating music through the study of “classical” music and introducing that specific genre was the key to a continued audience and generation of individuals who will support art music. A “music first” approach may prove successful in not only increasing enrollment, but also providing an opportunity for students to share an experience in music making.

His advocacy of musical excellence led him to invite significant individuals to speak and perform at clinics and conferences. As he discussed in his articles in the *National Band Association Journal*, it is important for music educators to not only become a part of their professional organizations, but to become involved. The profession of music education is dependent upon how much music educators provide. It is imperative that music educators, regardless if they are a general, band, choir, orchestra, or popular music educator, they need to become involved in the organizations that continue

to advocate for the growth and education of the profession. Adams stated, “We need leaders to...generate excitement about the organization, to get others involved – we need leaders to lead.”<sup>474</sup>

Adams lived by musical excellence and leadership, but he also believed in education, and not just music education, but also overall education and the process of learning and becoming a better person. As an avid reader, Adams strove to be a better person every day, and encouraged his students to do the same. When asked about Adams’s legacy Gary Green stated,

His influence was far greater than Stetson. When I think about music education, particularly band, in the State of Florida, Bobby Adams comes to my mind first because of his tireless efforts in what he built for public school teachers at Stetson and because of his undying attitude to go out and work with kids and bands across the state. I just don’t think anybody has had more influence on band and band ideas than Bobby Adams. Bobby was more than a normal band director. The books he read and the ideas that he developed and the way he lived his life and the things he listened to defined him as a musician of extreme intensity. He was far more than the band director that listened to whatever was popular that year. He was an intellectual who was an intellectually driven human being.<sup>475</sup>

Adams was a relentless advocate of music education, especially instrumental music education. While a majority of Adams’s experience and writing reflects his thoughts from an instrumental music education perspective, specifically band, he noted the importance of providing musical opportunities to all, through the education of art music. Adams believed in discipline and structure, and that allowed him to become successful in each of his positions because of his determination to become the best he could. Large ensemble directors might consider continuing to enlighten the current generation on the literature

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<sup>474</sup> Bobby Adams, “President’s Message,” *NBA Journal* 48, no. 3 (2008): 3.

<sup>475</sup> Gary Green (Director of Bands Emeritus, University of Miami), in discussion with the author, December 7, 2017.

that has defined their specific area, for example, band directors need to introduce the repertoire that has defined the US wind band as well as perform newer works that continue to define and evolve the profession.

Student engagement in critical thinking and analysis is a concept that should be addressed in music education. Analyzing performances, videos, and peer performance in the classroom provides an opportunity for discussion. As music educators, guiding students to understand what to listen for and how to interact with each other in a musical setting is a skill that is useful to engage students in identifying and analyzing different musical concepts.

Using Adams as a model, current band directors may establish an identity for their programs based on three concepts: musical excellence, structure, and being a good person. Educators not only provide knowledge and critical thinking skills to their students, but also prepare them for life after high school. Adams did this with a strong foundation of structure and musical excellence. His demand for musical excellence was a driving motive throughout his career. Adams not only commanded presence in his own programs, but also as a respected member of the Florida Bandmasters Association. It was through this connection that allowed him to influence countless directors, even to this day. As an advocate of professional organizations, Adams believed that band directors needed to belong to something to enhance themselves as a professional. Most people want to belong to something and when that something is successful, it becomes more meaningful to those involved. This can be carried into every band room across the country and in return, as that foundation is laid and musical excellence is at the forefront, enrollment may increase, as students want to become part of something.



While the idea of music, leadership, and education may be in place for many music educators, a reminder of the purpose of being a music educator is often needed. It is important that directors of large ensembles create an identity when developing their own program. What is the “it” for the program and what methods will be used to achieve the vision of the director and students? As music educators, the “it” may be the music, but the important lesson taught to students is to become a responsible individual who will contribute to society in a positive way. With the support of the administration and a clear vision, any music program can become successful if it is meticulously planned out.

### **Recommendations for Further Research**

This current study investigated the contributions and methods, decisions and specific techniques that Dr. Bobby Adams used while President of the Florida Bandmasters Association and Director of Bands at Stetson University to build and maintain a nationally recognized collegiate wind band program and a strong music education division at a private liberal arts university. While this document provided a brief biographical sketch of Dr. Bobby Adams, and the genesis of the School of Music at Stetson University, the scope of the research focused on what Dr. Adams did during his tenure at Stetson University.

While a brief overview of the development of the School of Music was presented, a comprehensive narrative from the genesis of the School of Music at Stetson University is a topic for historical documentation. In addition, a comprehensive historical narrative prior to the tenure of Dr. Bobby Adams of the Stetson University band program is warranted. While this document focused on Dr. Bobby Adams at Stetson University, it

would be of interest to compose a complete biography of his life and contributions throughout his life to music.

Further investigation should be pursued in identifying those programs that have become successful over a certain period of time under a single director.<sup>476</sup> Those programs should be reviewed to see if the director created a philosophical approach that created an identity for the program. Further research should include the study of what Adams deemed serious art music to see if the more successful programs programmed art music or popular music. Lastly, the idea of structure and planning needs to be addressed in public school music programs. Adams was successful due to his meticulous planning and it would behoove researchers to identify the importance this plays in developing and maintaining a music program.

### **Epilogue**

Today the School of Music has over 240 undergraduate music majors. Not only is the school and ensemble flourishing with talented young musicians, the creation of dedicated and talented educators has saturated public schools across the state of Florida. Students who have graduated from Stetson University are becoming talented teachers and continuing at some of the most successful graduate programs in the country. Students are winning awards at major national and international festivals. The School of Music continues to maintain its status as a successful place for music education and musical excellence.

As the large ensemble programs flourished, the private studios of voice and winds have also grown. Every department including composition, piano, organ, and classical

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<sup>476</sup> Defining success is a subjective concept, however, if an author can identify what contributes to success, one can identify successful programs.

guitar increased their numbers along with the talent level. The Community School of Music, which is where the School of Music started in the late 1800s, expanded and now includes private lessons in voice and all wind and string instruments for all ages, an Orff-Schulwerk program, The Young Singers (voices age 8-18), Youth String Orchestra for school aged students, adult programs such as private lessons, group guitar and piano, a women's chorus, and a community choir for students and community members called Choral Union.

#### A Memorial Concert

Every year, Dr. Adams's band, the Southern Winds, performs for the Florida Bandmasters Association Summer Conference. It has always been a highlight of this Conference. At the 2015 Summer Conference, their performance was dedicated to Dr. Bobby Adams, who had just passed away, and it proved to be a moving experience for all who attended. Several colleagues and students guest conducted, but the most memorable moment was Elgar's *Nimrod*, performed without a conductor, to honor Adams.<sup>477</sup>

#### The Stetson University Symphonic Band Today

The Stetson University Symphonic Band has undergone minimal change in philosophy; however, the opportunities have changed with the reinstatement of the Stetson University football team in 2013. Although a marching band was not fielded, the Stetson Pep Band agreed to perform for the football games. The pep band has grown to 70-plus members and now performs at the home football games in addition to the home basketball games as it has done for years. Over the past three years, Phillips has seen the

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<sup>477</sup> A recording of the performance can be found here:  
<https://www.youtube.com/watch?v=HLgiCSVdPHA>.

pep band grow and now the Director of Jazz, Dr. Patrick Hennessey, serves as the Assistant Band Director and assists with the pep band.<sup>478</sup>

When Adams decided to retire, he sought out his replacement, Dr. Douglas Phillips, a Stetson University graduate and one of his former students, thereby providing a smooth transition. While Phillips shares the same work ethic and purpose that Adams did, he has made the band his own. Phillips still adheres to the one large symphonic band style that Bobby Adams created, and has no intention to separate the ensemble. While part of the reason is due to facilities and rehearsal time, the philosophy of using the older students to model and act as teachers to the younger students was Adams' vision that Phillips continues. Phillips strives to create students who take responsibility and create an environment where they learn from each other. Phillips believes this is the mission of the program: "To educate the total person and the band while we strive for excellence in everything."<sup>479</sup>

As of 2017, the band program is strong with over 130 members in the band. Phillips has continued to create the same rich and colorful sonority that has come to identify the Stetson University Symphonic Band.<sup>480</sup> Using what Adams taught him, Phillips is continuing to push forward and move the ensemble in a positive direction. His recruiting efforts are strong as the School of Music accepted 98 music majors this past year, 56 of them are part of the band program.<sup>481</sup> Under the direction of Dr. Douglas

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<sup>478</sup> Ibid.

<sup>479</sup> Ibid.

<sup>480</sup> This is the largest band in school history.

<sup>481</sup> Ibid.

Phillips the Stetson University Symphonic Band is in good hands and continuing the legacy that Dr. Bobby Adams created.



Photograph 6.1 – Dr. Bobby Adams and his successor, Dr. Douglas Phillips at the McMahan Hall ribbon cutting ceremony, March 2009. Photo courtesy of Dr. Douglas Phillips.

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**Appendix A**  
**Florida Bandmasters Association Hall of Fame & Roll of Distinction**

**HALL OF FAME**

Oliver Hobbs	1990	Frank R. Howes	2003
Peter J. Gustat	1990*	Roy V. Wood	2003*
Charles W. Quarmby	1991	John DeYoung	2004
Otto J. Kraushaar	1991*	Ernest Hebson	2004
Tom Bishop	1992	Bobby Adams	2005
John J. Heney	1992*	James Dodd	2006
E.L. "Bud" Roberts	1993	Duane L. Hendon	2006
E.W. "Jack" Williams	1993*	Paula Thornton	2007
Andrew J. Crew	1994	Neil E. Jenkins	2007
Harry E. Grant, Jr.	1994*	Phil Wharton	2008
T. Edison James	1995	John Gorecki	2008
F. Lewis Jones	1995	Dwight "Rob" Roadman	2009
Robert C. Price	1996*	David Fultz	2010
R.G. "Jeff" Bradford	1997	Kenneth Tolbert	2011
Fred McCall	1997*	Randy Folsom	2011
Fred N. Humphries	1998	Jerome Edwards	2012
Joe Lusk	1998*	James M. Sammons	2013
William C. Miller	1999	L. Dean Cassels	2014
Kernaa McFarlin	1999*	Randy F. Sonntag	2014
William Ledue	2000	Gary Bottomley	2015
Robert O. Lampi	2000*	Browne' Greaton Cole	2016*
James W. "Chief" Wilson	2001	Mark Spreen	2016
Cynthia Berry	2002	Tom Fitzpatrick	2017
Martha Stark	2002*		

*Asterisk indicates a posthumous induction.*



**ROLL OF DISTINCTION**

Richard W. Bowles	2001	Col. Harold B. Bachman	2011*
James E. Croft	2002	Alfred Reed	2012*
Reid Poole	2003	Nathaniel "Nat" Baggarly	2013
Bentley R. Shellahamer	2003	R. Gary Langford	2014
Joseph Kreines	2004	Charles "Charlie" E. Carter	2015*
Bobby Adams	2005	Clifford K. Madsen	2015
Manley R. Whitcomb	2006*	Clifton Williams	2016*
Al G. Wright	2007	Kenneth Williams	2016
Henry Fillmore	2008*	John C. Carmichael	2017
Richard M. Feasel	2009*		
Gayle L. Sperry	2010*		

*Asterisk indicates a posthumous induction.*

**Appendix B**  
**Recruitment Email**

*Protocol for Initial Contact of Interviewees*

Dear (NAME),

I am in the process of completing my PhD at the University of South Florida. I have been actively engaged in historical research involving Stetson University and the Florida Bandmasters Association, specifically during the tenure of Dr. Bobby Adams. Due to your affiliation with Bobby Adams, I would like to interview you for my dissertation research. If you can volunteer to participate in an interview, either in person or by phone, please call or respond to my email below. Responding to this request will signify that you are willing to be included in the historical study of Dr. Bobby Adams and his tenure at Stetson University.

Sincerely,

Joshua D. Blair  
2723 Colewood Lane  
Dover, FL 33527  
727-418-7109  
[jblair25@gmail.com](mailto:jblair25@gmail.com)

### **Appendix C**

#### **Interview Questions**

1. Please state your name and title (if a band director or collegiate professor)
2. What was your relationship to Dr. Bobby Adams? (family, Stetson colleague, band director colleague)
3. Tell me about Dr. Adams' upbringing and early childhood
4. Tell me about Dr. Adams' high school band programs
5. To your knowledge, what was the state of the Stetson University Symphonic Band before Dr. Adams?
6. To your knowledge, why was Dr. Adams chosen for the job at Stetson University?
7. Based on your observations, what leadership did Dr. Adams bring to Stetson University and what were the methods that he decided to implement as Director of Bands?
8. What role did you play in helping Dr. Adams develop or maintain the band program?
9. Do you know of any outside factors that aided Dr. Adams in developing the band program?
10. To your knowledge, what was/is the mission of the instrumental (band) program at Stetson University? Based on your observations, how did Dr. Adams address this?
11. In your view, what did Dr. Adams contribute to the Florida Bandmasters Association while he was President?
12. In your view, how did Dr. Adams' contributions to FBA and music education impact the state of music education in Florida?
13. Dr. Adams served as President of FBA, FMEA, MENC – Southern Division, NBA, and CBDNA – Southern Division... What initiatives did he lead during his tenure in each of these organizations?
14. Can you tell me what your personal relationship with Dr. Adams was and share a story or two with us that not only sheds the light on his personality, but his dedication to music and his students?

**Appendix D**  
**Email Script**



Pro# 00029290

Greetings,

My name is Joshua Blair and I am a PhD candidate at the University of South Florida. I am contacting you concerning my dissertation, which is an historical study aimed at identifying and detailing the contributions and methods, decisions and specific techniques that Dr. Bobby Adams used while President of FBA, Florida Music Educators Association, and Director of Bands at Stetson University to build and maintain a nationally recognized collegiate wind band program and a strong music education division at a private liberal arts university.

I have spoken with Ann Adams and you are being asked to participate in an interview about Dr. Bobby Adams to give your take on his life and successes because of your relationship with him. The interview will take at least 30 minutes of your time and is completely voluntary. I have attached an informed consent form if you wish to participate. If you have any questions, you may contact my advisor Dr. Victor Fung at [fung@usf.edu](mailto:fung@usf.edu).

Thank you for your consideration.

Sincerely,

Joshua D. Blair  
[Jblair25@gmail.com](mailto:Jblair25@gmail.com)  
727-418-7109

## Appendix E Informed Consent to Participate

Study ID:Ame1\_Pro00029290 Date Approved: 3/8/2018



### **Informed Consent to Participate in Research Involving Minimal Risk**

**Pro # 00029290**

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You are being asked to take part in a research study. Research studies include only people who choose to take part. This document is called an informed consent form. Please read this information carefully and take your time making your decision. Ask the researcher or study staff to discuss this consent form with you, please ask him/her to explain any words or information you do not clearly understand. The nature of the study, risks, inconveniences, discomforts, and other important information about the study are listed below.

We are asking you to take part in a research study called:

#### **The Making of a Nationally Recognized Band in a Small, Private Liberal Arts University: The Historical Significance of the Bobby L. Adams Years, 1987-2012**

The person who is in charge of this research study is Joshua D. Blair. This person is called the Principal Investigator. However, other research staff may be involved and can act on behalf of the person in charge. He is being guided in this research by Dr. Victor Fung.

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#### **Purpose of the study**

This historical study is aimed at identifying and detailing the contributions and methods, decisions and specific techniques that Dr. Bobby Adams used while President of FBA and Director of Bands at Stetson University to build and maintain a nationally recognized collegiate wind band program and a strong music education division at a private liberal arts university.

#### **Why are you being asked to take part?**

We are asking you to take part in this research study because you are related, worked with as a colleague, or are a close friend of Dr. Bobby L. Adams.

#### **Study Procedures:**

If you take part in this study, you will be asked to:

- Partake in an interview at your convenience that should last at least 30 minutes, but no more than 2 hours.
- Respond to a series of questions that deal with the life and details of Dr. Bobby Adams and his tenure at Stetson University, which will be recorded using a Tascam dr-40 digital recording device.

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- Consent to the recording in which only my transcriptionist and myself will have access to the audio files. The interviews will be transcribed and documented in the dissertation. The files will be kept digitally on the principal investigator's laptop.
- Review the transcription of the interview before submitting if you wish.

### **Total Number of Participants**

25 individuals will take part in this study at USF.

### **Alternatives / Voluntary Participation / Withdrawal**

You do not have to participate in this research study.

You should only take part in this study if you want to volunteer. You should not feel that there is any pressure to take part in the study. You are free to participate in this research or withdraw at any time. There will be no penalty or loss of benefits you are entitled to receive if you stop taking part in this study.

### **Benefits**

You will receive no benefit(s) by participating in this research study.

### **Risks or Discomfort**

This research is considered to be minimal risk. That means that the risks associated with this study are the same as what you face every day. There are no known additional risks to those who take part in this study.

### **Compensation**

There is no compensation for participating in this study.

### **Costs**

There is no cost to participate in this study.

### **Privacy and Confidentiality**

We will keep your study records private and confidential. Certain people may need to see your study records. Anyone who looks at your records must keep them confidential. These individuals include:

- The research team, including the Principal Investigator, study coordinator, and all other research staff.
- Certain government and university people who need to know more about the study, and individuals who provide oversight to ensure that we are doing the study in the right way.
- Any agency of the federal, state, or local government that regulates this research such as the Office for Human Research Protection (OHRP).
- The USF Institutional Review Board (IRB) and related staff who have oversight responsibilities for this study, including staff in USF Research Integrity and Compliance.

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We may publish what we learn from this study.

Your responses will be published in the final dissertation document and may be used for further research involving Dr. Bobby L. Adams.

### **You can get the answers to your questions, concerns, or complaints**

If you have any questions, concerns or complaints about this study, or experience an unanticipated problem, call Joshua Blair at 727-418-7109.

If you have questions about your rights as a participant in this study, or have complaints, concerns or issues you want to discuss with someone outside the research, call the USF IRB at (813) 974-5638 or contact by email at [RSCH-IRB@usf.edu](mailto:RSCH-IRB@usf.edu).

### **Consent to Take Part in this Research Study**

I freely give my consent to take part in this study. I understand that by signing this form I am agreeing to take part in research. I have received a copy of this form to take with me.

\_\_\_\_\_  
Signature of Person Taking Part in Study

\_\_\_\_\_  
Date

\_\_\_\_\_  
Printed Name of Person Taking Part in Study

### **Statement of Person Obtaining Informed Consent**

I have carefully explained to the person taking part in the study what he or she can expect from their participation. I confirm that this research subject speaks the language that was used to explain this research and is receiving an informed consent form in their primary language. This research subject has provided legally effective informed consent.

\_\_\_\_\_  
Signature of Person obtaining Informed Consent

\_\_\_\_\_  
Date

\_\_\_\_\_  
Printed Name of Person Obtaining Informed Consent

### **About the Author**

Joshua D. Blair received his undergraduate degrees in political science and music from Stetson University in 2004. While at Stetson University, Mr. Blair performed and studied under the baton of Dr. Bobby Adams. He completed his Master of Music degree with concentrations in instrumental conducting and saxophone performance from the University of South Florida in 2007.

Mr. Blair has taught at Sarasota High School, Cypress Lake High School Center for the Arts, and Walter L. Sickles High School. He is currently the Director of Bands at Plant City High School in Plant City, Florida. Mr. Blair has also served on faculty as saxophone professor at Edison State College and actively performs with the Florida Wind Band. He is a member of the Florida Music Education Association, The Florida Bandmasters Association, the National Band Directors Association, and The National Association for Music Education, the College Band Directors National Association, Phi Mu Alpha Sinfonia, and Delta Sigma Phi.