BARBARA BUEHLMAN: A STUDY OF HER CAREER IN MUSIC EDUCATION AND AS A PIONEER OF THE FEMALE BAND DIRECTOR MOVEMENT

BY

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DISSERTATION

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ABSTRACT

The purpose of this study was to document the music education career of Barbara Buehlman, one among the first female band directors to receive national recognition. Her grade school and junior high school bands in Round Lake, Illinois were known for their excellence and were invited to perform at national conferences. Buehlman wrote numerous band arrangements, several of which are still in print and included on the repertoire lists for state festivals. Buehlman was equally well known for her work as an administrator. From 1980–1997, she served as Executive Administrator of the Mid-West International Band and Orchestra Clinic. During her tenure, the Mid-West expanded in both size and scope, becoming the largest instrumental music education conference in the world. Buehlman held similar administrative positions with the Illinois Grade School Music Association and the Northshore Concert Band.

Buehlman’s career is examined as it relates to the unique female experience in the American band movement. Beginning with her college education at Northwestern University, Buehlman was denied opportunities that her male colleagues received. Later she encountered obstacles in her efforts to find a teaching position and in the publications of her arrangements. Despite these challenges, Buehlman was able to attain national recognition for her work. She was the second female to be elected to the American Bandmasters Association and to be given the Mid-West Clinic Medal of Honor. She was also the recipient of an honorary doctorate degree from VanderCook College of Music. Because of her work, the female band director had become more common by the end of her career.

Numerous female band directors have acknowledged Buehlman as a role model in their careers. Her Round Lake school bands enjoyed a national reputation, and her work as both an
arranger and administrator extended her impact upon music education on both the national and international level. The current study documents Buehlman’s influence on the band profession, and her status as one of the first female band directors of national renown.
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CHAPTER 1 – INTRODUCTION

From its beginnings, the American school band movement was predominantly an all male enterprise. Females were typically excluded from participation, both as players and as conductors. The early school bands of the 1920s were traditionally male-only ensembles. Birge (1928) described the early school bands: “The town bands on parade or giving concerts in the public square was a familiar and joyous experience, and when the schools offered the boys a chance to form a band of their own, they were more than ready” (p. 183).

Additionally, nearly all of the bands that influenced the early school bands were all male in membership. The popular professional touring bands of Patrick Gilmore, John Philip Sousa and others only employed male band members. Female musicians tended to participate in professional bands only as soloists on nonband instruments such as violin, piano or harp (Schwartz, 1957). The military bands of the United States Armed Forces also consisted of only male musicians. Many school bands that began in the years during and shortly after World War I followed the examples of the service bands. Beginning in 1918, the high school bands of Chicago were part of the Junior Reserve Officer Training Corps, which was only open to male students (Mistak, 1969). The absence of female membership in the Chicago high school bands was a reason no provisions were made for female students at the 1923 National School Band Tournament (Holz, 1960).

A third influence upon the early school bands was the college and university programs. One of the earliest and significant influences from the collegiate ranks was the University of Illinois Band, directed by Albert Austin Harding from 1908–1948. Mark and Gary (1999) described Harding’s University of Illinois Band, an all-male organization, as “the most important
force in the development of high school marching bands” (p. 269). Delzell (1993) observed that the bands at large land grant universities such as Illinois provided a model for school bands to follow.

Hash’s (2006) history of the early days of Illinois school bands mentions numerous University of Illinois graduates who became school band directors. These directors almost certainly played in Harding’s band; it is reasonable to believe they were influenced by Harding’s example in the direction of their own group. Since Harding’s band was all male, so too were many of the newly started school bands.

As school bands became more established, female students were gradually admitted. By 1927, most of the Chicago Public School high school bands had female students (Holz, 1960). Many schools, such as St. Raymond’s in Joliet, Illinois, offered bands consisting of only female students (Hash, 2006). While the gender demographics of the school band members changed, the vast majority of school band directors continued to be male. The entry of the United States into World War II, however, brought attention to the absence of female band directors. Revelli (1943) wrote of a crisis arising in school music:

This is due, of course, to the fact that the majority of our school instrumental departments have been conducted by men, and it is they who have been called into service. This is not true of the vocal program, which in most instances has been carried on by women. (p. 311)

Shields (1977) considered bands “the last frontier” for female musicians; bands were where the fewest number of women composers, conductors, and teachers of all parts of music education were found. Wright (1975) described how, while 80% of general music teachers were women, only 17% of all public school instrumental teachers were women. Perhaps more
significant to Wright was the lack of recognition for the female band conductor, compared to their male counterparts. For example, it was not until 1984, with the election of Gladys Stone Wright, that a female band director was elected to membership in the prestigious American Bandmasters Association.

The female experience as a band director is largely absent from the current research literature. Numerous historical studies exist that document the careers and accomplishments of significant male band conductors. These include University of Illinois band directors A. A. Harding (Weber, 1963); Mark Hindsley (Gregory, 1982); and Harry Begian (Hile, 1991); New York City band conductor, march composer, and band music champion Edwin Franko Goldman (Jolly, 1971); and Ithaca High School band director Frank Battisti (Norcross, 1991), who actively commissioned numerous original works for bands. Conversely, there are currently no historical studies devoted to the career of an individual female band conductor.

**Barbara Buehlman: A Career Overview**

The career of Barbara Buehlman, a nationally recognized band director, administrator, and arranger, provides an example of a significant female instrumental music educator whose work has previously gone undocumented. Buehlman taught in the public schools of Round Lake, Illinois, from 1960 to 1983, directing grade school and junior high school bands that received national acclaim. The Round Lake Band’s performances at significant music education conferences, such as the Mid-West International Band and Orchestra Clinic, established Buehlman’s reputation on the national level.

Buehlman’s significance as an administrator comes primarily from her tenure as Executive Administrator of the Mid-West Clinic, from 1980 to 1996. The Mid-West Clinic has been in existence since 1946 and is the highest profile instrumental music education conference
in the world. Held in Chicago every December, the Mid-West Clinic attracts attendees from every state, as well as representatives from countries throughout the world. By 1995, attendance at the Mid-West Clinic averaged 11,000 patrons (Zajec, 1996). The organizational duties for such a conference are a daunting task and an all-year process, of which Buehlman was the primary administrator.

The influence of Buehlman’s administrative work also included her position as Secretary-Treasurer of the Illinois Grade School Music Association, a position she held from 1972 until 1997. The Illinois Grade School Music Association (IGSMA) provides contests and festivals for junior high school and elementary school vocal and instrumental students throughout Illinois. Buehlman frequently hosted IGSMA contests in Round Lake and also served as an adjudicator.

Buehlman further contributed to instrumental music education on a national level through the band arrangements, method books, and journal articles she authored. Eight of Buehlman’s band arrangements are currently still in print. Her arrangements have appeared on numerous state prescribed music lists, including the Texas University Interscholastic League, the Iowa High School Music Association, the Florida Bandmasters Association, and the Southern California School Band and Orchestra Association. Buehlman’s band arrangements are also significant because they are among the first examples of published band music written by a woman. She coauthored a series of band methods books: Sessions in Sound, Band Encounters, and Band Plus. These were written with Ken Whitcomb, a published band arranger employed by both the United State Military Academy band and the Walt Disney Company, and James Swearingen, band composer and arranger with the C. L. Barnhouse Company. Buehlman also had articles published in both The Instrumentalist and The School Musician, both nationally published music education journals.
The importance of Buehlman’s work as a music educator is not restricted to one specific area. Rather, it is the national acclaim she received in these different areas of conductor, administrator, and arranger that makes her career unique and significant. Even more important, though, was Buehlman’s status as a female in a profession that was largely male-dominated. The rarity of a female band conductor was noted by an article in the Chicago Sun-Times, reporting the Round Lake Grade School Band’s 1965 Mid-West performance: “The band has another unusual aspect–its director–teacher is a woman, something of a rarity in the school instrumental field” (Calhoun, 1965, p. 82). Because the experiences of female band directors have been largely absent from the research literature, a historical study documenting the career of Barbara Buehlman is an important addition to the story of instrumental music education.

**Purpose of Study**

The purpose of this study is to document the career of Barbara Buehlman as a band conductor, an administrator, and author of educational materials. Educational materials are defined as band arrangements, band method books, and published journal articles addressing topics in instrumental music education. The significance of Buehlman’s career is demonstrated through the influence it had upon the band world through the varied areas in which she was active. Buehlman’s career is further viewed in the context of the female experience in instrumental music education.

**Need for Study**

In writing about the need for historical research in music education, Britton (1984) stated: Engaging in the study of our history can provide us with a needed sense of our place and mission in society and in art. The historian can see in the issues of history the issues of today and so be better prepared to attack them with the greatest possible wisdom
and so the greatest possible success … Let us profit from the knowledge and wisdom of our fathers. Every music teacher should know all about Guido, and Lowell Mason, and Joe Maddy, to name only a few examples of the inspired geniuses whose life and work have made us what we are and whose wisdom can inform us still. (p. 56–57)

There are many individuals whose achievements and successes have had a significant impact upon music education. It is vital that careers of significant music educators be documented; the challenges they faced and the steps they took to overcome them can provide an example for future music educators. The profession continues to grow, as music educators follow in the footsteps of those who successfully preceded them. Wilson and Heller (1982) explain what the biography can offer music education:

Inspiration or motivation account for the importance of biography from Plutarch to the present. The memorializing of heroes is not the primary function of biography, for too often this can only be done at the expense of accuracy. Honest and thorough biography serves not only to provide worthy models, but also to cast notables of the past in accurate, life-like (and therefore replicable) human models of behavior. (p. 17)

Previous research has produced many quality biographical studies that have illuminated the careers of pioneers in the field. John Philip Sousa (Warfield, 2003), William D. Revelli (Cavanagh, 1971), Edwin Franko Goldman (Jolly, 1971), and John P. Paynter (Piagentini, 1999) are a small sample of the band conductors who have been the subjects of doctoral dissertations. Successful, nationally recognized band directors are strong candidates for documentation, as bands are shaped “by leaders of vision, whose lives and contributions to the profession must not only be recognized, but studied as historical lessons for future leaders” (Hansen, 2005, p. 316). To date, there has not been a dissertation written that documents the career of a female school
band director. Until the careers of female band directors are researched, the historical record of
the American band movement will reflect only the male experience.

Bowman (1998) prescribed a method for addressing the lack of scholarly research
regarding the female musical experience: “The first steps in the process of redressing the
problem of women’s omission from accounts of music are relatively clear: identify women
whose contributions have been overlooked and excluded and rewrite histories to include them”
(p. 377).

The female experience in the American band movement has fundamentally differed from
that of their male counterparts. Female musicians were initially excluded from membership in
many school bands. Female school band directors were uncommon as late as the 1960s, and it
was not until 1996, when Mallory Thompson was named Director of Bands at Northwestern
University that a female held that position at a major university. The discriminations that
occurred throughout Barbara Buehlman’s career are indicative of the unique experiences the
female band director once faced. As a student at Northwestern University, she was denied
opportunities her male colleagues enjoyed, she encountered school districts reluctant to hire a
female band director, and music publishers tried to hide her gender, out of fear that male band
directors would not purchase band music written by a woman. Buehlman was among the first
female band directors to achieve a national reputation, despite having to overcome obstacles her
male counterparts did not face. Because female band directors no longer face the same
challenges that Buehlman did, it is important that the experiences of “trail-blazers” such as her
be preserved. The historical record will remain incomplete if it only documents the male
experience.
The need for historical research regarding women band directors is greater than simply completing the historical record, though. Feather (1980), in her study of women band directors in higher education, described a problem of perception:

The title band director evokes the image of the traditional male director standing on his podium; dressed in his uniform trousers, jacket, and hat; with baton in hand. Names such as John Philip Sousa, Patrick S. Gilmore, Edwin Franko Goldman, Paul V. Yoder, and William D. Revelli come to mind. Seldom, if ever, can one recall the name of a woman director. (p. 3)

Several studies have examined the importance of role models for female instrumental music educators. McElroy (1996) examined the status of women orchestra and band conductors in American colleges and universities: “One reason women do not plan on or aspire to a career in conducting is the lack of contact with or knowledge of successful role models. Documentation in itself, then, is significant” (p. 3). Similarly, Gould (1996) described the importance of role models in influencing behavior: “In music education, women become elementary music teachers because their elementary music teachers were women, and men became band directors because their band directors were men” (p. 9).

Because women band directors have historically been a minority, it is natural that the successful ones serve as role models. What makes Buehlman significant amongst both male and female instrumental music educators is the many varied ways in which she maintained a nationally influential career. These include the performances by Round Lake bands at major music education conferences; the effect her administrative work with the Mid-West Clinic had upon the thousands of music educators who annually attend the conference; and the countless students who performed her band arrangements or used her method books. These
accomplishments are worthy of documentation in and of themselves. The fact that Buehlman was one of the first females in instrumental music education to achieve national renown strengthens the need for study, particularly in consideration to the gender discrimination she encountered.

The current study addresses the lack of documentation of the female experience in instrumental music education by documenting the career of one of the first female band directors to lead a nationally recognized career.

**Research Questions**

The following questions will be addressed in the course of this study:

1. What were Barbara Buehlman’s early experiences in music and career preparations?
   a. Were Buehlman’s experiences typical of women in instrumental music education at the time?

2. Did Barbara Buehlman have a mentor in her education and professional life?
   a. What was the impact the mentor had on Buehlman’s career?

3. What were the accomplishments of the Round Lake, Illinois band program from 1960 to 1983, the years in which Barbara Buehlman was director?
   a. What were the methods by which Buehlman achieved success and national recognition as a band director?

4. What was the nature of Barbara Buehlman’s work as Executive Administrator of the Mid-West International Band and Orchestra Clinic?
   a. What were Buehlman’s responsibilities and how did the position of Executive Administrator evolve during her tenure?
   b. How did the Clinic evolve during Buehlman’s tenure, and what was her role in the process?
5. What were the activities of Barbara Buehlman as Secretary-Treasurer of the Illinois Grade School Music Association?

6. What were Barbara Buehlman’s written contributions to music education, in the way of band arrangements, method books, and articles?
   a. What were the challenges to publication of band music written by women?
   b. How have Buehlman’s band arrangements been received by the music education profession?
   c. What were the unique features of the method books co-authored by Barbara Buehlman?
   d. What were the published articles written by Barbara Buehlman in national journals?

7. How was Barbara Buehlman’s career recognized by the music education profession, both during her lifetime and afterwards?

8. Did Buehlman’s career have a noticeable impact on the issue of gender in instrumental music education?
   a. What were the gender demographics of band directors in 1997, the last year of Buehlman’s career, in comparison to 1960, the first year of her career?
   b. Were there any significant gender barriers broken by women band directors during Buehlman’s career?

**Delimitations**

This study is concerned with the following topics: 1) the career of Barbara Buehlman, and how it related to the experiences of other women in instrumental education during the 1960s through the 1980s; 2) the development and achievements of the school band program of Round Lake, Illinois, 1960–1982; 3) the business operation of the Mid-West International Band and
Orchestra Clinic from 1980 to 1997, and how the Clinic evolved during that period; 4) the operation of the Illinois Grade School Music Association from 1967 to 1997; 5) the band arrangements written by Barbara Buehlman, including how the works were selected, the methods used in their creation, which ensembles they were written for, the processes by which the arrangements were published, and whether they are still in print; 6) the creation of band method books coauthored by Barbara Buehlman, including the processes by which they were written and published; 7) published journal articles written by Buehlman regarding topics in music education; and 8) and the awards/honors/citations she received.

A prominent area of Buehlman’s career that is not a focus of the current study is her activities with the Northshore Concert Band. Carson’s two histories of the Northshore Concert Band (1992, 2003) have previously documented Buehlman’s work with the group; therefore, the current study will not address this facet of Buehlman’s musical career. Carson’s studies, however, do not address Buehlman’s teaching in Round Lake or her work with both the Mid-West Clinic and the Illinois Grade School Music Association.
CHAPTER 2 – RELATED RESEARCH

Introduction

An important step in any scholarly study is a review of the related research. Maxwell (2005) explains the significance of the literature review:

First, it can help you to develop a justification for your study—to show how your work will address an important need or unanswered question …. Second, prior research can inform your decisions about methods, suggesting alternative approaches or revealing potential problems and their solutions …. Third, prior research can be a source of data that can be used to test or modify your theories …. Finally, prior research can help you generate theory. (p. 55)

The literature review in the current study is organized into four classifications: (a) studies in which Barbara Buehlman was directly involved, (b) biographical studies of significant band conductors, (c) historical studies of significant female music educators, and (d) descriptive studies investigating the female experience in instrumental music education. The studies most strongly associated with the current research project are the historical studies in which Buehlman is discussed. These include Carson’s (1992, 2003) histories of the Northshore Concert Band, Piagentini’s (1999) study of John Paynter, and Zajec’s (1996) history of the Mid-West International Band and Orchestra Clinic.

Much of Buehlman’s significance is derived from her status as one of the first female band directors to receive national acclaim. It is, therefore, vital that the current study elaborate on the historical studies that document the careers of significant female music educators. Examples of historical studies that address the work of females in music education include Massman’s (1972) study of Lillian Baldwin’s plan for children’s concerts with the Cleveland Orchestra,
Elrod’s (2001) documentation of Eleanor Smith’s teaching at the Hull-House in Chicago, and Izdebski’s (1982) study of Vannett Lawler’s work as administrator of both the Music Educators National Conference (MENC) and the International Society for Music Education (ISME).

Closely related to the historical studies of women in music education are descriptive studies that focus upon the gender issue. Studies such as Grant’s (2000) research on the impact of mentoring and gender-specific role models, Fiske’s (1997) profile of women music educators in higher education, and Abeles and Porter’s (1978) investigation of whether gender-stereotyping of musical instruments exist, have helped define the female experience in music education. With regard to the current study, it is important to appreciate the status of women instrumental music educators both during and after Buehlman’s career. Descriptive studies such as Feather’s (1980) research on women conductors in higher education provide information on the challenges and obstacles encountered by other female educators whose careers coincided with that of Buehlman.

As was mentioned in the previous chapter, there are currently no historical studies that document the career of an individual female band director. Therefore, the related research of the current study includes biographical studies of significant high school, collegiate, and professional band directors, all of whom are male. Examples of these are the biographical studies of Austin, Texas, high school band director and music supervisor Weldon Covington (Tuttle, 1997); Michigan State University band director Leonard Falcone (Welch, 1973); and New York professional band conductor, march composer, and band pioneer Edward Franko Goldman (Jolly, 1971). Since the contention of the current study is that Barbara Buehlman was a significant figure in the American band movement, it is important that the researcher study the careers of those who have been previously acknowledged as leaders in the field. Buehlman’s achievements can then be viewed in comparison to other significant band directors whose careers
have previously been documented. It is believed that through a review of the research literature, the researcher will be able to assess Buehlman’s career in the context of both the female experience in music education and in relation to the careers of those recognized as leaders in the American band movement.

**Studies in Which Barbara Buehlman was Directly Involved**

Carson (1992) documented the first 30 years of the Northshore Concert Band, from its founding in 1956 through the 1986 season. The Northshore Concert Band, based in Wilmette, Illinois, is one of the most highly regarded adult amateur ensembles in the United States. Carson credits this notoriety to the prominent position Northshore conductor John Paynter held in the wind band profession and his commitment to community bands. Carson draws much of his data from interviews with members of the band, including both Paynter and Buehlman. He also cites from the official correspondence of the Northshore Band, such as the band newsletter, the minutes of the band board, and from newspaper articles and press releases about the band.

Buehlman is first mentioned in 1960, when the Northshore band performed in the town of Round Lake, Illinois:

A former Northwestern University student of Paynter’s, Barbara Buehlman, who had just accepted a position in the Round Lake public schools, arranged for the visit of the band to her new community. This concert represented the band’s continuing support for music education and was the beginning of its close and fruitful association with Barbara Buehlman. (Carson, 2003, p. 23)

Buehlman joined the band in 1961, when she became one of the first three female members. In her tenure, she sat first chair in the French horn section, served as business manager and assistant conductor, and wrote several musical arrangements. The annual Northshore
Festival, the Adult Band Conference, and the many band trips she organized, were all products of Buehlman’s administrative work. Buehlman frequently conducted her own arrangements at many of the most important performances in the Northshore Band’s history. Among these were numerous appearances at the Mid-West Clinic, the World Association of Symphonic Band and Ensembles (WASBE) conference, and the American Bandmasters Association (ABA) (Carson, 2003).

Because the focus of Carson’s study is the history of the Northshore Band, little mention is made of Buehlman’s activities away from the group. Her school bands in Round Lake are discussed only in the context of shared concerts they performed with Northshore. Likewise, her administrative work with both the Mid-West Clinic and the Illinois Grade School Music Association (IGMSA) is limited to how it prepared her for her Northshore activities.

Throughout her career, Buehlman was a frequent collaborator with John Paynter, Director of Bands at Northwestern University from 1954 to 1996. Buehlman was Paynter’s student at Northwestern and they were both members of the Mid-West Clinic Board of Directors. Buehlman served as Executive Administrator, while Paynter was the President. Piagentini (1999) documented Paynter’s career, focusing primarily on his tenure at Northwestern, with discussion also given to his activities as an arranger of band music, and as a guest conductor. Paynter’s work with both the Northshore Concert Band and the Mid-West Clinic receive mention but are not focused upon. Information for the study included several interviews with Paynter. Through this approach, the study is able to provide Paynter’s opinion on how events from his early life later influenced him.

Barbara Buehlman is mentioned throughout Piagentini’s (1999) study. In explaining his success, Paynter states:
I mention Barbara Buehlman. Barbara Buehlman has so many gifts we cannot even keep track of them in this interview. She is first of all a very wonderful musician and player, talented arranger, talented organizer, and administrator. Had she chosen to do something in another field, she would be even more successful than she is. I can’t think of anyone that’s more successful in what they do than she is. But, it is because she had talents in many directions and she was willing to undertake projects in a variety of things. She was unselfish. (p. 111)

The appendices of Piagentini’s (1999) study include the transcripts of two interviews with Buehlman, in which she speaks about her professional relationship with Paynter.

He has had a tremendous influence in terms of what he has inspired me to want to do … His enthusiasm and interest has given me some interest and enthusiasm that I am sure I would not have achieved on my own. (p. 271)

Buehlman also spoke about some of her own experiences. Her comments are often anecdotal, such as her reminiscences of Glen Cliffe Bainum guest conducting the Round Lake Grade School Band at the Mid-West Clinic. Most relevant to the current study are the moments when Buehlman spoke of her teaching experiences in Round Lake. These include the difficulty she encountered in finding a teaching position, the piano lesson program offered during the school day, and the different trips the Round Lake band took. Interviews with Buehlman were conducted in 1992 and 1995 and are invaluable, as they provide her assessment of her teaching career, 10 years after its conclusion.

Zajec (1996) chronicled the first 50 years of the Mid-West Clinic, beginning with its origins in the annual clinics offered by Albert Austin Harding at the University of Illinois. Zajec reviewed the documentation of the Mid-West Clinic, the majority of which is housed in the
Special Collections in Music Education Library at the University of Maryland, College Park. Zajec’s work includes listing of every performing group and conductor at the Clinic, the different workshops and presentations given, the awards that were presented, the different organizations that have met at the Clinic (such as the Big Ten Band Directors Association or the Women Band Directors International), a description of how the Mid-West Board operates, and a history of how the Clinic developed. His history includes numerous photographs of performers, Clinic officials, and attendees, as well as reminiscences of various important figures from throughout the Clinic’s history.

In addition to documenting the growth of the Mid-West Clinic, Zajec (1996) also describes how the Clinic functions. This includes a description of the position of Executive Administrator, which was held by Barbara Buehlman from 1980–1997. The duties of the position are listed as, “Organize the complete clinic program and program book; arranging for each of the clinics and clinicians; working with the directors of the performing organizations; providing facilities for the exhibitors; registering each of the clinic attendees; and countless other tasks” (p. 45).

Buehlman’s responsibilities are further described through the official by-laws of the Mid-West Clinic, and through the comments of several directors of performing groups, quoted in the Mid-West Motifs newsletter: “Ms. Buehlman’s frequent and constant deadlines divided an overwhelming project into attainable tasks. Her impressive organizational talents were invaluable to our Mid-West preparation. She is of inestimable worth to our profession” (Zajec, 1996, p. 47).

Zajec’s (1996) study also includes several photographs of Buehlman, as well as the program of the 1971 performance of the Round Lake Junior High School Band (p. 67).
Buehlman is further discussed as being the only women to have guest-conducted at the Mid-West Clinic more than once and is quoted in a section regarding favorite Mid-West memories, in which she recalls the 1965 performance of the Round Lake Grade School Band.

**Biographical Studies of Significant Women Music Educators**

Due of the absence of documentation of female band directors, the current literature review examines those studies that document the work of significant female music educators. Throughout her career, Barbara Buehlman was a pioneer for women in band, receiving national acclaim at a time when it was uncommon for a female band director. Because of this, it is important that the current study be familiar with other studies devoted to the accomplishments of female music educators. To quote Sullivan (2006):

> With the vast present-day participation of women in bands and instrumental music education, it is vital that women’s contributions to the history of this field be researched and published. These efforts to reconstruct music history should include biographies of the women who forged frontiers. (p. 2)

Smith (1986) documented the career of Elizabeth A. H. Green, long-time conducting professor at the University of Michigan. The majority of Smith’s data are taken from interviews conducted with Green. The interview format gave Smith detailed information regarding Green’s childhood, including the musical background of her father, Albert Green. Albert educated Elizabeth in music from an early age, stressing ear training along with violin performance. Smith’s musical training continued in the Chicago Public Schools, where Smith identifies the music texts used in Green’s classroom. When her father began to teach at Wheaton College, Green received instruction there while she was still a high school student.
Upon graduation from Wheaton College, Green’s teaching career began in the schools of East Waterloo, Iowa, where she taught from 1928 to 1942 (Smith, 1986). Her teaching duties included giving 50 private lessons on string instruments a week, in addition to conducting the orchestras. Green was also active as a performer, performing on violin in the Waterloo Civic Symphony Orchestra. Green spent several of her summers earning a master’s degree in violin performance from Northwestern University; Smith includes the courses Green took, the program of her master’s violin recital, and quotes from Green on why she selected Northwestern.

Green was a member of the music faculty of the University of Michigan from 1942 to 1974, where she taught such significant figures in the band field as H. Robert Reynolds, Don Wilcox, Robert Jager, David Whitwell, and James F. Keene (Smith, 1986). In that time, she additionally taught the Ann Arbor High School orchestra, was a leader in the American String Teachers Association (ASTA), and on the faculty at the Interlochen National Summer Music Camp. For each area in which Green was active, Smith provides a history of the organization before her involvement. By using this format, Smith is able to illustrate her impact, such as with the improvement of the Ann Arbor High School string program. A notable achievement of Green’s involvement with ASTA was her work in the Committee on Youth Orchestras. This committee was formed in the 1960s in response to the conflict between community youth orchestras and school programs and culminated in the document *A Code of Ethics for School and Youth Orchestras*.

Green was first hired at Michigan as an instructor (Smith, 1986). Her initial teaching duties included conducting orchestras at the National Music Camp at Interlochen, which was operated by the University. Green was promoted to assistant professor in 1949, and began teaching music education courses. It was at this time that she first began to teach conducting.
Smith documents the various courses Green taught and when she began teaching each of them; Green’s teaching schedule for 1958 is provided as a representation of her typical responsibilities. Because of Green’s importance as a conducting pedagogue, Smith describes in detail how her conducting classes functioned. Smith also describes the clinics and workshops given by Green, using interviews with different participants.

A unique feature of Smith’s (1986) study is the chapter devoted to Green’s acquisition of knowledge. This is explained through biographies of Green’s teachers, such as Nikolai Malko. In each case, Green’s recollections provide information on the pedagogical habits of her own teachers.

Boston (1992) studied the career of Satis N. Coleman, who taught music in New York City in the 1920s and 1930s, most notably at the Lincoln School of Teachers College, Columbia University. The purpose of Boston’s study was to determine to what degree Coleman’s methods and philosophies have become a part of the standard music education curriculum. This involved a review of Coleman’s published teaching materials, many of which are housed in the Music Educators National Conference (MENC) Historical Center, located at the University of Maryland, College Park. Additional Coleman documents from her time at the Lincoln School are held in Columbia University’s archives. Other books written by Coleman were obtained from used and antique bookstores.

Following a brief overview of Coleman’s family and educational background, Boston (1992) focuses upon her early years teaching in New York City. Coleman’s educational philosophy was most noted for two concepts: the importance of children making music before learning to read it, and the benefit of children constructing their own instruments. The latter was in keeping with primitive man: “Everything that a primitive savage can do in music, children can
do. They shall find out how the art of music was evolved and by their own creative work they shall experience its most important stages” (p. 23).

Coleman originally taught students in her private studio; after 1919, she taught at the Lincoln School, which was an experimental school designed to improve education at every level through innovative means (Boston, 1992). Concurrent to the beginning of Coleman’s tenure at Lincoln School was the publication of her 1922 book, Creative Music. Coleman additionally taught at the Teachers College, where she shared her philosophies and beliefs with other music educators. Course descriptions in the Teachers College catalogue show that Coleman was emphasizing creativity in music making and self-expression, but without any mention of instrument making. This may have been in response to the criticism instrument making had received, most notably from Music Supervisors National Conference president Francis E. Clark. Boston concludes that Coleman’s significance was her belief in the creative ability inherent in all children. This creativity could be developed through musical experiences that stressed doing music before reading it.

Elrod (2001) studied the history of vocal music instruction at Jane Addams’ Hull-House from 1889 to 1942. Included in the research was a focus on the work of Eleanor Smith, the founder of the Hull-House music school and noted author of music textbooks. Described by Addams as “one of the creative geniuses of Hull-House” (Elrod, p. 123), Smith’s biography begins with her musical training in Berlin, where her philosophy of music education first developed. At Hull-House, this philosophy was put into practice: she expected that all singers take piano and all instrumentalists study voice. Smith instituted the popular Hull-House Christmas concerts and hired a staff of excellent music teachers.
In addition to her work with the Hull-House, Smith was also associated with the progressive movement in education (Elrod, 2001). Smith’s curriculum stressed learning through discovery and activity, and an approach geared towards the individual student. Through her relationships with progressive educators such as Francis W. Parker and John Dewey, Smith was able to share these ideas; she also became the head of the music department at the Cook County Normal School and taught at the University of Chicago’s School of Education.

Smith’s most important written contributions were the general music textbooks, *The Modern Music Series*, published in 1898 (Elrod, 2001). The books demonstrated Smith’s “song method” of teaching music, by which students learned the elements and skills of music through singing songs, rather than through drills and exercises. *The Modern Music Series* was hailed as “the standard-bearer for a new age in music education” (Elrod, p. 134) and was the first of several texts she wrote. Elrod’s study includes a discussion and analysis of several of Smith’s compositions, written for the performing groups at the Hull-House.

Similar to both Satis Coleman and Eleanor Smith, Justine Ward also authored textbooks for music instruction. Ward’s methods were unique in that they were based on the music of Gregorian chant. Brown’s (2007) documentation of Ward’s career described the various factors that contributed to her becoming a significant individual in music education. Ward was born into a family of extensive wealth, with her father involved in railroads and ferry lines in the late 19th century. Ward had been educated in music, and after marriage, converted to Catholicism. Her family also had a history of involvement in social reform. The prominence of figures such as Jane Addams indicated the acceptance of a woman as a social reformer at the start of the 20th century.
Ward’s personal wealth and family history of social reform were only two factors that led to her significance (Brown, 2007). In 1903, Pope Pius X issued the *Moto Proprio*, which endorsed the restored edition of Gregorian chant from the French Abbey of Solesmes. Chant had largely fallen out of use in the Roman Catholic liturgy, and the *Moto Proprio* called for its re-instatement as the music for all Catholic Masses. Ward considered the spread of chant to be her calling; she studied with Dom Mocquerau, the choirmaster of Solesmes, and took religious orders. Using her personal wealth, Ward started a music school at the Pope Pius X School to train the Catholic clergy in chant.

Concurrent with the *Moto Proprio* was Thomas Edward Shields becoming the head of the newly created Department of Education at the Catholic University of America (Brown, 2007). Shields was interested in applying John Dewey’s ideas of a progressive education to Catholic schools. His ideas required progressive textbooks with a Catholic center, and thus he approached Ward to write the music texts. Ward responded with a method based largely on chant.

Brown (2007) explains the workings of the Ward method, its spread through the Catholic communities in the United States and Europe, and its decline in the 1960s. The Ward method fell out of favor for three reasons: (a) the rulings of the Second Vatican Council dissuaded chant in many American parishes; (b) there was a dramatic decrease in the number of nuns who were available to teach the Ward Method; and (c) Ward herself, who was no longer active in publicizing her writings or methods. The Ward method is currently taught only at the Catholic University of America, and tends to be used only by those interested in teaching chant. During her lifetime, though, Ward was publicly recognized for her work. She was the first woman to receive an honorary doctorate from the Vatican, and had a personal interview with Pope Pius X.
Izdebski (1982) examined the career of Vanett Lawler, who served as Executive secretary of MENC, and treasurer of the International Society for Music Education (ISME). Lawler’s tenure at MENC lasted from 1930 to 1951, being originally hired by Clifford Buttleman to serve as office manager. Lawler’s background in banking was a valuable asset to MENC during the difficult financial times of the Great Depression and World War II. Lawler also took the initiative in the preservation of MENC’s records and documents for history.

Lawler’s MENC career began in Chicago, where the organization’s office was located at the time. She later worked in Washington, D.C., which aided in MENC becoming affiliated with the National Education Association and building relationships with different branches of the United States government. Another result of Lawler’s Washington work was the preparation for the move of the MENC office to Langley, Virginia. Following Buttleman’s retirement, Lawler was elected to succeed him as Executive Secretary. Among her accomplishments as Executive Secretary were the Contemporary Music Project, the Tanglewood Symposium, and MENC student membership (Izdebski, 1982).

Lawler was also active on an international level. She was appointed music education consultant to the Music Division of the Pan-American Union, which was begun in 1940 for the “furtherance of cultural cooperation with/and better understanding of our neighbors to the south” (Izdebski, 1982, p. 36). In this role, Lawler toured much of Latin America, ultimately authoring the report, *Music Education in Fourteen American Republics*. She also served as consultant to several Latin American nations with regard to music education.

Lawler’s work with ISME began as a consultant to the Arts and Letters section of the United Nations Educational, Scientific, and Cultural Organization (UNESCO), in 1947. Through the work of Lawler and others, ISME began with “The International Conference on the Role and
Place of Music in the Education of Youth and Adults,” held in Brussels in 1953. After ISME became a permanent group, Lawler served as treasurer from 1956 to 1970. As treasurer, Lawler was instrumental in the holding of the conference at Interlochen (Izdebski, 1982).

Massman (1972) documented the career of Lillian Baldwin in the Cleveland public schools and her programs of children’s concerts with the Cleveland Orchestra. Much of Massman’s data come from interviews with Baldwin’s relatives and former colleagues, and from the materials produced by Baldwin as part of her curriculum. This includes booklets, pamphlets, texts, and a series of records.

Baldwin believed the duty of the schools was to “prepare children to listen intelligently in a world filled of music” (Massman, 1972, p. 35). This began as early as kindergarten, where students listened to orchestral records. Massman explains Baldwin’s curriculum for each grade level, describing what orchestral repertoire was presented and how many Cleveland Orchestra children’s concerts each student attended. The Baldwin curriculum included historical information about the music, identification of the melodic themes, and concert etiquette. Baldwin strongly believed each student should pay a small price to attend a concert, in order to stress to the students the importance of supporting classical music.

A unique feature of Massman’s (1972) study is that late in the work he devotes a chapter to describing Baldwin’s personality and physical appearance. This comes from examining photographs and from quotes of those who knew her. The study concludes with a discussion of how the children’s concerts in Cleveland have continued since Baldwin’s death.

Howe (2004) documented the career of Elsie Shawe, supervisor of music in the public school of St. Paul, Minnesota from 1893 to 1933. Howe’s data are taken from school reports, local archives, and the journals of music education organizations in which Shawe was involved.
As supervisor of music, Shawe visited every music classroom in St. Paul one to two times a year. She additionally taught music at the Teachers Training School, which prepared teachers for employment in the St. Paul schools. Howe provides a thorough description of Shawe’s course-of-study for students, complete with the textbooks used and the revisions she made during her tenure. Howe also describes the different school musical performances Shawe conducted.

Shawe’s supervisory work was only part of her significance. She was a founding member of the Minnesota Music Teachers Association and was active in the music section of the Minnesota Educational Association. Shawe maintained a national profile, serving as secretary, vice-president, and president of the National Education Association Department of Music Education. As such, she worked on the publication of official versions of patriotic music, such as the Star Spangled Banner. This would bring Shawe in contact with significant individuals such as President Theodore Roosevelt. Shawe was equally active in the Music Supervisors National Conference (Howe, 2004).

**Historical Studies Regarding Women in Music Education**

The previous section reviewed biographical studies that focused upon an individual female music educator. The following section examines historical studies that are not concentrated on only one person.

Howe (2001) provided an overview of the varied ways in which American women have been involved in music education. The first music education studies occurred in the normal schools, where women were prepared to teach in the public schools. The first normal schools opened in Boston, in 1852. Other areas of music education included summer teacher-training institutes and music conservatories. Several of the conservatories were started by women, such as the Cincinnati Conservatory of Music, founded by Clara Baur (1867), the National
Conservatory in New York City, founded by Jeanette Thurber (1885), and the Curtis Institute of Music, founded by Mary Louise Curtis Bok (1924).

Involvement in organizations provided other leadership opportunities for women. Many of the officers in the music division of the National Education Association from 1895 to 1919 were women, as were 64% of the founders of the Music Supervisors National Conference. Because performance alongside men in instrumental ensembles was typically prohibited, many all-female performing groups were formed. Famous examples of these were the professional touring bands of Helen May Butler (“The Lady Sousa”), the all-girl swing band of Ina Ray Hutton, and the Orchestrette Classique of New York (Howe, 2001).

Ammer’s (2001) history of women’s involvement in American music mentions several examples of female participation in bands. Ammer’s data came from a review of historical documents, most notably contemporary journals, such as *Etude* and *Dwight’s Journal of Music*. Female participation in bands is evidenced as beginning in 1873, when Nellie Daniels, a cornet soloist, joined Spaulding’s Concert Company. The first all-female band is credited as being the Ladies Cornet Band of Tipton, Indiana, which performed in 1873. This was followed by the Colored Female Brass Band, which was active in the 1880s; the 120 member Ladies Brass Band from Audubon, Iowa (1888); and the Boston Ladies Military Band (1890).

Hazen and Hazen’s (1987) history of the amateur and professional bands of the late 19th to early 20th century also provides documentation of female band participation. Family bands provide the first evidence of a female band performer. The Mitchell Concert Band was directed by William Henry Mitchell, and included his daughters. The Jewell Family Band of Dudley Jewell was a similar organization. All-female touring bands began later than the famous bands of Patrick Gilmore and John Philip Sousa; the first all-female band to be mentioned was the Ladies’
Cornet Band of Ashland, Oregon, founded in 1898. All-female bands were always a rare occurrence; Hazen and Hazen write, “Of the more than twelve hundred pre-1920 photographs amassed at the Smithsonian Institution, only about twenty different women’s bands are represented” (p. 56). Even more rare than the all-female band were bands with both male and female musicians. These tended to occur only in remote areas where there were not enough male musicians to form a band, or in specialty groups, such as the Salvation Army.

Hazen and Hazen (1987) devote considerable attention to the career of Helen May Butler. Butler’s band differed from many of the all-female groups in that a woman conducted it; generally, bands with female players always had a male conductor. Butler seemed to downplay the all-female aspect of her band; their uniforms were described as being military in nature, and not emphasizing femininity. Butler’s band was considered to be the finest of the all-female bands, leading her to be often referred to as the female Sousa.

Claudson (1969) discussed the methodology and philosophy of Julia E. Crane, founder of the Crane Normal Institute of Music. This “was the first school in the United States designed specifically to prepare music teachers in connection with a Normal school” (p. 399). The *Music Teacher’s Manual* was first published in 1887 and teaches Crane’s belief of introducing different musical concepts at appropriate times in a child’s development. Crane believed that a democratic society required a common knowledge base for all citizens. With regard to music, this meant there was a body of knowledge that all students should be exposed to and specific skills they should develop. It was through the teacher training that Crane advocated that a complete knowledge of music could be passed on to students.

Block (2001) described the ways in which women received musical training from 1800 to 1918. Before 1830, music making was a social grace affordable only to wealthy families. This
changed in the middle of the 19th century, with the growth of cities and a middle class. Block states that “music was associated with the ideal of woman as an ‘angel in the house’” (p. 198).

The normal schools of the late 19th and early 20th centuries provided a large female teaching population. By 1910, women constituted 60% of all music teachers in America (Block, 2001, p. 199). Conservatories also included a large population of female students. When the New England Conservatory opened in 1867, its student body consisted of 1,097 females and 317 males. However, the two violin scholarships were reserved for male students (Block, p. 200).

For many women, the involvement of the United States in World War II provided access to band participation. This was typically a temporary situation, for they served as replacements for male musicians who were drafted for the war effort. Such was the case with the marching bands at both the University of Southern California (2009) and the University of California, Los Angeles (2004). Sullivan (2006) documented the history of the Marine Corp Women’s Reserve Band, which was created to be “the most outstanding female band in the country” (p. 5). The band was selected and trained by Captain William F. Santelmann, director of the Marine Band, and his staff.

The woman selected by Santelmann to lead the band was Charlotte Plummer (Sullivan, 2006). Plummer held a music education degree from the University of Oregon, and had been a high school band director prior to enlisting. She later became the first woman to conduct the Marine Band. The band performed at the Marine base at Camp Lejeune, North Carolina, as well as tours at other Marine bases and at war bond rallies. The band also performed in parades, such as the one to honor Admiral Chester A. Nimitz, in Washington, D.C., in 1945. The band was deactivated following the conclusion of the war. As Sullivan states, “Being a female musician in the 1940s was indeed a temporary endeavor” (p. 27).
Tucker (1999) studied another area in which World War II opened the door to female participation, as replacements for male swing band musicians. When the members of the all male Prairie View College student dance band were drafted, the band continued as an all-female ensemble. Known as the Prairie View Co-Eds, the group performed both on and off campus. The group was one of several all-female dance bands, others including the International Sweethearts of Rhythm and Eddie Durham’s All-Star Girls. The Prairie View Co-Eds toured America, culminating in a performance at the Apollo Theatre in New York City. The group served as an important recruitment tool for Prairie View College, attracting several female students to the school. Like the Marine Reserve Band, the Co-Eds ceased to exist when male students returned to campus.

Brozak’s (2004) history of the band program at Ohio University provides insight into the ways females participated in college band and the obstacles they faced. Brozak conducted interviews with former directors and students, and reviewed the correspondence of other former directors, now deceased. Other documents that yielded information were those found in the Ohio University Archives and Special Collections, as well as articles and editorials in both the campus newspaper and the community newspapers.

With few exceptions, membership in college marching bands was typically barred to females. This changed in 1972, with the passage of Title IX of the Education Amendments. Title IX prohibited the exclusion of any person on the basis of gender from any educational program receiving federal funding or assistance. Because of the Title IX ruling, numerous university marching bands, such as the ones at the University of Michigan (Michigan Marching Band, 2001) and the University of California, Berkeley (The California Band Alumni Association, 1993), allowed women in their ranks.
Ohio University was one of several to offer an all-female marching band in the 1950s; other schools doing the same were the University of Minnesota (Sperry, 1954), the University of Colorado, and Iowa State University. At Ohio, the male marching band and the female marching band performed separate selections at pre-game, and then combined as one band for half-time. This tradition changed in 1967, when new director, Gene Thrailkill, changed the format to all male. Thrailkill was quoted as saying, “We can work men harder and the ‘esprit de corps’ will be greater” (Brozak, 2004, p. 221). With the coming of Title IX, the band again admitted women.

Studies Investigating the Female Experience in Instrumental Music Education

Another form of study relevant to an understanding of Barbara Buehlman is research that explores the unique experiences of female instrumental music educators. These are not historical works, but rather, descriptive studies that investigate the unique challenges women have faced. Studies such as Feather’s (1980), Fiske’s (1997) and Greaves-Spurgeon’s (1998) used surveys to create profiles of women music educators. Both Livingston (1997) and Creasap (1996) examined how the achievements of women had been recognized in the published histories of American music education and in the publication of band compositions. Gould (1996) and Grant (2000) examined the significance of gender-specific role models as it relates to female college band directors. Similarly, Jackson (1996) investigated the imbalance between the numbers of male and female college band directors. A familiarity with the research on the female experience in instrumental music experience provides a fuller perspective through which Buehlman’s role as a pioneer female band director can be viewed.

A significant facet of Buehlman’s career was her writing of band arrangements and method books. Her first arrangements came at a time when the profession had very few female band composers. Creasap (1996) created a biographical dictionary and catalogue of band music
written by women from 1865 to 1996, complete with a catalogue of their works. This includes over 200 women who have composed at least one original work for band. Because Buehlman was primarily an arranger, she is not profiled. The composers ranged from those who wrote for the elementary school band to those commissioned by the United States service bands.

A key finding of Creasap’s (1996) study was that many women composers used their initials or a pseudonym to hide their gender. This was a concession to publishers fearful that band music written by a woman would not be commercially successful. Creasap concluded that the majority of female band composers are more likely to be known in a relatively small geographic region or be published by a smaller company than their male peers. Because major companies tended not to publish band music written by females, biographical information for many of the composers was not available.

Livingston (1997) examined the histories of American music education written by Birge (1928), Tellstrom (1971), Keene (1982), Mark (1986), and Mark and Gary (1992) in order to ascertain how many times women’s names are mentioned and how they are described. Livingston discovered that in the five texts, 164 women are mentioned at least once, but only 11 women are mentioned a total of five times or more. Livingston then sent a survey to subjects identified as having an interest in music education history. The subjects were asked to rate each of the 11 women with regard to their importance. The three most commonly mentioned women in the histories, Frances E. Clark, Mabelle Glenn, and Julia Ettie Crane, were also the three most recognized names by the subjects. It is important to note that none of the 11 names cited in the different texts was a band director. The lack of female names in the published histories indicated a need for more research on the contributions of women in order to create a more complete history of music education.
Delzell (1993) examined the variables that affect the gender stereotyping of high school band directors. In 1992, women constituted 21% of high school band teachers in the United States. Conversely, men made up only 44% of the total high school teacher population for all subjects. Furthermore, women earned 60% of all undergraduate music education degrees and 58% of masters of music education degrees granted from 1989 to 1990 (p. 78). Three of the major reasons Delzell attributed for the gender gap were women historically being barred from marching band participation, gender stereotypes associated with particular instruments, and school hiring practices. Women being barred from collegiate marching bands put them at a disadvantage in their career preparation as music educators. Likewise, the high numbers of female students who play the flute or clarinet as a primary instrument do not have the opportunity to participate in jazz ensembles and drum corps, thus denying them another potentially valuable experience for career preparation. Finally, school principals may be reluctant to hire a woman high school band director, perceiving that their family responsibilities will prevent them from the required time commitments.

Delzell (1993), however, did report that the gender gap might be changing. When the American School Band Directors Association (ASBDA) was formed in 1953, there were no female teachers on the original charter. In 1992 to 1993, there were 141 female members. Of those 141, 62.4% had been invited to join during the 1980s. Females also held 2 of the 10 ASBDA Executive board positions. In 1982, women conducted 6.5% of high school bands participating in Ohio state competitions. In 1993, that total had risen to 7.7% (Delzell, p. 83).

Feather (1980) gathered information on female band directors in higher education in order to find the problems unique to their gender and how they dealt with them. Data were gathered through a questionnaire sent to both male and female college directors. The questions
addressed job descriptions, salaries, education and career preparation, teaching experience, personal data, awareness of other women college band directors, and the problems they faced. The responses of the women band directors were then compared to responses from their male peers.

Feather (1980) found that women college band directors were not employed in the larger or more prestigious universities. A higher percentage of the women held doctorates, but only barely 50% of them held a professorial rank, compared to over 70% of the males. The college bands directed by women in 1980 were smaller in size than those directed by men, a reason being that relatively few women directed a marching band.

The most serious discrepancy found by Feather (1980) was that women band directors were paid less than men. Though more women who were full professors held the doctorate, their mean salary was $3,563 less than that of the men (Feather, p. 93). This finding is even more striking when Feather reports that women band directors taught a heavier weekly contract hour load than the men.

Another key finding of Feather’s (1980) was that women college band directors were unaware of other women in the field, and as such, felt isolated. Sixteen years later, McElroy (1996) conducted a similar study to discover whether inequities between male and female collegiate band and orchestra conductors still exist. The common perception was that women were making progress as conductors, but no documentation existed to confirm or deny this. Like Feather, McElroy also relied on a survey. The collected data showed that inequity between female and male college conductors still existed. Women band conductors were more often employed in schools that taught only undergraduates. In terms of academic rank, there were almost three times as many male full professors as there were females. Furthermore, females
earned significantly less than their male counterparts at the ranks of professor and associate professor. Many female respondents cited chauvinism and the lack of other women instrumental conductors to serve as mentors as challenges they faced.

McElroy (1996) concluded that while society accepts women playing instruments that were once identified as masculine, it struggles to accept the woman conductor. This is because the conductor is viewed as a symbol of authority. McElroy stresses the need for role models to alleviate the imbalance: “Both genders must be concerned with the rarity of strong role models and the deleterious effect on future generations” (p. 146). Because of this, she recommended further research be done on the careers of women band conductors, both at the college and public school levels.

Jackson (1996) also studied women college band conductors, but her approach differed from both Feather’s and McElroy’s. Instead of using a survey, Jackson conducted phone interviews with 12 female college band directors. Though some of Jackson’s findings reflected those of Feather and McElroy, the sentiment of the subjects was optimistic regarding the future of female college band conductors. Similar to the previous studies, Jackson’s subjects all mentioned the inequities between male and female college band conductors with regard to salary and academic rank. Whereas McElroy had found little progress in closing this gap, Jackson’s study showed some improvement was occurring. While every subject in Jackson’s study over age 45 reported encountering gender discrimination, those under 45 did not encounter as many negative experiences.

Unlike McElroy’s (1996) study, Jackson’s (1996) subjects downplayed the significance of having a gender-specific mentor. It was stated that it was far more important to have a good role model, regardless of gender. It is important to note that none of Jackson’s subjects had a
female band director as a role model. Additionally, almost all of the subjects recalled being a mentor to someone else. In terms of dealing with a gender bias, the subjects admitted it was often easier for a male band director to be accepted. Because of this, it is vital that a female band conductor always be prepared to prove herself. The subjects in Jackson’s study believed change was occurring. Tradition was the reason women were a minority as college band directors, but with retirement of older directors and the growing success of women directors, the status quo was expected to change.

Fiske (1997) created a profile of women collegiate music education faculty members, in order to produce a role model for female college music education instructors. In a survey of female faculty, 56% of the respondents identified a male as their professional role model (p. 140). This would indicate that the need for a gender-specific role model identified by Feather, McElroy, and Jackson had not been fulfilled.

Survey results indicated women had made some progress over previous studies: only 29% indicated their salary was less than that of males of the same rank and experience (p. 155). The majority of respondents believed that they carry the same teaching loads as their male colleagues, and 76% responded that their opinions were considered equal to those of their male colleagues (p. 156).

Conversely, women comprise 40% of music education faculties, despite there being equal numbers of males and females in undergraduate and graduate programs. The highest percentage of women music faculty members are concentrated in the lower academic ranks and are teaching elementary music education methods courses for undergraduate students, instead of graduate-level courses. Despite these findings, Fiske (1997) sees reason for optimism; due to the number
of respondents who were age 55 or older, retirements will make music education positions available (p. 130).

Both Gould (1996) and Grant (2000) researched the concept of the gender-specific role model as it pertains to female college band directors. Gould used a three level approach: (a) an initial survey, (b) telephone interviews with 13 respondents, and (c) a small group interview with 4 of the 13 participants. Gould began the study by observing that in 1986, women constituted only 5% of the total college band director population, an improvement of 1% from 1977 (p. 1). The majority of the respondents in Gould’s study had not been aware of any other women college band directors at the time they entered the profession, nor did they tend to remember any female high school band directors. However, 83% of the respondents indicated they believed they were themselves role models to their students (p. 116). Many of the respondents indicated that they had important role models early in their careers, but that these had been male band directors. Because of this, Gould could not conclude that a female college band director would be identified as a gender-specific role model.

Grant (2000) examined the effects of mentoring by interviewing women college band directors at four different career stages. Her subjects consisted of three who had taught at the collegiate level for 10 or more years; three who had taught at the collegiate level for 4 to 10 years; three who were currently enrolled in, or had just completed, a graduate program and had previous public school or college teaching experience; and three who were currently enrolled in, or had just graduated from, an undergraduate music education program. Grant defined a mentor as someone who was musically inspiring and served as the catalyst for the subject’s decision to pursue a career in wind band conducting.
All of the subjects in Grant’s (2000) study reported having had a mentor or a role model at some point in their careers. Few of the subjects with four or more years of collegiate teaching experience had had a female professional role model or mentor. Additionally, half of the subjects in each group identified women orchestral conductors as role models, instead of a wind band conductor. This was an indicator of how the band field has been slower than the orchestral field to welcome female conductors. The experience of the younger students, however, indicates that the male/female situation is changing. All of the undergraduate participants and two of the graduate students named Mallory Thompson, the Director of Bands at Northwestern University, and the first woman to hold such a position at a major university, as a role model.

When asked about the importance of role models, some of the older participants stated, that while it was more important that a mentor be a good musician, “a same sex mentor could be a real asset, as someone who has faced the same issues as a younger woman, and who was able to forge ahead and not be diverted from her goal” (p. 121). Furthermore, all of the youngest participants expressed a need to see a woman on the podium, to affirm their career choices as band directors. As such, Grant concluded gender-specific role models are essential if there is to be equal numbers of male and female collegiate band directors (Grant, 2000).

Similar to Jackson (1996) and Fiske’s (1997) profiles of collegiate women music educators, Greaves-Spurgeon (1998) created a profile of female high school band directors in Georgia. Greaves-Spurgeon relied upon a survey for data collection, modified from the instrument used by Feather. Women constituted only 6% of the total Georgia high school band director population, and taught at the smallest schools in the rural areas (p. 51). The mean age for the subjects was 36, and the majority had only been in their current job for 4 years. These findings indicated that women were not being hired for high school positions straight out of
college. Women often had to teach in elementary schools and junior highs before earning a high school position, whereas male band directors may have been considered ready for a high school job following their student teaching.

Greaves-Spurgeon (1998) also addressed the concept of role models. Sixty-six percent of respondents indicated that their role models had been male high school band directors (p. 60). Like the older respondents in Grant’s study (2000), Greaves-Spurgeon’s subjects stressed the value of professional role models, regardless of gender. Musical and pedagogical excellence were more important factors than gender in being a role model.

Miyamoto (1997) examined whether the gender of Japanese high school band directors had any effect upon their students’ motivation. Japan was described as having similar gender inequities in education as the United States; because the proportion of female teachers decreases as students ascend the educational ladder, there are fewer female role models for students to emulate. Miyamoto looked at 10 high school bands that were conducted by women and 10 groups that were conducted by men. Findings indicated that the gender of the band director made no significant difference in student motivation.

Several studies have discussed the reasons for the imbalance of male versus female band directors. Both Kopetz (1988) and Abeles and Porter (1978) examined two factors that may contribute to the gender gap. Kopetz investigated whether school recruiters rely on nonjob related criteria for hiring instrumental music teachers with no previous teaching experience. The criteria he considered were gender, applied instrument, and type of institution attended. Four fictitious job applications were created, two representing male candidates and two being female. Their applied instruments were chosen in keeping with gender-stereotype connotations, and fictitious universities were listed for their educational background. Descriptions were created for
the fictitious universities, as to whether they were a music education or performance emphasis institution. Two job descriptions were then created: a senior high instrumental music position, and an elementary/junior one. The applications were submitted to a sample of recruiters, taken from principals, superintendents, and music supervisors. The recruiters ranked the applications in terms of which candidates they would like to invite for an interview.

Results indicated that the gender of each applicant only slightly affected a recruiter’s decision to invite him/her for an interview. Instead, the instrument played by the applicant appeared to be the more important factor. Kopetz (1988) suggested that recruiters might not feel qualified to evaluate the credentials of instrument music education applicants, and so rely upon other criteria, such as gender and instrument choice. If that is the case, and recruiters are familiar with gender stereotypes of musical instruments, then the applied instrument of an applicant could be a contributing factor to the imbalance between the number of male and female band directors.

Abeles and Porter (1978) conducted four different studies to determine if gender stereotyping of musical instruments existed and if so, to determine the extent of this dynamic. A survey of parents showed the clarinet, flute, and violin were preferred instruments for daughters, while drums, trombones, and trumpets were preferred for sons. A sample of college students consisting of both music majors and nonmusic majors were asked to classify instruments as either masculine or feminine. The results reflected the same bias as with the parents.

After having shown that a gender association with musical instruments does exist, Abeles and Porter (1978) focused on children in Kindergarten through 5th grade. The children were individually shown pictures of instruments played by either a boy or a girl, with the gender of the player reflecting the male-female association indicated in the previous studies. The subjects then heard recordings of each instrument. When asked their instrument preferences, the subjects’
choices did not reflect gender stereotypes until after the third grade. A final study introduced instruments to children with and without photographs that reflected a gender stereotype. When asked for an instrument preference, the boy subjects who had seen pictures without a gender connotation responded differently than those who had.

The entire study showed that there is a gender stereotype of certain instruments amongst the public, which is transmitted from parents to children. Abeles and Porter (1978) suggest that music educators take extra care when students select instruments, to avoid gender stereotypes playing a role in their choice. The female student who chooses the flute instead of the trumpet may miss performance opportunities such as jazz ensemble that may later exclude her from certain teaching positions.

Biographical Studies of Significant School Band Directors

In describing the need for scholarly research into the history of the American wind band, Hansen (2005) argued that greater attention be given to school bands:

School bands contain the elemental characteristics that make the American wind band unique. As such, the most important and extensive research need for the wind band in the United States is that on the American school band movement. It is through the planting and nurturing of school bands, the discovery of their growth, and the study of its widespread influences that we can truly learn how unique the American wind band medium is. (p. 173)

The current literature review examines the careers of other significant school band directors. Barbara Buehlman’s greatest renown as a band conductor came from her tenure as school band director in Round Lake, Illinois, from 1960 to 1983. Her achievements in Round
Lake can then be seen in comparison to the achievements of other recognized leaders in the school band movement.

Hammond (1973) chronicled the career of James Cunningham Harper and the Lenoir (North Carolina) high school band. Information was taken from interviews with Harper and former students and colleagues and a review of documents, such as newspaper articles and Harper’s scrapbook. Hammond’s study documents Harper’s early life and education, the founding of the Lenoir high school band, Harper’s teaching methods and educational philosophy, his publications and professional activity, and performances by the Lenoir band in the North Carolina state band contests. The last section of the study presents a brief overview of the Lenoir band in the period following Harper’s retirement. The reputation of the Lenoir band is attested by quotes from several leading figures in the band movement: Al G. Wright, Paul Yoder, Edwin Franko Goldman, and Herbert L. Clarke.

Jeffreys (1988) examined the career of Herbert R. Hazelman, another successful North Carolina high school band director. Jeffreys begins by discussing the origins of school bands before concentrating on Hazelman’s early years and musical education. Hazelman’s teaching in Greensboro is divided into the early years (1936 to 1942), middle years (1944 to 1962), and later years (1962 to 1978), describing the significant developments and achievements for each period. Hazelman’s professional activity is delineated by the different organizations he was involved in and the various roles in which he served. These include North Carolina Music Educators Association, the North Carolina Bandmasters Association, and the American Bandmasters Association.

Hazelman’s influence upon music education is attested through his commissioning of new works. Jeffreys (1988) relies on correspondence to document how John Barnes Chance
became associated with Hazelman’s Grimsley Senior High School band, and how Gunther Schuller was commissioned to write *Meditation for Band*. As part of the summary section, Jeffreys quotes former students of Hazelman who did not agree with his teaching method. These quotations provide depth to the study and help create a fuller portrait of Hazelman as a teacher.

Miller (1962) documented the career of W. Otto Miessner, who, in his long career, was an early leader of the Music Supervisors National Conference, an author of music textbooks, and a pioneer in establishing a music education collegiate curriculum. Miessner also organized one of the first high school bands in America, in Connersville, Indiana, in 1907. Miller utilized interviews with Miessner and his former students, as well as a review of scrapbooks containing correspondence, articles, and news clipping for data. Miller also reviewed the published educational materials edited or authored by Miessner.

Miller’s (1962) study differs from the standard biographical format in that it begins with a depiction of Miessner at the time of writing; Miller describes the 84-year-old Miessner’s personality, activities, and the contents of his office library. Miller then begins with the history of Miessner’s family and his early music education. Emphasis is given to the opposition Miessner faced from his father in his determination to pursue a career in music. The resistance Miessner encountered is credited with creating a belief that every child deserves the opportunity to experience music.

As a music educator, Miessner taught in Booneville, Indiana; Connersville, Indiana; and Oak Park, Illinois, before teaching summer sessions at the American Institute of Normal Methods, 1911 to 1924, and becoming chairman of the department of music at the State Teachers College in Milwaukee, Wisconsin (now University of Wisconsin, Milwaukee). At State Teachers College and later at the University of Kansas, where Miessner taught from 1936 to 1945, he
developed a curriculum for music teacher training. Miller (1962) provides a description of the classes Miessner taught, accompanied with recollections of former students.

Miessner was also a leader in developing a curriculum for public school music instruction (Miller, 1962). He joined the editorial staff of Silver Burdett and Company in 1911 and contributed to the texts *The Progressive Music Series, The Music Hour, and New Music Horizons*. *The Progressive Music Series* was unique in that it taught children to read music through the singing of entire songs, rather than using abstract exercises. Miessner equally advocated class piano instruction for all students. Miessner believed private piano lessons tended to cater to only those who aspired to a career as virtuoso; it was the responsibility of the school music educator to teach piano to students for the love of making music. His designs for a small, inexpensive portable piano, intended for school use, was put into production with the creation of the Miessner Piano Company. Miessner also traveled nationwide, giving workshops on how to teach class piano.

In 1904, Miessner was hired to teach music in Connersville (Miller, 1962). He originally taught chorus, general music, and orchestra. In 1907, he organized the high school band as a way to correct juvenile behavior. Miessner negotiated the re-instatement of three suspended high school boys on the condition they would perform in a band. Miessner claims to have come up with the idea after seeing the suspended students in downtown Connersville, enjoying the music of a minstrel band. Miessner also believed band was an outlet for boys who became frustrated with music after their voices changed. Miessner, as a band director is not discussed after the 1908 school year, the second year the Connersville Band was in existence.

Tuttle (1997) described the career of Weldon Covington, band director at Austin (Texas) high school, and later, supervisor of music for the Austin public schools. Tuttle relied upon
interviews with Covington, as well as his former colleagues and employees, for data. Other sources of data include the annual reports of the Austin school district, school yearbooks, school newspapers, and the agendas and minutes of school board meetings.

Covington received national fame for the success of the Austin High School Maroon Band, which, at the time, was the only high school in the district (Tuttle, 1997). With the opening of other schools, Covington became music supervisor. In this position, Covington was involved in personnel decisions, improving instruction, creating performance schedules, and setting a budget. Among the most significant of Covington’s supervisory work was his strong support for the hiring of women as high school band directors, and his work to see that the segregated high school had facilities and supplies equal to the white campuses. Covington’s mentorship of women conductors such as Paula Crider is especially relevant to the current study of Barbara Buehlman, particularly with regard to the opposition she received.

Norcross (1991) documented the Ithaca High School band during the time it was directed by Frank Battisti, 1955–1967. During Battisti’s tenure, the Ithaca program was famed for the commissioning of new pieces for wind band and for the guest artists he brought to campus. Battisti’s program stressed creativity in each student, and achieved national recognition for excellence. Data for Norcross’ study are taken from interviews with Battisti, former students and colleagues at Ithaca high school, and several of the guest composers and clinicians that worked with the band. Newspaper articles and band handbooks serve as additional sources. Norcross describes the activities during each year of Battisti’s tenure, and focuses on both Battisti’s philosophy and methodology. Norcross documents what assignments were given each year, and quotes from documents Battisti gave to his students. Norcross’ study is comprehensive of the
Ithaca band program in that it discusses all aspects of the group: auditions, awards, band festivals, lessons, and even the marching band.

In discussing the Ithaca commissioning project, Norcross (1991) describes each original work, with recollections from Battisti, former students, and many of the composers. Norcross also documents the guests Battisti brought to Ithaca, such as Warren Benson, Frederick Fennell, Harvey Phillips, and Benny Goodman. A biography is provided for each guest. Norcross is equally as thorough in chronicling the guest ensembles that visited Ithaca, providing the repertoire of each group.

Similar to Norcross’ (1991) work is Cavanagh’s (1971) study of William D. Revelli’s years as band director at Hobart (Indiana) High School. In the decade from 1925 to 1935, Revelli built a band program from nothing into one that won national contests. Just as Norcross’ study does not address Battisti’s career after he left Ithaca High School, Cavanagh focuses only on Revelli’s Hobart years, not his long tenure at the University of Michigan. Cavanagh uses interviews with Revelli, former students, Hobart residents familiar with the band, and Revelli’s colleagues as sources of information. Documents, such as concert and contest programs and newspaper articles, provide further data.

Cavanagh (1971) begins with Revelli’s family background, musical education, and career preparation prior to coming to Hobart. In describing the challenges the Hobart job presented, Cavanagh states, “These were depression days, when it was difficult for many families to afford the one dollar monthly payments for instruments” (p. 31). The veracity of this statement can be questioned, as Revelli began in Hobart in 1925, four years before the stock market crash. The success of the Hobart band is demonstrated by the quotes of significant figures, such as Colonel Harold Bachman. Cavanagh also includes the programs from all of the Hobart band’s contest
performances, and in some cases, the judges’ comments. How the Hobart band was able to travel to contests and purchase new uniforms is explained through a description of the different fundraisers that occurred, and the activities of the Hobart Band Mothers.

**Biographical Studies of Significant College/University Band Directors**

When school bands began in the early 20th century, they often followed the example of already established college and university bands (Fennell, 1954). Many of the recognized leaders in the band profession were students of a significant college or university conductor. It is important that the current study be familiar with the careers of the significant college and university band directors, who exerted a great influence upon school bands.

Weber (1963) examined the career of University of Illinois Director of Bands Albert Austin Harding and his influence on the development of school and college bands. Harding directed the Illinois Band from 1908 to 1948, during which time the marching band became renowned for its innovative style and the concert band set a model for others to follow with its instrumentation and choice of literature. Harding’s influence was widely felt in music education through the numerous clinics he hosted on the University of Illinois campus, the tours the concert bands took, and the many former students who became leaders in the profession.

Weber’s (1963) sources include Harding’s personal files, diaries and scrapbooks, as well as the records of the University of Illinois bands. He begins his study by re-counting the development of bands in the United States into the 20th century, when Harding’s career began. In addition to discussing Harding’s background and music education, Weber also describes the history of the University of Illinois prior to 1905, the year in which Harding was hired. Much of the band’s history is taken from the annual University catalogue, as well as newspaper articles.
Gregory (1982) studied the career of Harding’s successor, Mark H. Hindsley, who served as Director of Bands at the University of Illinois from 1948 to 1970. Gregory’s study focuses on Hindsley’s music education, his teaching experiences before coming to Illinois, his work with regard to instrument construction, his designs for the University of Illinois band building, and his transcriptions for wind band. Information came from interviews with Hindsley, as well as a review of his correspondence and documents. Additional information was found in the written records of the University of Illinois bands.

To determine Hindsley’s influence with regard to instrument construction, Gregory (1982) contacted six instrument companies that corresponded with Hindsley. Similarly, Gregory surveyed members of the American Bandmasters Association to determine the influence of Hindsley’s band transcriptions. All of Hindsley’s suggestions for instrument improvement are described, as are the methods he used in writing a transcription.

Harry Begian succeeded Hindsley as University of Illinois Director of Bands, holding the position through the spring of 1984. Hile’s (1991) study of Begian is unique in that it focuses on his philosophies, beliefs, and pedagogical techniques. Biographical information on Begian is primarily concentrated on his family background, early education, musical experiences, and the individuals that influenced him. Begian’s achievements as a band director at Cass Technical High School in Detroit, Michigan State University, and the University of Illinois are not discussed in great detail.

Similar to Piagentinni’s (1999) study on John Paynter, Hile’s (1991) data come from Begian himself. He conducted several interviews with Begian, in which the latter spoke about himself and his beliefs. Topics include Begian’s philosophies with regard to teaching techniques,
teacher preparation, the need for emotion in music, his preference for a symphonic band over a wind ensemble, and his philosophies regarding conducting.

Additional data were taken from audiotapes of a two-week summer conducting class Begian taught at the University of Illinois, and a two-day conducting seminar he presented at Purdue University. In these classes, Begian addressed the physical nature of conducting, score study, and his approach to rehearsal techniques. The final section of Hile’s study focuses upon Begian’s actual conducting. Hile analyzed video-recordings of Begian conducting a high school band for an entire week during the Illinois Summer Youth Music camp at the University of Illinois. In doing so, he described each of Begian’s rehearsals, including every gesture and comment he made (Hile, 1991).

Similar to Hile’s (1991) study is Teweleit’s (2006) documentation of the career of Gary Garner, Director of Bands at West Texas A & M University from 1963 to 2002. Instead of chronicling Garner’s significant accomplishments at West Texas A & M, Teweleit concentrates on Garner’s various teaching methodologies. Much like Hile, Teweleit relied upon extensive interviews with Garner for data, in addition to Garner’s unpublished writings, course materials, correspondence, and photographs. Teweleit’s experience as a student of Garner also provided information regarding the latter’s teaching methodology.

A unique feature of Teweleit’s (2006) study is that all biographical information regarding Garner is contained in a single chapter. Like many biographical studies, Teweleit begins with Garner’s parents and follows his career to his retirement in 2002. Teweleit is, at times, very detailed, describing the courses Garner took at Texas Tech University and the University of Southern California. In other areas of Garner’s career, much is left unknown. There is no
mention of the literature performed by the West Texas Band, nor very little mention as to the administrative structure used by Garner to run the program.

The remaining chapters of Teweleit’s (2006) study address different aspects of Garner’s teaching. These include his analysis of conducting technique, the rhythm methods he used, his thoughts on wind ensembles versus symphonic bands, and what teachers need in order to be successful. In many cases, Teweleit includes samples of Garner’s instructional materials. Throughout the study, Teweilt utilizes extensive quotes of Garner’s.

Welch (1973) researched the career of Leonard Falcone, with the primary focus being upon his career as Director of Bands at Michigan State University from 1927 to 1967. Welch’s sources included several interviews with Falcone, a review of documents such as the university catalogue, correspondence, and newspaper/journal articles.

Falcone’s musical career began in Italy, where he first played the baritone horn in local bands. Both Falcone and his brother Nicholas immigrated to Ann Arbor, Michigan, and became music students at the University of Michigan. While at Michigan, Falcone pursued violin performance more than band; Welch’s (1973) study includes the program of Falcone’s senior violin recital.

Welch begins his chronicle of Falcone’s tenure at Michigan State by describing the history of the band before his arrival. He cites photographs for documentation of the bands before 1900, for which scant other information is available. Other evidence on the first bands came from written documents such as university catalogues and the annual report to the trustees. Falcone was one of six new music faculty hired in 1927, in an effort to build the Michigan State music department to national and international levels. Welch includes Falcone’s own words to describe the poor quality of his first rehearsal and the student resistance he initially encountered.
From this beginning, Welch documents the changes in the band during Falcone’s tenure, including Falcone’s teaching assignments; performance schedules for the band; significant performances, such as performing for United States presidents and the Music Educators National Conference in 1951; and the different ways in which the band developed, such as increases in size, different uniforms, improved facilities, and the hiring of other staff members (Welch, 1973).

Because much of Welch’s information came from structured interviews with Falcone, he is able to discuss specific aspects of Falcone’s musicianship and pedagogical philosophies. This includes Falcone’s rehearsal techniques, his concert programming, and the difficulties he had with public relations. Just as Teweleit was a member of Garner’s band, Welch was a student of Falcone’s. As such, Welch provides an insider’s perspective to Falcone’s rehearsal procedures, a methodical, note-by-note and phrase-by-phrase approach. Frequently only one piece would be performed in a rehearsal; because of this, the band might rehearse a piece only once every two weeks. Welch (1973) observes that this approach worked for Falcone, as it was how he was taught in Italy.

Another important area of Falcone’s career Welch discusses was his work as a euphonium soloist and pedagogue. Welch describes the teaching materials used by Falcone, listing what skills were taught and in what order they were presented. Welch also discusses Falcone’s activities as a euphonium soloist, including the different solos he performed and the critical comments given to his playing. Welch (1973) gained insight into Falcone’s teaching through interviews with his former euphonium students.

Gonzalez (2007) researched the career David Whitwell, Director of Bands at California State University, Northridge and wind band historian. Gonzalez’ study focuses on Whitwell’s
career from his childhood experiences through the year 1977, when he become president of the College Band Directors National Association (CBDNA). Gonzalez utilizes interviews with Whitwell and his former students, and a review of both Whitwell’s autobiography and his correspondence, for data.

Gonzalez’ (2007) study begins with Whitwell’s great-great grandfather, tracing his ancestry through the lives of Whitwell’s parents. Though he attended high school in Oklahoma, Whitwell’s undergraduate education was at the University of Michigan, where he was a student of Elizabeth Green and William D. Revelli, and a classmate of H. Robert Reynolds. Following his graduation, Whitwell played in the Air Force Band in Washington, D.C., and earned graduate degrees from the Catholic University of America. His conducting career began at Montana State University in Missoula (now the University of Montana). Gonzalez describes Whitwell’s work with both the marching band and the wind ensemble; it was with the latter that Whitwell earned acclaim, programming only original works for band. Whitwell’s Montana State wind ensemble performed at the 1967 CBDNA convention in Ann Arbor, Michigan, but due to feelings of not being acknowledged by certain members of the profession, Whitwell left college teaching.

Whitwell left the band field to pursue a career in orchestral conducting, studying with Eugene Ormandy and traveling Europe in pursuit of conducting opportunities. He returned to the United States and to conducting college bands with a position at San Fernando Valley State College, later named California State University, Northridge. While at Northridge, Whitwell’s mission was to play wind music of the highest quality, and he impressed colleagues and students with his ability to always conduct without a score. Whitwell wrote extensively concerning the history of wind music, exposing readers to the tradition of the Viennese Harmoniemusik and the bands of the French Revolution. As a leader in the profession, he hosted a National Wind
Ensemble Conference, and served as President of CBDNA. At the time, he was the youngest president in its history, and took steps to improve the organization through actively recruiting new members, creating task forces, and balancing the budget (Gonzalez, 2007).

A unique element of Gonzalez’s study is its scope; there is very little in Whitwell’s life that is not discussed. This includes Whitwell’s dissatisfaction with the way he was introduced at Northridge, his opinion on the nature of California school bands when he arrived, and his feelings regarding not being hired as Director of Bands at UCLA or not being admitted to the American Bandmasters Association earlier. The candor exhibited by Whitwell is unusual for an academic study and presents a fuller picture of Whitwell’s personality than the typical biography. Whitwell’s standing in the profession can be gauged by the correspondence Gonzalez cites; Frederick Fennell, Vaclav Nelhybel, Karel Husa, William D. Revelli, and Donald Hunsberger are among those quoted.

Wilson (1970) studied the career of Hale A. VanderCook, cornet pedagogue and founder of the VanderCook College of Music. Wilson examined VanderCook’s teaching materials and conducted interviews with former students in order to document VanderCook’s teaching methods and educational philosophy and evaluate his significance.

The first chapter of Wilson’s study provides an over-view of VanderCook’s career, beginning with his early music education in Michigan and his experiences as a circus band musician. The origins of the VanderCook College of Music began in 1909, when VanderCook purchased the Chicago home and studio of his former teacher, A. F. Weldon. A letter from VanderCook to his successor, H. E. Nutt, explains his philosophy with regard to the education of band directors:
Avoid the long-haired symphonic neck tie system—and instead teach our graduates what to do with a bum, bell-front, Sears Roebuck E–flat alto that is sharp on low “D” as well as to teach the 3rd trombone that B–flat above the staff can be played in the 5th position. That is where Mayme Bliss and Bill Blevins of the ___ School usually fall down. (Wilson, 1970, p. 14)

Because a large amount of Wilson’s data comes from interviews with VanderCook’s students, he is able to provide an unusually candid depiction of his teaching methods. This includes VanderCook’s speaking style and quotes from former students regarding memorable lessons. A review of VanderCook’s correspondence course *The Modern Method of Cornet Playing* and his texts *Expression in Music* and *Teaching the High School Band* provide further data regarding his education beliefs and methodology. VanderCook’s teaching was noted for its emphasis on expression in music making, and his belief that a teacher must be able to analyze a situation, diagnose a problem, and prescribe a solution.

VanderCook’s greatest historical significance comes from his role as a pioneer in the training of music teachers. When the VanderCook curriculum was accredited by the State of Illinois in 1928, it was the first institution in the state to train school band directors. Wilson (1970) cites several former VanderCook students as evidence of VanderCook’s importance. These include William D. Revelli, University of Michigan trumpet professor Clifford Lillya, band music writer Forrest Buchtel, school orchestra writer Merle Isaac, and VanderCook’s successor at the college, H. E. Nutt.

In addition to his work with Hale VanderCook, H. E. Nutt was also one of the founders of the Mid-West Clinic. Borich (1984) documented the careers of both Nutt and fellow Mid-West founder Howard Lyons, president of Lyons Band Instruments. Borich gathered data from
reviewing the *Lyons Band News*, the official publication of Lyons Band Instruments; the programs of the Mid-West Clinic; Mid-West correspondence; and also conducted interviews with both Nutt and Lyons.

Borich’s (1984) study is divided into separate biographies of Lyons and Nutt, before discussing their founding of the Mid-West Clinic. Lyons’ biography begins with his childhood in Wisconsin and the beginnings of Lyons Band Instruments. Lyons Band Instruments became the leading band instrument retailer in the United States due to the success of several Howard Lyons innovations. Lyons was the first retailer to offer an instrument rental plan, he utilized a rhythm and pitch test as part of the band recruiting process, and his company produced a pre-band instrument called the Tonette. Lyons also published his own periodical, *The Lyons Band News*, which contained advertisements for band instruments teaching advice, and editorials by Howard Lyons. Lyons’ business acumen was further demonstrated by how he guided the company through World War II, when instrument manufacturers were shut down in order to preserve metal. Because Lyons kept cards on all his customers, he was able to purchase back numerous instruments and maintain a full inventory.

In documenting H. E. Nutt’s early life, Borich (1984) describes the history of the small Indiana farming community in which he grew up. Borich contends that Nutt’s environment and upbringing shaped his life-long philosophies of self-reliance along with contempt for programs of government assistance. Nutt’s father was among the first persons to earn a Ph.D. in educational administration and was a leader in designing a teacher-training curriculum, which he did at the University of Kansas. After studying both music and science at Kansas, Nutt moved to Chicago, where he taught at Austin High School and became a cornet student of Hale A. VanderCook. Borich describes the VanderCook/Nutt relationship:
H. E. converted and systematized VanderCook’s studio teaching techniques to a level which could more easily be formally disseminated to classes …. Moreover, VanderCook, his philosophy, his teaching approach, and his charisma combined to provide H. E. with the fundamentalist stability which H. E. needed and sought at this critical phase of his life. (p. 101)

Borich (1984) credits Nutt as being the driving-force behind the transformation of VanderCook’s cornet school into a teacher-training institution. This included financing the larger facilities, pursuing the accreditation process, and designing the curriculum.

In describing how Lyons and Nutt came together to found the Mid-West Clinic, Borich (1984) first chronicles the Mid-West’s predecessors. These include the clinics Hale VanderCook had been hosting, beginning in the early 1920s; the conferences hosted by Col. Harold Bachman at the Educational Music Bureau, and the clinics conducted by Albert Austin Harding at the University of Illinois.

Zajec (1996) cites the 1946 clinic organized by Richard Brittain and Lee W. Petersen of VanderCook College as the first Mid-West Clinic; Borich (1984), however, cites the 1947 meeting as the initial Mid-West. Howard Lyons was in attendance at the 1946 meeting, and proposed the following year’s meeting be held in a downtown Chicago hotel. Lyons had previously attended music education conferences, which he characterized as being “too dominated by the female elementary music educators influence, too broad in scope, too spread out in various meetings, and too disorganized” (Borich, 1984, p. 66). Borich provides a description of the 1947 Mid-West Clinic, as well as describes the members of the Mid-West Board during Nutt’s and Lyons’ tenures.
As President of the Mid-West Clinic, Lyons was known for balancing commercial interests with the educational mission of the Mid-West. Borich (1984) cites Lyons’ actions in incorporating the Mid-West as a not-for-profit corporation as a key move in keeping commercial interests at bay. Nutt was considered “the champion of the little guy;” (p. 131) insisting that all clinics had to appeal to everyone. He was also well known for microfilming conductors’ scores, which were shown while a group performed. Hallmarks of the Nutt-Lyons alliance included free admission to all performances and clinics for Mid-West attendees, an insistence that music of participating publishers be performed, a stubbornness against the inclusion of jazz performances, and a protection of VanderCook College, allowing them to be the only college band to perform.

A unique aspect of Borich’s (1984) study is how Lyons and Nutt are discussed in comparison to the society in which they lived. Borich discusses the social and political climates of the late 19th century when both Nutt and Lyons were born, as well as the cultural changes throughout the 20th century. Borich also discusses how the Mid-West Clinic did not seem to reflect the social changes of the 1960s and 1970s, a time when the Mid-West was also criticized for the lower quality of music being performed. Lyons and Nutt were described as being committed to maintaining the status quo.

Biographical Studies of Significant Professional Band Directors

Many of the pioneers of the American band movement were the directors of professional bands. Following the end of the Civil War into the early 20th century, professional concert bands toured the United States, helping popularize the band medium (Battisti, 2002). The professional band of Patrick S. Gilmore was not only popular entertainment, but was also influential in establishing the instrumentation of the concert band (Manfredo, 1993). Many of the early school bands were founded in imitation of the professional bands.
Figures such as John Philip Sousa, Edwin Franko Goldman, Colonel Harold Bachman, Herbert L. Clarke, and Leonard B. Smith were acknowledged leaders in the band profession for many decades. As the current study argues for Barbara Buehlman’s place as a significant figure in the band movement, it is important to be familiar with the professional band directors who are often regarded as the “founding fathers” of the profession.

Warfield (2003) chronicled the first 40 years of the life of John Philip Sousa: his education and early performances, his tenure as leader of the Marine Corp Band, and the founding of his civilian band. In addition to documenting Sousa’s activities, Warfield also traces Sousa’s compositional development, describing and analyzing compositions from each segment of his career. Warfield justifies his study by the lack of previous scholarly research on Sousa, particularly with regard to his education and training. Data were taken from Sousa materials housed in the Library of Congress, documents contained in the Marine Corp Band Library, scrapbooks contained in the Sousa Archives at the University of Illinois, materials in the American Bandmasters Association archives, and the papers of Sousa’s business manager, David Blakely.

A significant finding of Warfield’s (2003) study is how different experiences in Sousa’s early career later influenced him. An example of this is how Sousa’s work in theatre orchestras and in the orchestras for the Philadelphia Centennial Fair shaped his belief in the value of programming lighter, “audience-friendly” pieces with his own band. Another key element to the Warfield study are the biographies of David Blakely, Theodore Thomas, Patrick Gilmore, Matt Morgan, and other figures with whom Sousa was involved. Likewise, Warfield provides a history of organizations such as the Marine Corp Band before Sousa became involved with them.
Sousa’s successor in the tradition of the professional band was Edwin Franko Goldman. Jolly (1971) documented Goldman’s career, gathering data from his autobiography and writings, the Goldman press book, programs of the Goldman Band, and interviews with Goldman’s son, Richard Franko Goldman. Jolly’s study begins with the arrival of Goldman’s grandparents to the United States, as a means of introducing his family background. Following chapters describe Goldman’s musical training and career experiences, with separate sections devoted to his career as a professional cornet player, his work as a cornet pedagogue, and his activities as both a composer and a conductor.

Jolly (1971) first presents the history of bands in the United States before describing the history the Goldman Band, the professional band Goldman conducted. In addition to its history, Jolly also devotes separate chapters to the Goldman Band’s instrumentation and repertoire. Also discussed are Goldman’s efforts to expand the band repertoire, with citations from his correspondence with various composers.

Lester (1984) studied the career of Goldman’s son and successor, Richard Franko Goldman. Richard Franko Goldman differed from his father in that he did not keep scrapbooks or archives of his accomplishments, nor did he write an autobiography. Lester obtained information through interviews with Richard Franko Goldman’s widow and a review of any of his professional materials she had saved. These included his correspondence with figures such as Percy Grainger, Henry Cowell, William Schuman, and most frequent, Jacques Barzun. In providing information on Goldman’s family background, Lester cites extensively from Jolly’s dissertation, particularly where Edwin Franko Goldman is discussed.

Whereas Edwin Franko Goldman is known primarily for his work with bands, Richard Franko Goldman’s interests and activities went beyond the field. Richard Frank Goldman was a
published author, conductor, composer, opera librettist, translator of Portuguese works, teacher, and administrator. Goldman’s most influential administrative work was as President of the Peabody Institute and Director of the Peabody Conservatory. Among Goldman’s accomplishments at Peabody were the additions of a lectures series, programs in jazz and electronic music, and the successful affiliation of the Institute with Johns Hopkins University (Lester, 1984).

As a band conductor, Richard Franko Goldman was influential in the premiering of new band music by the Goldman Band. He wrote several band transcriptions and authored three books on bands, *The Band’s Music*, *The Concert Band*, and *The Wind Band*. Richard Franko Goldman was often the conductor of many of the premiere performances given by the Goldman Band, conducting such significant works as Arnold Schoenberg’s *Theme and Variations, op. 43a* and the *Funeral and Triumphal Symphony* of Hector Berlioz (Lester, 1984).

Madeja (1988) documented the career of Herbert L. Clarke, focusing upon his education and musical training, his performing career as a professional cornetist, his career as a band conductor, and his work as a cornet pedagogue. Clarke was regarded as the premiere cornet soloist of his day, featured extensively with both the bands of Patrick Gilmore and John Philip Sousa, among other ensembles. He later became successful as a band conductor, first in Canada and then in Long Beach, California. Clarke was also renowned for the many cornet solos he composed, which continue to be performed today.

Sources for Madeja’s (1988) study include articles authored by Clarke, unpublished papers, transcripts of speeches, correspondence, personal memorabilia such as scrapbooks, newspaper and journal articles, and personal interviews with former students and professional
associates of Clarke. Much information was gathered from the Herbert L. Clarke collection, housed in the John Philip Sousa library at the University of Illinois.

Polce (1991) examined the career of Leonard B. Smith, who, like Clarke, was renowned as both a cornet soloist and a band conductor. Much of Polce’s research comes from interviews with Smith and a review of materials in Smith’s personal collection. Polce follows the format of many biographical studies by beginning with Smith’s early life and musical training. During his career, he served as first chair/solo cornet for Edwin Franko Goldman’s band, and also played in the Detroit Symphony.

Smith was also renowned as a conductor and a band arranger. One of Smith’s most notable written contributions was the *Treasury of Scales* band method book, which he wrote for a University of Detroit teaching band he conducted. Polce includes pages from the *Treasury of Scales* books, and quotes Smith as to the importance of scales to basic musicianship. The trumpet/cornet solos he composed as part of the First Division Band Method series provide further evidence of Smith’s work in music education. Smith’s band conducting career began in 1946, when he was appointed director of the Detroit Federation of Musicians Concert Band. Polce uses extensive quotes from Smith to describe the career and workings of the Detroit Concert Band; this includes the contents of the band library, instrumentation, hiring of personnel, seating arrangements, and programming (Polce, 1991).

Tipps (1974) studied the career of another significant figure in American band history, Colonel Harold Bachman. In his long and varied career, Col. Bachman directed army bands in both World Wars, directed the bands at both the University of Chicago and the University of Florida, directed a professional touring band, and was a recognized leader in the field of educational music. Like other historical studies, Tipps begins with the background of Bachman’s
family, starting with his early education in North Dakota. Stationed in France during World War I, Bachman’s army band received an official citation for its work and was the springboard for his professional touring band in the 1920s, Bachman’s Million Dollar Band. When the market for the touring band dwindled, Bachman relocated to Chicago and in his position with the Educational Music Bureau (EMB), gained renown as an expert on school band music.

While at the EMB, Bachman hosted band clinics, where directors could learn the new music published each year. Bachman additionally served music education through his work in the American Bandmasters Association. He was the ABA’s president in 1950. Bachman was a member of several committees, and in 1964 was honored by the ABA as the first recipient of honorary life membership (Tipps, 1974).

Information for Tipps’ (1974) study was taken from Bachman’s autobiography and through numerous documents in Bachman’s collection. These included Army documents related to his service during World War I and II; the business records, travel itineraries, and concert programs of Bachman’s professional group, “Million Dollar Band;” the correspondence and official records of the American Bandmasters Association; newspaper articles, and Bachman’s own correspondence.

Foster (2005) examined the role of Frederick Lorenzo Grambs in the development of instrumental music in Birmingham, Alabama, in the 19th century. Data for Foster’s study came mainly from sources located in the archives of the Birmingham Public Library, such as Grambs’ scrapbooks. These contained newspaper clippings, photographs, and concert programs.

Foster’s (2005) study differs from other biographical studies in that it begins with the history of the city of Birmingham, instead of Grambs’ personal background. This not only includes the founding of the city, but also its cultural history. Grambs was known in Birmingham
for his work with church music, his teaching career, his work as a solo instrumentalist, and his
involvement with the Musicians Union. Foster also examined the personal qualities that made
Grambs a success. Separate chapters are devoted to his orchestra and to his military band, with
listings (where available) of personnel, the repertoire, the performance schedule, and their
critical reception. Grambs’ influence is shown by descriptions of the Birmingham bands that
followed after him.

Johnson’s (2004) study of Wade Hammond’s career demonstrates the challenges unique
to historical research. Hammond was one of the first four African-American bandmasters in the
United States Army; however, few contemporary documents pertaining to him have survived. It
is assumed Hammond was born in Huntsville, Alabama in 1879, but no documentation has been
located that confirms this. Record keeping of the African-American community in the immediate
post-Civil War period was frequently incomplete.

All records from Alabama A & M University during the time Hammond would have been
a student have been destroyed. Only a newspaper article, written 30 years after the fact, identifies
Hammond as having been a band director there. Hammond’s military service is also impossible
to positively ascertain, as the Army personnel records from 1912 to 1960 were destroyed in a
fire. Johnson relied heavily upon information found in Hammond’s obituary and in an article
found in The Call, an African-American newspaper published in Kansas City. Because of the
lack of source documents, Johnson (2004) must speculate at times what Hammond’s activities
were. In such cases, Johnson provides the historical background of the schools Hammond
attended or taught, and the Army units to which he was attached, but can do little more than
estimate when Hammond was there, and what his exact duties were.
Summary

Music education has been the beneficiary of numerous historical studies that have told the story of the profession. Through the work of Albert Austin Harding at the University of Illinois, the beginning of university bands can be observed. Likewise, the careers of pioneering school band directors such as Weldon Covington, James Cunningham Harper, Herbert Hazelman, and William D. Revelli bear witness to how school bands originated. Music education historians such as Britton have emphasized the importance of each new generation of teachers becoming familiar with the significant figures in the profession. For those in the band profession, a familiarity with the careers of John Philip Sousa, Herbert L. Clarke, and Edwin Franko Goldman provides not only an awareness of where the idiom began, but also perspective on how the field has changed.

A simple familiarity with names is not enough, however, to affect a band director’s ability to succeed in the profession. A true benefit of historical research is its ability to provide insight into what made the important figures in the profession successful. Historical research can reveal the conducting philosophy of Harry Begian or the educational pedagogy of Elizabeth Green. By presenting the methods used by Frank Battisti or Hale VanderCook, historical research grants access to the “tricks of the trade” of many of the most important individuals in the profession. Furthermore, historical research presents examples and role models for the profession to learn from, be inspired by, and emulate. By reading the careers of Eleanor Smith, Harold Bachman, and numerous other figures, the aspiring teacher can follow in their steps. The career preparation, defining moments, and philosophical choices that made these figures important can serve as a lesson to new generations of music educators.
For the male band director, there is no shortage of role models. In addition to the individuals listed above, the names Leonard B. Smith, Mark Hindsley, and both Edwin Franko and Richard Franko Goldman can be added as examples of important band directors whose careers have been documented. Though there have been studies of significant female music educators, as of this writing, there has not been a scholarly biography written of a female band director. Women have historically been a minority as band directors due to multiple factors. Studies such as Gould (1996) and Grant (2000) have shown the importance of gender-specific role models for female band directors.

The accomplishments of female music educators such as Lillian Baldwin, Satis N. Coleman, and Vanett Lawler have previously been documented. The documentation of the career preparation, teaching methods used, and significant contributions of Barbara Buehlman provides new generations of band directors of both genders with an example of a female band director who made a positive impact on music education. A biographical study of the career of Barbara Buehlman and her influence as a conductor, administrator, and arranger is a step towards documenting the contributions of women to instrumental music education in America.
CHAPTER 3 – METHODOLOGY

Introduction

Because Barbara Buehlman was a recent figure, many documents produced by or relating to her are still easily accessible. Buehlman was known as an effective administrator; therefore, numerous documents were preserved in an efficient system. Buehlman’s work is also found in the documents of the different institutions with which she worked, such as the Mid-West Clinic. Additionally, there are numerous individuals who were familiar with Buehlman’s work who are still active and accessible for interviewing. They include former students, colleagues, and family members.

Tuchman (1981) described the duties of the historian as follows, “Assemble the information, make sense of it, select the essential, discard the irrelevant, and put the rest together so that it forms a developing dramatic narrative” (p. 17). The research for the current study followed Tuchman’s guidelines; because there was no shortage of sources, a major task was the separation of data that documents Buehlman’s significance from those that provide only incidental information regarding her life. The relevant data was then assembled into a format that illustrated the influence and impact of Buehlman’s career.

Collection of Data

The purpose of the current study was to document the career of Barbara Buehlman as a school band director, administrator, and arranger. It was therefore first necessary to verify the existence of primary sources that provide documentation of Buehlman’s work. In the current study, a large number of primary sources consisted of the documents Buehlman saved throughout her life. These included photographs, news clippings, concert programs, academic transcripts, publishing contracts, correspondence, awards, contest adjudication sheets,
professional documents such as résumés, and her band arrangements in manuscript. Since Buehlman’s death, these documents have been in the possession of her sister, Patricia Jocius, who resides in Elgin, Illinois. These documents range from her transcripts from Lake View High School to the 1996 commencement address given at VanderCook College of Music, and reflect upon virtually every aspect of her career experiences.

Evidence of Buehlman’s work as Executive Administrator of the Mid-West Clinic was found in the Mid-West’s office, in Evanston, Illinois. The office contains every Mid-West program, every issue of the Mid-West Motifs publication that Buehlman started, and copies of official Mid-West correspondence during Buehlman’s tenure. Kelly Jocius, the current Mid-West Executive Administrator, provided access to review all the correspondence files, and any other documents related to Buehlman. These included the minutes of the Mid-West Board of Directors meetings, financial records, press releases, and documents relating to vendors, exhibitors, performers, and advertisers.

Because the Round Lake, Illinois, area has always had a small population, you could expect the successes of its school band program be reflected in the local media. The Round Lake News is a weekly newspaper that covers the Round Lake community. Copies of The Round Lake News dating as far back as the 1950s are preserved on microfilm in the Round Lake Public Library. A review of the paper from 1960 through 1983 revealed frequent mention of Buehlman and the school band program. Among the many articles that addressed Buehlman were discussion of her hiring, contest results, appearances before the school board, national awards she received, upcoming concerts, changes in teaching personnel, planned fund-raisers of the boosters club, and reports on band trips. Buehlman was also mentioned in occasional articles in the larger Chicago papers, such as the Chicago Tribune and The Daily Herald, usually in
conjunction with milestone performance, such as the Mid-West Clinic. The archives of both the Chicago Tribune and The Daily Herald are available on-line, which allowed for ease in accessing articles.

Other primary sources were the published articles Buehlman wrote for The Instrumentalist and The School Musician. In order to verify the influence of Buehlman’s arrangements, the prescribed literature lists for high school state band festivals were consulted to verify the inclusion of Buehlman’s arrangements.

A secondary source can be defined as an account of a historical event written by someone who was not present when the event occurred. The three secondary sources that were the most beneficial to the current study are Carson’s (1992, 2003) history of the Northshore Concert Band, Piagentini’s (1999) study on John Paynter, and Zajec’s (1996) history of the Mid-West Clinic, all of which were previously discussed in chapter 2. Other secondary sources were school yearbooks, which included information on Buehlman’s band experiences. The yearbook used for this study were the Round Lake High School yearbooks, which are located in the Round Lake High School library, and the Lake View High School yearbooks, which are housed in Lake View High School’s alumni room.

The final source of data used in the current study is oral evidence. As stated earlier, the recentness of Buehlman’s career allowed for the availability of numerous individuals who had first-hand familiarity with her work. The following people were interviewed during the research stage of this study:

1. Patricia Jocius, Barbara Buehlman’s sister of, was an important source for information regarding Buehlman’s education and first experiences in music. Jocius and Buehlman maintained a close relationship during Buehlman’s entire career.
2. Marietta Paynter, the widow of John Paynter, first met Buehlman before she enrolled at Northwestern University. Marietta Paynter was familiar with Buehlman throughout her career through her close association with John Paynter.

3. Ken Bartosz served on the Northwestern University band staff with Barbara Buehlman while both were undergraduates. His brother, Bruce, was also the football coach at Round Lake High School at the same time Buehlman was the band director.

4. Don Casey, Scott Golinkin, Debbie Durham, and Sarah McGovern all taught band in the Round Lake schools and worked under Buehlman’s direction.

5. Phil and Mary Greenwood both were former students of Buehlman in the Round Lake school band.

6. Kelly Jocius was first hired by Buehlman to serve as Executive Assistant with the Mid-West Clinic, and then succeeded her as Executive Administrator.

7. Mark Kelly, Ray Cramer, and Marvin Rabin all served on the Board of the Mid-West Clinic.

8. Anna Collinge served as the Assistant Director of Special Events at the Chicago Hilton and worked with Buehlman on the staging of each Mid-West Clinic.

9. Charles Menghini is the President of VanderCook College of Music. He worked with Buehlman in the staging of each year’s Mid-West Clinic, supervising the student workers from VanderCook.

10. Ann Betz is a band director in the Crete-Monnee school district in Illinois. She was a member of the Northshore Concert Band with Buehlman, and also served on Buehlman’s staff in the staging of the Mid-West Clinic.
11. Roger A. Hall brought the Perry High School (Massillon, Ohio) Symphonic Band to the Mid-West Clinic, and was quoted in the *Mid-West Motifs* regarding the role Buehlman played in the process.

12. George Yingst served as Vice-President, and later President, of the Illinois Grade School Music Association and worked with Buehlman for many years, through her role as Secretary-Treasurer.

13. Margene Pappas was a highly successful school band director in the state of Illinois. Her career experiences was compared to those Buehlman’s, as examples of the unique experiences of female band directors.

All interviews took place by telephone, in person, or through e-mail and were recorded and transcribed. All questions asked pertained to Buehlman, particular to the capacity in which each person worked with her. Information learned through interviews with her former colleagues and students provided insight into the methods Buehlman used throughout her career.

**Evaluation of Data**

All data used in the current study was subject to the process of internal and external criticism. The majority of documents used in the current study can be considered genuine with a high degree of reliability. The official documents of the Mid-West Clinic, which were reviewed in the Mid-West office, can be considered authentic. Many of Buehlman’s documents can be assumed to be genuine by their being printed on the official letterhead or notation of specific institutions; examples of these include her Northwestern University academic transcripts, adjudication sheets from festivals, and correspondence. Buehlman’s scrapbook, however, presents an area where external criticism is required. In many cases, the scrapbook contains cutout newspaper articles, with no indication of the newspaper’s title, page number or date. Since
the majority of newspaper coverage of the Round Lake band appeared in *The Round Lake News*,
a thorough review of the Round Lake public library’s archive of the newspaper was used for
evidence. The assorted newspaper clippings were not used as a source of data.

The current study provided many situations where internal criticism was strongly needed.

The articles in *The Round Lake News* are an example. The May 13, 1976 headline proclaimed,
“Magee Band Chosen Among Nation’s Best” (p. 1). As was mentioned, the community of
Round Lake was proud of the school band’s success. In all likelihood, though, the writers for the
local newspaper were not musicians or familiar with the workings of the school band world. It
was important to verify the claims made in the small town newspaper against other forms of
documentation, such as contest ratings and the comments of recognized leaders in the band
profession.

Triangulation is the process of consulting other sources, in order to verify data.

The current research asked questions about events that occurred as far back as 50 years. While
the subject being interviewed may have had the best of intentions, very few people have a perfect
memory. Another risk in oral history is that of changing the past. The current study provides
numerous examples of where the researcher must be vigilant. Questions asked included whether
a subject was in a position to understand what he observed. For example, did a junior high school
band student have had a full understanding of the quality of the Round Lake band program?

There are a myriad of reasons why a subject might “change history;” these can range
from a subject over-stating his own importance to someone hoping to settle an old rivalry. Thus,
triangulation of all oral evidence is a recommended research process. Any information learned
orally was triangulated by another form of documentation before it was considered reliable
enough to be incorporated in the study. In the case of such a recent figure as Buehlman, many
subjects had stories to share. It was my responsibility as a researcher to examine the oral histories, determine what was relevant, and compare how it related to other sources. If what was learned orally was validated by another source, it was considered reliable enough for inclusion.

**Presentation of the Data**

The current study is organized to devote an individual section to each of the areas of music education in which Barbara Buehlman made a significant contribution. Part I introduces Buehlman, her early music education, her undergraduate and graduate education at Northwestern University, and her pursuit of a teaching position. Part II details Buehlman’s activities as a school band director in Round Lake, Illinois, with attention to the achievements of the program, and the methods used by Buehlman. Part III discusses Buehlman’s activities as administrator, concentrating on the Mid-West Clinic and the Illinois Grade School Music Association. Part IV addresses Buehlman’s activities as a writer and band arranger, focusing on her published band arrangements, the method books she co-authored, and her published journal articles. Part V concludes the study with a discussion of the recognition Buehlman received during and after her career, and how the gender demographics of band directors changed since her career began.

The goal of the current study is to document the career of Barbara Buehlman, in order to provide an example of a pioneering female band director and the methods she used to be successful. This study also addresses the lack of a historical record of the female experience in the American band movement, particularly in how it differed from the male experience.
CHAPTER 4 – EDUCATION AND EARLY EXPERIENCES IN MUSIC

Family Background

Barbara Diane Buehlman was born in Chicago, Illinois on November 27, 1936 to parents Oscar and Mabel Buehlman. Her father was a postal carrier and later, sexton of the Wellington Avenue Congregational Church, while her mother stayed at home and raised the family. Neither parent was musical but there was a history of musicians in the family. It is believed that Buehlman’s maternal grandfather, Louis Voltz, played clarinet in the John Philip Sousa Band as an additional musician hired for a performance at a fair (P. K. Jocius, personal communication, July 2, 2008). Mabel Buehlman’s siblings were also part of a Vaudeville act, the Voltz Trio, but Mabel herself was not a member (P. K. Jocius, personal communication, January 20, 2009).

Buehlman had an older brother, Ronald, and a younger sister, Patricia. For a time the Buehlmans resided at 617 W. Wellington Avenue, which is about six blocks from Wrigley Field, the baseball stadium of the Chicago Cubs, on the north side of the city. However, at age 10, the family became homeless. The apartment building they had been living in had been sold and the Buehlmans were evicted. The family lived for nine to ten months in the basement, kitchen, and minister’s study of the Wellington Avenue Congregational Church. After Oscar Buehlman became the Church’s sexton, the family moved into the apartment next door, which the Church owned (P. K. Jocius, personal communication, July 18, 2007).

Buehlman’s public schooling began at Louis Nettelhorst Elementary School in Chicago. Buehlman attended Nettelhorst from first through eighth grades; Chicago Public Schools had been re-organized during the Great Depression by eliminating junior high schools and replacing them with eight years of elementary school and four years high school (Mistak, 1969).
Educational Background

Education at Lake View

Buehlman attended Chicago’s Lake View High School from 1951 to 1955. Lake View is located at 4015 N. Ashland Avenue in Chicago and has been open since 1874 (Lake View High School, 2007). At the time, students could enroll in Chicago high schools in either September or January. Because Buehlman’s birthday was in November, she began classes at Lake View in January 1951 (P. K. Jocius, personal communication, June 6, 2008). Buehlman was enrolled in band every semester she was at Lake View. She additionally took courses in English, German, Spanish, Algebra, Geometry, Science, History, Civics, Clothing, and Careers. In addition to band, Buehlman also took a course in harmony to expand her musical knowledge (Lake View High School, 1951–1955).

Buehlman graduated from Lake View High School in January 1955, ranking 21st out of a class of 126 (Northwestern University, 1960). According to her senior profile her activities included “Concert Band, Student Conductor; Concert Orchestra; Chicago Youth Orchestra; Senior Service; Senior Frolic Committee; and Hi-Q Silver Pin” (Lake View High School, 1955, p. 65). Buehlman then attended Wright Junior College in Chicago for the spring semester, studying Social Science, Biology, and History of Music I (Northwestern University, 1960).

Buehlman was the first member of her family to attend college. Her original intent had been to attend VanderCook College of Music, where her high school band director had attended. The cost of tuition at VanderCook proved too prohibitive, and she decided to enroll at Northwestern University after she was offered a scholarship from the School of Music (P. K. Jocius, personal communication, May 1, 2007). Buehlman initially received a $450 scholarship for the 1955–1956 academic year (H. C. Lundvall, Scholarship Secretary, Northwestern
University, personal communication [Letter to B. D. Buehlman], May 2, 1955). This was increased to $525 for the following two years (D. G. Keltner, Scholarship Secretary, Northwestern University, personal communication [Letter to B. D. Buehlman], June, 1957), with an additional $180 being awarded for the 1959 spring quarter (D. R. Morris, Scholarship Secretary, Northwestern University, personal communication [Letter to B. D. Buehlman], March 10, 1959).

Studies at Northwestern University

Buehlman began studies at Northwestern University in the fall quarter of 1955. She was a French horn student of Philip Farkas, who was the principal hornist in the Chicago Symphony Orchestra. During her Northwestern student career, Buehlman performed in the University Symphony Orchestra and the Chamber Orchestra, conducted by Herman Felber and Thor Johnson respectively (Northwestern University Symphony Orchestra, 1955; 1956; 1957; 1958; 1959); the University Concert Band, conducted by John Paynter (Northwestern University Concert Band, 1955; 1956; 1957; 1958; 1959; 1960); and the percussion ensemble, directed by Robert Wessberg (Northwestern University Percussion Ensemble, 1959). Buehlman’s percussion experience would later benefit her in her teaching career at the Round Lake Grade School, where her band program always included percussion ensembles (Mottola, 1965). Beginning with winter quarter 1957, Buehlman studied a different instrument each quarter. In the course of her undergraduate career, Buehlman studied percussion, oboe, trombone, bassoon, flute, and clarinet. She studied percussion for an additional quarter in spring, 1959 (Northwestern University, 1960).

While an undergraduate student, Buehlman was a member of the Beta chapter of Sigma Alpha Iota international music fraternity for women and also worked part-time in the business
office of the Karnes Music store in Evanston (G. L. Yingst, personal communication, July 17, 2007).

Buehlman earned a bachelor of Music Education degree in June 1959 and immediately enrolled into graduate studies at Northwestern. She earned a master of Music degree in August 1960 (Northwestern University, 1960).

**Buehlman’s Early Musical Education**

Barbara Buehlman’s musical education began with piano lessons given by Clara Walters, who came to the Buehlman home each week. It is believed Barbara took piano lessons for seven to eight years (P. K. Jocius, personal communication, June 6, 2008). In a 1980 interview, Buehlman attributed her career in music to the influence of her mother, Mabel, who had a strong love for music. It was at Mabel’s insistence that Buehlman took piano lessons as a child (Babicz, 1980, p. B1). Because there was no music instruction at Nettelhorst Elementary School, Buehlman did not begin playing a band instrument until she entered Lake View High School.

The first band at Lake View was started in 1918, as part of the Reserve Officer’s Training Corps (ROTC) program during World War I (Mistak, 1969). Because of its military connection, the Lake View Band originally did not allow female members. When female students were allowed in 1929, it was with stipulations:

One feature of the Lake View Band that makes it different from most others is the fact that any girl who wishes to may receive band instruction, but she must have her own instrument and she cannot play with the band in outside activities.

(Duval, 1929, p. 4).

The Lake View High School band director during Buehlman’s tenure was Captain Louis D. Walz, who taught there from 1928 to 1961 (Mattson & Walz, 1974). Walz was an alumnus of
the VanderCook College of Music, where he had studied cornet with Hale A. VanderCook. He had been a cornet player and assistant band conductor with the 118th Field Artillery during World War I, and also directed the Continental Bank Post of the American Legion Fife and Drum Corps in Chicago. Walz was friends with Howard Lyons of Lyons Band Instrument Company, and it was at his suggestion that Lyons first tested a band instrument rental program at Lake View in the 1930s (Borich, 1984). The rental program later became standard operating procedure in the band instrument industry. Known to the students as “Cap” (Lake View High School, 1952, p. 50), Walz was credited as being one of the directors who helped Chicago band programs through the challenges of the Great Depression (Mistak, 1969).

Walz began admitting female students into the band in 1933 (Lake View High School, 1933). Though the band was still part of the ROTC program in 1951 when Buehlman joined, female students had become common. The high school band program consisted of a beginner band, an intermediate band, and a concert band (Lake View High School, 1952). Because Chicago elementary schools did not offer instruction in band, Walz provided initial instruction to the majority of the band members on their instruments.

The Lake View High School Band was part of the ROTC program until the 1955-1956 school year. ROTC band activities included Federal Inspection, the Cadet Day Parade, and programs for both Memorial Day and Armistice Day (Lake View High School, 1953). A funding shortage for uniforms ended the ROTC connection in 1955 (Lake View High School, 1955).

Capt. Walz initially started Buehlman on the alto clarinet, which she quickly mastered. In 1952, she was named the “City Alto Clarinet Champion” (Lake View High School, 1955, p. 65). Buehlman was switched to French horn sometime during her sophomore year. For practice materials Walz gave her an original copy of the cornet etudes Hale A. VanderCook wrote for his
students (Buehlman, 1996). Buehlman appears in the French horn section of the high school band in the 1953 yearbook (Lake View High School, 1953) and is listed as principal French horn in the 1954 yearbook (Lake View High School, 1954, p. 132).

**Influential People in Buehlman’s Early Career**

**Capt. Louis D. Walz: Barbara Buehlman’s First Mentor**

Capt. Walz was the first person to serve as a mentor in Barbara Buehlman’s career. Outside of the piano lessons Buehlman received at home, Walz was her sole music teacher until she began her studies at Northwestern. It was because of his influence that she originally planned to attend VanderCook College of Music and become a band director (DeVore, 1986).

Walz continued to play a part in Buehlman’s education after she graduated from high school. In December of 1955, Buehlman was involved in the creation of the Lake View High School Alumni Band, serving as both president and treasurer (“Lake View High grads form,” 1955). The Alumni Band was directed by Walz and performed concerts at the Wellington Avenue Congregational Church, next door to where the Buehlman family lived.

The Alumni Band provided Buehlman with opportunities to gain conducting experience. Between 1957 and 1958, she conducted *Jolly Robbers Overture* by Franz Von Suppe (Lake View High School Alumni Band concert, 1957) and *Belmont Overture* by Ralph Hermann with the group (Lake View High School Alumni Band concert, 1958). A December 12, 1958 Alumni Band concert is notable for two reasons: Buehlman is listed as assistant conductor and John Paynter, in whose Northwestern University Band Buehlman was a student at the time, is listed under bass clarinet.

Walz also provided Buehlman with conducting experience outside the Alumni Band. During her senior year at Northwestern, she conducted the Lake View High School Band in
Leeotnia Overture by Harold Walters (Thirtieth annual concert of the Lake View High School, 1958). Though women band directors were rare, Walz apparently had no reservations in encouraging Buehlman in her career aspirations. That is not surprising, considering his leadership in providing band opportunities for female students. Through his instructions when Buehlman was a high school student to featuring her as a conductor while she was college student, Capt. Walz mentored Barbara Buehlman in her first steps towards a career in music education.

Northwestern University Band Staff

Beginning in her junior year, Buehlman was a member of the Northwestern University Band Staff. This was the group of students who helped with the organizational and administrative work of the band program. According to John Paynter, the members of the Band Staff were chosen through interviews and selected based more on their character than their talent (Piagentini, 1999). Buehlman was the only female member of the Band Staff, and served as the band secretary. The pay for the Band Staff was $1 an hour, but they were not paid for being on call for after hour events such as the moving of equipment for a performance (K. A. Bartosz, personal communication, July 9, 2008).

As a woman, Buehlman did not often share in the same Band Staff experiences as her male colleagues. A letter included in the memory book the Northshore Concert Band created for Buehlman recalled stories of her being excluded from opportunities available only to men, and of being the subject of many practical jokes (S. D. Schwaegler, personal communication [Entry in memory book], 1997). The Band Staff was part of the creative process for the production of the marching band’s field shows. Because females were not allowed to be members of the marching band, Buehlman was excluded from these sessions. Buehlman’s involvement in the marching
preparations was to type the announcer scripts and press releases, while the male Band Staff members prepared all of the marching drill and music. Buehlman was, however, allowed to travel on the marching band road-trips. Though the band was all male, there was a female baton twirler. It was Buehlman’s duty to serve as her travel companion and share a hotel room (K. A. Bartosz, personal communication, July 9, 2008). Buehlman, however, did attend marching band rehearsals and stood on the sidelines to observe, with the hope that it would prepare her to teach high school marching band (Piagentini, 1999).

Because the members of the Band Staff were full-time students, much of their work was done after classes, at night. The music building was locked every night and only the male members of the Band Staff were given keys. Being the only female, Buehlman was not allowed to stay in the music building past closing. She made sure everyone knew how she felt about having to leave by loudly slamming the doors shut on her way out every night (K. A. Bartosz, personal communication, July 9, 2008).

Among the experiences denied to Buehlman was the opportunity to work with Glenn Cliffe Bainum on his arrangements and transcriptions. Though Bainum had retired as Director of Bands, he frequently worked in an office around the Band Department and often relied upon the services of the Band Staff. The students worked on copying and assembling Bainum’s latest transcriptions during the night while Buehlman was absent (K. A. Bartosz, personal communication, July 9, 2008). In addition to their campus duties, the Band Staff were also involved in the staging of the Mid-West Clinic. The Band Staff set up chairs and music stands, and also worked the lights for the different performances. During the Clinic, the Band Staff shared hotel rooms in downtown Chicago. Because Buehlman was the only female worker, she was unable to be a part of this process (K. A. Bartosz, personal communication, July 9, 2008).
Buehlman, did, however participate in the Mid-West Clinic as a performer. From 1955 to 1960, the Clinic hosted the All-American Bandmasters’ Band, a concert band comprised of Mid-West attendees. John Paynter coordinated the group and a well-known conductor was chosen to lead the Friday evening performance (Zajec, 1996). Glenn Cliffe Bainum conducted the 1957 All-American Bandmasters’ Band and chose for his finale the premiere of his recent arrangement of the *Finale* of Vasily Kallinikov’s Symphony No. 1. The arrangement utilized an extensive antiphonal brass choir, in which many Northwestern students, including Buehlman, participated (Zajec, 1996). The certificate that Buehlman received for participating in the 1957 group read, “Presented to Barbara Buehlman for his contribution to an outstanding performance,” a sign that female participation was a distinct minority (All-American Bandmasters’ Band, 1957).

The experience gained from being part of the Band Staff was invaluable in the preparation for a career in music education. Ken Bartosz, a colleague of Buehlman’s on the Band Staff and later band director at Loyola Academy in Chicago, gave the following description: “The Band Staff was where you learned to run a band, not in classes” (K. A. Bartosz, personal communication, July 9, 2008). Speaking about the Band Staff, Paynter stated, “Well, it’s a big help of course, it’s a tremendous assist to the job that we all do, but more importantly it gives an edge to those people who take part when they are out job hunting” (Piagentini, 1999, p. 77).

It was during her work with the Band Staff that Buehlman first developed the organizational abilities that later became a hallmark of her career. Marietta Paynter, John Paynter’s widow, recalled that, as band secretary, Buehlman showed a gift for organizational work (M. M. Paynter, personal communication, July 19, 2007). Bartosz credited Buehlman’s organizational development to a Northwestern model of, “Whatever you are doing at any given moment, that’s the most important thing” (K. A. Bartosz, personal communication, July 9, 2008).
This was exemplified in the attention to detail given by Glenn Cliffe Bainum to his band transcriptions, John Paynter to his marching drill, and continued through Buehlman’s thoroughness as band secretary. This philosophy carried over to Buehlman’s Northwestern work as band secretary, a French horn student, and in her first efforts as a band arranger (B. D. Buehlman, personal communication [Letter to Errol Schlabach, Educational Director, Ludwig Music Company, Cleveland, OH], May 21, 1970).

The Beginning of the Paynter Mentorship

It is unclear where Paynter and Buehlman first met. Marietta Paynter suggests that Buehlman might have participated in the Northwestern summer music program while she was still in high school (M. M. Paynter, personal communication, July 19, 2007). Buehlman herself recalled attending concerts at Northwestern while a high school student and seeing Paynter conduct, but did not mention personally knowing him (Piagentini, 1999). Looking back on their first meeting, Buehlman stated, “Well, I cannot think of anytime where I was not in awe of obvious intellect and talent. He has had that stature in my eyes since the first time I met him” (Piagentini, p. 272).

John Paynter became Director of Bands at Northwestern in 1953, only two years before Buehlman became a student. He had initially joined the Northwestern faculty in 1951 as Assistant Director of Bands, having completed his master’s degree the year before (Piagentini, 1999). Throughout Buehlman’s career, Paynter continually served as her mentor. As President of the Mid-West Clinic, he hired her to be the full-time Executive Administrator (J. P. Paynter, personal communication [Letter to members of the Mid-West Clinic Board of Directors], August 12, 1982). When Buehlman was frustrated in her initial search for employment as a band director, Paynter provided encouragement and support (Buehlman, 1996). As director of the
Northshore Concert Band, he brought Buehlman in as one of the three first female members of the group and also made her business manager and assistant conductor (Carson, 2003). Though the female band director was not common, Paynter encouraged Buehlman in her aspirations.

Whether Paynter was aware of Buehlman’s organizational talents before he made her Northwestern band secretary is unclear; what is clear, though, is that he continually provided her with opportunities to use her organizational abilities and skills. Towards the end of her career, Buehlman acknowledged Paynter as the role model from whom she patterned her organizational habits:

Well, John was a great organizer. I really felt that what I do in an organizational sense, I learned from him. I started learning when I was working in the band office as a junior in college. And I saw what he did in terms of structure in everything he did … I thought he was a tremendous organizer. And it was really his motivation and his ideas in terms of organization that started me thinking about organization. (Piagentini, 1999, p. 284)

As Bartosz stated, it was the Northwestern model of attention to detail that Buehlman would carry throughout her career.

**Other Mentors at Northwestern**

Though John Paynter was the faculty member Buehlman worked the closest with, he was not the only one to have an influence upon her. It was common for Clifton Burmeister, the chair of the music education department at Northwestern, to leave a strong impression upon his students (K. A. Bartosz, personal communication, July 9, 2008). Burmeister believed that every child deserved the best music education, and that some form of music should be required in everyone’s education (Burmeister, 2001). Bartosz believes Buehlman’s approach to music education was influenced by Burmeister’s teachings.
Another Northwestern professor who had an influence on Buehlman was Traugott Rohner. In addition to teaching music education methods courses, Rohner was also the founder of *The Instrumentalist*, a magazine for instrumental music educators. It was from Rohner that Buehlman took the idea for organizing materials in different colored file folders and sending out memos with a different color for each topic (P. K. Jocius, personal communication, July 18, 2007). In 1989, Buehlman wrote to Rohner, thanking him for what she had been taught:

> I doubt very much that I have taken the time to say this, but I want you to know that you had a tremendous impact on my whole way of teaching and organizing. This past fall I taught a class at Northwestern on teaching the upper brass. The primary requirement for my students was the preparation of a notebook similar to the one I prepared for your class. It is the absolute truth that every aspect of my work for the Mid-West Clinic, for the North Shore Band, and for the Illinois Grade School Music Association is based on notebooks compiled and revised every year. Thank you for all that you taught me. (B. D. Buehlman, personal communication [Letter], January 11, 1989)

**Summary**

Barbara Buehlman’s music education and career preparations were greatly influenced by two band directors who served as mentors. Buehlman did not play a band instrument until she entered high school. Because of this, Captain Louis D. Walz was her only band director until she went to college. Walz had been a champion in providing equal opportunities for female students in school bands. In the 1930s, Walz had opened enrollment in the Lake View to female students, despite the band’s ROTC duties. Walz mentored Buehlman by providing her with conducting opportunities and encouraging her in her goal of becoming a band director.
Buehlman’s second career mentor was her college band director, John Paynter, at Northwestern University. In addition to conducting Buehlman in the Northwestern Band, Paynter also provided Buehlman with valuable experience when he gave her a position on the Band Staff. Despite being denied opportunities her male colleagues had, the organizational skills Buehlman learned while on the Band Staff would become useful throughout her career.

Both Walz and Paynter recognized Buehlman’s talents and as mentors, provided opportunities where these skills could be developed and displayed. At a time when female band conductors were uncommon, both Walz and Paynter supported Buehlman in her career aspirations. Paynter’s mentorship would continue throughout Buehlman’s career, long after her student days ended.
CHAPTER 5 – BAND DIRECTOR IN THE ROUND LAKE AREA,

ILLINOIS, SCHOOLS, 1960–1983

Introduction

Barbara Buehlman taught instrumental music in the Round Lake, Illinois, school district from 1960 to 1983. She originally taught at the grade school, grades 5–8, and later in her career moved to the high school. Buehlman also served as an administrator for the school district’s fine arts program during part of her tenure (Buehlman, n.d.). All of Buehlman’s public school teaching experience came in Round Lake; she never taught in another school district.

Under Buehlman’s direction, the Round Lake school band program grew in both size and reputation. When she arrived in 1960, there were two band director positions, one at the grade school and one at the high school (“Our two famed band directors leave posts,” 1960). At the end of her tenure, the Round Lake schools employed five different band instructors (Round Lake, Illinois, Middle and Elementary School Bands, 1978–1979). Buehlman’s grade school and junior high school concert bands consistently earned superior ratings in Illinois Grade School Music Association contests and were also invited to perform at regional and national conventions, such as the Mid-West Clinic and the national convention of the Music Educators National Conference (Buehlman, n.d.). With the band’s success, Buehlman became one of the first female band directors to receive national recognition.

Initial Employment in Round Lake

Barbara Buehlman graduated from Northwestern University with a master of music degree on August 31, 1960 (Northwestern University, 1960). Near the end of her student career she encountered difficulties in finding a teaching position. She wrote of her frustration in a letter to the composer, Serge de Gastyne, who had recently been a guest at Northwestern:
At the present time I am job hunting, and it sure is discouraging. Here it is the 3rd week of July and still no job. I can’t seem to convince a school superintendent that I can do as good a job as great many men could. All I want is a CHANCE. (B. D. Buehlman, personal communication, July 16, 1960)

Speaking in 1996, Buehlman recalled that there had been no women band directors at either the junior high or high school level when she first looked for a job (Piagentini, 1999). She was faced with a choice of two different teaching positions, both which she characterized as being, “not very high on my list” (Buehlman, 1996). One of the teaching positions was Round Lake Grade School, the other was not specified. John Paynter, Buehlman’s band director at Northwestern, advised, “find yourself a community, and build yourself a kingdom” (Piagentini, p. 280). Buehlman later shared Paynter’s advice in her commencement address to the 1996 graduating class of the VanderCook College of Music.

Paynter’s words were not the only determining factor in Buehlman going to Round Lake. According to a 1986 interview, Buehlman’s decision was “partly because of many school district’s insensitivity to female band directors and partly because she wanted to be near her family” (DeVore, 1986, p. 16). Following her father’s retirement, Buehlman’s parents moved out of Chicago and came to live with her in Round Lake (“Chit Chat,” 1967).

Buehlman was one of the early teachers hired by George Felt, who was the new superintendent for the Round Lake elementary school district (“21 new teachers set to greet pupil flood,” 1960). Both the previous grade school and high school band directors in Round Lake had been male (“Our two famed band directors leave posts,” 1960) and Felt was unsure if the school board would accept a female band director. He joked with Buehlman that it might be better to notify the board that he had hired “Bob Buehlman,” rather than Barbara (P. K. Jocius, personal
communication, July 18, 2007). When the grade school band performed at the 1965 Mid-West Clinic, Felt told the audience that he had been expecting to interview a male candidate for the job, and that he grudgingly hired Buehlman only after she convinced him she was qualified (L. E. Lillehaug, personal communication [Entry in B. D. Buehlman’s memory book], July 12, 1997). The rarity of female band directors at the time was shown when Buehlman first took the grade school band to contest. Out of 22 participating bands, Round Lake and Woodland Grade School were the only two groups with a female conductor (8th District Illinois Grade School Band Association, 1961).

**Overview of the Round Lake Band Program**

Round Lake, Illinois is approximately 45 miles northwest of Chicago; in 1965, the population was approximately 10,000 (Round Lake, Illinois Grade School Band, 1965). The school district is comprised of several different communities that surround Round Lake: the town of Round Lake, Round Lake Park, Round Lake Beach, and Round Lake Village. Speaking in 1966, Buehlman commented, “Round Lake is not a rich community. The pupils don’t come from a situation where a great deal of money can be invested in music lessons. They receive little exposure to culture at all” (“Music maid, her band are [sic] joy to Round Lake,” 1966, p. R4).

As the grade school band director, Buehlman was responsible for band students in grades 5–8. In 1960, the grade school band program consisted of a beginning band, a cadet band, and the concert band. The concert band was the advanced band and consisted of 60 sixth, seventh, and eighth graders (8th District Illinois Grade School Band Association, 1961). Beginning with the 1967–1968 school year, Buehlman also conducted the Round Lake High School band. Buehlman was given the high school responsibilities in response to the problem of high turnover in the band director position (“How schools cooperate outlined by two
dept.,” 1967). Buehlman conducted the high school band for two years while continuing to conduct the grade school concert band. Because of the added high school responsibilities and the continued growth of the grade school band program, an assistant band director was hired. James Barkow conducted the cadet band, taught woodwind lessons, and directed both the grade school and high school stage bands (“Barbara Buehlman heads both bands,” 1967).

Buehlman stopped conducting the high school band before the 1970 school year. Shortly thereafter, the grade school was re-modeled and converted into a seventh through ninth grade junior high school (“One, two, three,” 1971). By the 1971 to 1972 school year, the elementary and junior high school band program had grown to more than 400 students (Hagler, 1972, p. A1) with four different band directors (“Student concert is Feb. 15,” 1973). Buehlman again conducted the Round Lake High School symphonic band in the 1977 to 1978 school year, while continuing to direct the junior high school concert band. By 1977, the Round Lake band program had expanded to the point where five band directors were needed (“’77 festival of bands offers 400 musicians,” 1977).

Beginning with the 1979–1980 school year Buehlman no longer conducted the junior high school band (“School musicians plan three holiday concerts,” 1979). Darryl Jachens, who had been hired that fall, had prior teaching experience as Director of Bands at Peachtree High School in Atlanta, Georgia, and was also concurrently working on his Ph.D. in music education at Northwestern (1980–81 Round Lake Area Schools Band Yearbook). Because of Jachens’ qualifications, it was likely that Buehlman felt comfortable with him taking over the concert band. This confidence was rewarded, for under Jachens’ direction they performed at the 1982 Mid-West Clinic. Buehlman continued to conduct only the high school throughout her remaining tenure at Round Lake.
Administrator of the Round Lake Program

In addition to conducting the concert bands, Buehlman also served as administrator for the Round Lake fine arts programs. Beginning in the 1970 to 1971 school year, she held the title of “chairman of music curriculum in the Round Lake Area schools” (“Winter concert set for Dec. 11,” 1970). For the 1973 to 1974 school year, Buehlman’s responsibilities were expanded to “Round Lake Unit School District coordinator of fine arts” (“Name four school posts,” 1973).

As an administrator, Buehlman interviewed the applicants for each music teaching position. Don Casey recalled that both he and his wife interviewed with Buehlman in the summer of 1972, he for the junior high assistant band director position and his wife for the junior high choral director job (D. E. Casey, personal communication, July 20, 2007). Casey taught in Round Lake from 1972 to 1975, directing beginning band and the junior high stage band.

In hiring band directors, Buehlman always considered each candidate’s area of instrumental expertise. In 1967, when James Barkow was hired, Buehlman told The Round Lake News “that she would undoubtedly seek an assistant who is an expert in reeds to tutor training bands” (“Barbara Buehlman heads both bands,” 1967, p. A1). Debbie Durham was similarly hired in 1979 as a woodwind specialist. In addition to teaching beginning bands, Durham was also responsible for teaching woodwind sectionals at both the middle school and the high school, and working with woodwind solo and ensemble performers (D. F. Durham, personal communication, July 24, 2007).

Many of the personnel hired at Round Lake were Northwestern graduates. All of them had John Paynter as a teacher, and Casey (D. E. Casey, personal communication, July 20, 2007), Durham (D. F. Durham, personal communication, July 24, 2007), and assistant high school band director Scott Golinkin (S. G. Golinkin, personal communication, July 18, 2007) all recall him
recommending they apply to teach in Round Lake. Because Buehlman stressed the importance of each band director’s area of instrumental expertise, there was an expectation they be capable musicians (D. F. Durham, personal communication, July 24, 2007). It is not surprising, then, that nearly all of the Round Lake band directors also played in the Northshore Concert Band. Round Lake band directors who played in the Northshore Band included Barkow, Casey, Durham, Golinkin, Jachens, Sarah (Page) McGovern, Betty Garrett, Mark Larmon, Nea Johnston, Mary Anne Fritz, Dennis Montgomery, Keith Ramsden, Bob Diehl, and Darlene Kruger (Carson, 2003).

Teaching in Round Lake was Durham’s first job. She commented, “It was an incredible place to begin your teaching career because all you had to worry about was, can you teach” (D. F. Durham, personal communication, July 24, 2007). Buehlman handled all administrative details that might seem overwhelming to a young teacher, such as contest registration, trip planning, or creating a budget. Each band director conducted his own band, but he also had other directors working with him, to assist in their own areas of instrumental specialization.

A unique aspect of the Round Lake music program was the grade school piano lessons program. Buehlman proposed the idea to the school board in January 1971, during her first year as chairperson of the music department. Grade school students came out of regular classes once a week and received a 30-minute piano lesson. Twenty-two students signed up to participate in the program in its first year, each of them paying $2.50 for a lesson. A private piano teacher was hired to come to the grade school and teach the lessons (“Plan beach school classroom addition,” 1971). Buehlman later recalled that the piano program grew to include 60 to 70 students, with piano recitals being given (Piagentini, 1999, p. 281).
Buehlman similarly worked to expand the high school music curriculum. Two new music electives were added for the 1982 to 1983 school year: a guitar class and a course entitled “Materials in Music,” which was a combination of music theory and music history. The Round Lake school board also approved the use of four credits in music that could be applied to graduation (“RLHS expands class choices,” 1982).

During Buehlman’s tenure, Round Lake’s fine arts programs saw an improvement in facilities. When the grade school was converted into a junior high school, a separate building was created to house the fine arts classes (Voight, 1971). Three years later, Buehlman began campaigning for a performance auditorium in the Round Lake schools. After taking the junior high band to a Northshore Concert Band performance, Buehlman told The Round Lake News, “We could bring a group like this here if we had an auditorium” (“Band’s first fund raiser meets goal,” 1974, A3). According to Buehlman, when the Northshore Band had previously performed in Round Lake, the concert had been held in the high school gymnasium, with barely enough room for the band and audience to sit.

Wayne Fox, a candidate in the 1975 school board election, made the building of the performing arts facility a priority of his campaign (“Shifts, Fine Arts divide school board hopefuls,” 1975) and it also became a topic in the letters to the editor in The Round Lake News. One such letter suggested the performing arts center should be dedicated to Buehlman (Beese, 1975). Buehlman’s request was realized in 1977, when a new addition was constructed at the high school. Not only was a performing arts theatre created, but the high school band room was also enlarged (“High school addition dedication, tours set,” 1977).

Buehlman’s concerns as fine arts coordinator extended beyond that of the music program. In 1973, she organized a week long Fine Arts Festival, in which art and woodshop projects were
displayed at music concerts, and samples of students’ creative writing were distributed. Buehlman was quoted as saying, “We particularly wanted to display art work and writing, because these are things the public doesn’t always get to see” (“Kick off first Fine Art Fest,” 1973, p. A1).

It is unclear when Buehlman’s tenure as fine arts coordinator ended. A 1981 letter to the editor in The Round Lake News charged:

Supposedly, sometime in 1978, the Round Lake Unit School District eliminated the position of coordinator of Fine Arts, a position presently held by Barbara Buehlman. However, our school board, under the direction of Supt. Cliff Houghton, did not make this fact known until the April 20 meeting. (Davis, 1981, p. B2)

A week later, school board president Charles Johnston responded to the charges. Johnston mentioned that the writer of the letter to the editor had been an unsuccessful candidate for the school board and was campaigning again. The Round Lake News reported on Johnston’s explanation:

He pointed out that the only change in Miss Buehlman’s responsibilities with the elimination of the fine arts coordinator is that she is no longer in charge of the choral program in the grade school. Johnston said Miss Buehlman is the fine arts chairman for the high school, which includes band, chorus, speech and drama; and is in charge of the grade school band program. (“School board campaigning begins early,” 1981, p. A12)

**Notable Performances by Round Lake Bands**

**Conference Performances**

The first conference Buehlman’s Round Lake Grade School band was invited to was the third annual Northwestern University Wind and Percussion Day, held on the Northwestern
campus on February 8, 1964 (See Appendix D for the complete concert program). The band performed a 50-minute concert in the morning, with the rest of the day devoted to clinics (Northwestern University Wind-Percussion Workshop, 1964). Buehlman explained to *The Round Lake News*, “Round Lake’s consistently outstanding record in district and state competition weighed in its favor in being selected to perform at the day-long event” (‘Grade school band to star at NU music clinic,’ 1964, p. A1). John Paynter’s familiarity with the Round Lake program was undoubtedly another influence in the band’s selection. The Northshore Concert Band had already given three different concerts in Round Lake, in which the grade school concert band had performed with them (“Unique band giving Round Lake concerts,” 1963).

The following fall, the grade school concert band performed at the Illinois Music Educators Association (IMEA) District 1 Convention, held at Wheaton College on November 14, 1964. The theme for the convention was elementary and junior high school music, with Round Lake chosen to represent the band area. Buehlman also presented a clinic entitled, “Teaching Percussion in the Grade School,” which featured the grade school percussion ensemble (“Grade school convention bound,” 1964).

During the 1965–1966 school year, the grade school concert band performed at four separate conferences, making it the busiest year of Buehlman's tenure. The first conference was the Lake County Teachers’ Institute in Waukegan, Illinois on October 15, with 3,000 teachers reportedly in attendance (“Request backing for band booklet,” 1965). Less than a week later, the band performed for the Illinois Grade School Band and Orchestra Association general meeting, held in La Salle on October 18 (“Request backing for band booklet”).
Both the Waukegan and La Salle performances served as preparations for the band’s performance at the 19th annual Mid-West National Band Clinic. Richard Brittain, former band director and President of the VanderCook College of Music judged the grade school band in 1964. After hearing the group, he suggested to Buehlman that she should apply to perform at the Mid-West Clinic (Mid-West International Band and Orchestra Clinic, 1997). Buehlman was notified of Round Lake’s selection on March 30, 1965 and immediately began scheduling summer rehearsals and selecting replacements for graduating eighth graders (“Band gets highest honor,” 1965).

The band performed on the afternoon of December 16 at 2 p.m., at the Sherman House Hotel in downtown Chicago (Round Lake, Illinois Grade School Band, 1965). Both John Paynter and his predecessor at Northwestern, Glenn Cliffe Bainum, served as guest-conductors (See Appendix E for the complete concert program). The performance gained the band some of its first recognition from beyond Round Lake. Both the Chicago Tribune (“School band to entertain 5,000 visiting directors,” 1965) and the Chicago Sun-Times (Calhoun, 1965) published articles on Buehlman and the program. A unique feature of the Sun-Times article is that it highlighted the rareness of the female band director: “The band has another unusual aspect—it’s director/teacher is a woman, something of a rarity in the school instrumental field” (Calhoun, p. 82). Buehlman had apparently convinced the Round Lake community of the significance of the Mid-West performance; a member of the school board personally covered the travel expenses of the trip (“Band booster,” 1965).

The final conference the 1965–1966 grade school concert band performed for was the national convention of the Music Educators National Conference (MENC), held at the Muehlebach Hotel in Kansas City. The MENC performance was the first time the band traveled
outside of Illinois, and was also the first trip that lasted more than a single day. The band performed on March 18th at 3:45 pm, and repeated only two numbers from the Mid-West Clinic program, Clifton Williams’ *Dedicatory Overture* and the percussion ensemble *Prelude and Allegro* by Edward Volz (See Appendix F for the complete concert program). The only guest conductor on the MENC program was Frank Laurie, Assistant Supervisor of Music Education for the State of Illinois and a former member of the Executive boards of both the Illinois Music Educators Association and the Illinois Grade School Band Association (Round Lake, Illinois Grade School Band, 1966).

In 1967, the grade school concert band traveled east, to perform at the 11th Annual All-Eastern Band and Instrumental Clinic, hosted by the School of Music at the United States Naval Amphibious Base, in Norfolk, Virginia. The band performed at 9:15 a.m. on March 31, for an audience of 2,000 musicians and directors at the Naval School of Music (See Appendix G for the complete concert program). In addition to the Clinic, the grade school band also performed on the steps of the United States Capitol in Washington, D.C. Due to a misunderstanding between Buehlman and the Capitol security guards, the performance almost did not occur. Speaker of the House of Representatives, John W. McCormack, was described as resolving the situation, with the headline of *The Round Lake News* proclaiming, “House speaker rescues our band on steps of Capitol” (Schroeder, 1967, p. A1).

The grade school concert band made its next conference appearance at the 10th Annual Mid-East Instrumental Conference, sponsored by the Duquesne University School of Music and held March 28 to 31, 1969, at the William Penn Hotel in Pittsburg, Pennsylvania (“Grade school band eyes trip to Pittsburg clinic,” 1969). Round Lake had previously been invited to perform at the Mid-East Conference in 1967, but the invitation arrived the same week the band had agreed
to perform at the All-Eastern Clinic in Norfolk; therefore, the trip to Pittsburg was re-scheduled for two years later (“Calendar sale has bandsmen on the march,” 1968). The Mid-East was the first conference the grade school band attended after the program had grown to include multiple band directors. Buehlman thus began featuring her assistants as guest conductors; assistant director of bands James Barkow conducted a piece entitled *Sleepy Village* (“Preview concert slated Saturday,” 1969) (See Appendix H for the complete concert program).

On March 19, 1970, the grade school concert band performed for the School of Music convocation at the University of Illinois. University of Illinois music students were required to attend at least one recital or concert a week, and once a year, an Illinois high school band or orchestra was invited to perform. Round Lake was the first grade school band to be invited. Round Lake’s invitation likely came from University of Illinois music extension instructor Daniel Perrino, who had adjudicated Buehlman’s bands. After hearing the grade school band perform in 1966, Perrino wrote:

“It’s kind of ridiculous for me to try to be critical of this musical ensemble. They shouldn’t even be in contest—other than to display their talents to the other bands and directors. It’s almost unbelievable. I trust everyone in the community and school appreciates the efforts of this very, very talented young lady, whom I wish to hear more about. She deserves a very special commendation for her superb work. All too many grade school bands work on notes where as she gets to the heart of music—which is a truly warm and aesthetic experience through the excitement of what real music can do! Bravo! You put most male instructors to shame! (Perrino, 1966)

The audience for the convocation consisted not only of university students and faculty, but also local junior high school and grade school bands from the Champaign-Urbana area.
Buehlman also gave a conducting clinic for University of Illinois students while she was on campus (“School band to play in University convocation,” 1970).

On May 29, 1971, the junior high school concert band performed at the Iowa Bandmasters Association convention in Des Moines (“Receives prized clinic invitation,” 1971). This was the first conference performance in which the group was not described as a grade school band. Noted composer W. Francis McBeth appeared as a guest-conductor on the program, conducting the band in his popular work, *Chant and Jubilo*. McBeth recalled the Round Lake band being “an excellent band” (W. Francis McBeth, personal communication, June 30, 2009). The change in format from a grade school to a junior high school did not stop the invitations for conference performances. On December 17, 1971, the band made its second appearance at the Mid-West National Band and Orchestra Clinic. John Paynter again served as a guest-conductor, conducting Buehlman’s arrangement of *Blessed Are They* from Johannes Brahms’ *Ein deutsches Requiem*. Betty Garrett, director of the junior high school intermediate band, also guest-conducted (Round Lake, Illinois Junior High School Concert Band, 1971) (See Appendix I for the complete concert program).

The junior high school concert band did not perform in another conference until the 1973 to 1974 school year. During that time, Round Lake Junior High School was renamed John T. Magee Middle School. Magee was a school board member for 30 years, and was described as being instrumental in the development of the Round Lake School District (P. K. Jocius, personal communication, June 11, 2009). The first conference performance of the newly-named Magee Middle School concert band occurred on February 8, 1974 at the 18th Annual Southern Conductors’ Conference, held at the University of Southern Mississippi in Hattiesburg (“Magee band heads towards Hattiesburg,” 1974). Buehlman had previously performed at the conference
in 1973, as a member of the Northshore Concert Band (Carson, 1992). Guest conductors for the Round Lake performance were Betty Garrett and Don Casey (See Appendix J for the complete concert program). The evening before the Hattiesburg performance, Buehlman was notified that her father Oscar had passed away. Buehlman insisted that the concert continue, and did not return to Round Lake until after the performance. As the band continued onto New Orleans for sightseeing, Buehlman was dropped off at the airport, in order to fly home and be with her family (D. E. Casey, personal communication, July 3, 2009).

The Southern Conductors’ Conference was the final performance at a music conference by the Round Lake band under Buehlman’s direction. In October 1974, the band received an invitation to perform at the 19th Annual All-Eastern Band and Instrumental Clinic, held again at the United States Naval Amphibious Base in Norfolk, Virginia. Buehlman believed Round Lake was “probably the only school band to ever receive a second invitation” (“Band invited back to instrumental clinic,” 1974, p. A1). The All-Eastern Clinic was cancelled, however, in February 1975, a month before the trip was to take place. This was the result of a decision of President Gerald Ford that cut off travel funds for military bands, thus preventing military musicians from attending (Kelling, 1975). However, because Buehlman had already planned the trip and raised the funds, the band still traveled to Norfolk. The group gave a concert for students at the Naval School of Music, in which both Garrett and Casey were featured as guest conductors (“Trip success despite bad weather, scheduling,” 1975).

**Festival Performances**

Following the cancellation of the 1975 All-Eastern Clinic, Buehlman’s band no longer attended conferences. Instead, the Round Lake bands began competing in national and regional festivals and contests. The first such national competition Round Lake entered was the
Bicentennial Orlando Music Festival, held in May 1976. Buehlman had previously sent the festival organizers a recording from the 1975 Norfolk performance, which resulted in the junior high school concert band’s invitation (“Magee band working its way to Florida,” 1975). The adjudicators at the festival were George Cavender, director of the University of Michigan Marching Band; James Croft, director of bands at the University of South Florida; William Foster, director of bands at Florida A and M University; and James Slutz, director of bands at Florida Southern College.

Magee Middle School’s contest program was *Band of Gold* concert march by George Kenny (pen-name of Ken Whitcomb, co-author with Buehlman of the *Sessions in Sound* band method book), *Fantasy for Band* by Frank Erickson, and *Chorale and Shaker Dance* by John Zdechlik (Florida World Music Festival, 1976). Theirs was the only band to receive a gold medal at the festival. Buehlman considered it to be one of the greatest honors possible for a band, particularly since the junior high school band was competing against high school groups (“Magee band chosen among nation’s best,” 1976). Croft later recalled the performance:

I’d always been impressed with the Mid-West editions, but that was vintage Barbara Buehlman: a band that played with memorable sonority, well-crafted lines, and great sensitivity. You provided an incredible model for those kids, Barb, but more than that for the rest of our profession as well. (J. E. Croft, Tallahassee, FL, personal communication [Entry in B. D. Buehlman’s memory book], June 30, 1997)

The junior high band’s accomplishment was commemorated in an Illinois State Senate resolution, sponsored by State Senator Karl Berning of Deerfield:

The band’s accomplishments and well-deserved reputation is due in no small measure to the exemplary leadership, skill, and dedication of its leader, band director Barbara
Buehlman. Therefore be it resolved by the 79th General Assembly of the State of Illinois that we heartily commend the Round Lake Junior High School Band and Band Director Barbara Buehlman on their extraordinary musicianship and commitment to musical excellence and that we congratulate them on their remarkable record of superiority in the international festivals competition. (“State senate commends Magee school band,” 1976)

Buehlman also entered the high school band in national festivals after she began conducting them during the 1976 to 1977 school year. In May 1977 the band earned a superior rating and a silver medal, as the second best band in the Sounds of America music festival in Nashville, Tennessee (“Senior high band earns silver medal,” 1977). Many of the high school band students had been part of the previous year’s Florida trip and the experience of receiving a silver medal was described as “horrible and heart breaking” (P. P. Greenwood, personal communication, July 21, 2007).

The disappointment of the Nashville festival did not, however, deter Buehlman’s bands from continuing to compete. In 1978, the high school band performed in the Six Flags Band Festival in Atlanta, Georgia (Buehlman, n.d.). The Magee Middle School Concert Band also traveled in the spring of 1978, winning the distinction of Best in Class at the Worlds of Fun Festival of Bands in Kansas City, Missouri. Just as it had been with Florida gold medal, the band’s performance in Kansas City was the front-page headline in *The Round Lake News*. The band’s return to Round Lake was commemorated with a police escort and a serenade by the high school band (“Magee band takes best-in-class trophy,” 1978).

**Teaching Methodology and Teaching Demeanor**

Buehlman’s grade school and junior high school concert bands rehearsed daily for 50 minutes, with weekly 45-minute sectionals scheduled on a rotating basis. Due to a combination
of Round Lake’s distance from Chicago and the lower-income status of many Round Lake families, private lessons were generally not available; individual instruction came from the school band directors (Round Lake, Illinois Junior High School Concert Band, 1971). Don Casey recalled how the Round Lake students developed musically:

Virtually everything they [the students] got, they got from the teachers in the junior high schools. So, the sectionals/lessons were critically important. And I think it would be safe to say that the individual technical ability of the players in her band was not extraordinary. It was solid but nobody playing by themselves would knock your hat off. It was the ensemble that she developed that was truly stunning. Quality of sound was extraordinary, the balance, the blend, the tone, the intonation for a young group of kids. So it had that odd feeling that you could listen to any individual student and say, yeah, well they’re just a typical to good junior high bandsman but when you put them together into the ensemble, she developed something that was really quite stunning. (D. E. Casey, personal communication, July 20, 2007)

Buehlman believed in challenging even the brightest students. In doing so, there would be students at each performance who would not be able to play everything perfectly. However, through the experience of being challenged, those same players improved from where they were before. The purpose of the weekly sectionals was, therefore, to identify the lower students, and help them become as proficient as possible (D. F. Durham, personal communication, July 24, 2007).

Mary Greenwood, a grade school band student in the 1960s, described rehearsals as being “no nonsense” (M. B. Greenwood, personal communication, July 21, 2007). She recalled that Buehlman commanded great respect from the students, who did not want to disappoint her.
Greenwood particularly remembered apologizing to Buehlman with tears in her eyes for having not practiced her instrument for a week.

George Yingst, a colleague of Buehlman’s from the Illinois Grade School Music Association (IGSMA), recalled that while he was teaching junior high school band in Rolling Meadows, he was allowed to observe a Round Lake grade school band rehearsal during a teacher development day. During his visit, a trumpet soloist made a mistake. Buehlman glared at the student and asked, “What’s the matter, haven’t you touched that horn all weekend (G. L. Yingst, personal communication, July 17, 2007)?” As an adjudicator for IGSMA, Yingst occasionally judged Round Lake students at solo and ensemble contests. He once asked a Round Lake student what he thought about his teacher. The student responded by saying, “She is very, very hard, but we like her.”

Through his work with the University of Illinois music extension, Dan Perrino was a frequent visitor to the Round Lake band room. He described Buehlman’s teaching manner as being strongly influenced by John Paynter. Like Paynter, Buehlman brought a “no-nonsense” approach to each rehearsal. Perrino noted that the students entered the band room serious minded, which he felt was unusual for the grade school age. Buehlman was professional in her teaching demeanor; Perrino could not recall ever hearing her yell (D. J. Perrino, personal communication, July 28, 2009).

A typical Buehlman rehearsal device was calling upon students to perform individually in front of the entire ensemble. Band parent Mrs. Irving Schwartz was quoted as saying, “She makes youngsters play a passage over and over, until they get it right, then she tells them what they did wrong. She is perfection, but they love it” (Hagler, 1972, p. A1). Phil Greenwood, a member of the junior high school band in the 1970s, described a typical rehearsal:
You didn’t just come in, you didn’t just play through this piece and you’re done.

Man, if something needed work, she would point to you and say, “Play this section.” And she would have everybody go through that section and of course, you were on the spot. The entire band was waiting for you to get your part right … and man, you got it right!

(P. P. Greenwood, personal communication, July 21, 2007)

By the time Phil Greenwood became a member of the junior high school concert band, the reputation of the ensemble had been well established. Because of this, the older students provided much of the leadership and ensured that the younger students always did what was expected of them. Likewise, the younger students were described as looking up to the older students for guidance.

Not every former Round Lake student shared the Greenwoods’ positive opinion of Buehlman. One student described her as vindictive, after he dropped out of band his final semester in high school in order to take a physics course needed for his college engineering major (Former student, personal communication, August 5, 2007). Another former student referred to Buehlman as “Miss Strict,” and mentioned that many of the grade school band students were happy to be away from her when they moved onto the high school. However, she also stated that the high school band program was not very good compared to the grade school. The same student recalled Buehlman being very firm about posture, general appearance, and a strict rule of no gum chewing. One particular gum transgressor was forced to wear bubble gum on her nose for an entire rehearsal (Former student, personal communication, July 11, 2007).

A key element to Buehlman’s approach to teaching was the emphasis she placed upon organization. She discussed the importance of organization in a 1966 article in The Instrumentalist magazine:
There have been many times when I honestly felt that 90% of the band director’s responsibilities were in the category of administrative work. The ability to handle budgets and equipment, to work out schedules, and even to act as reporter and photographer is required. Organization is the key to success and demands that one be able to organize time, children, parents, custodians, and even administrators. (Buehlman, 1966, p. 56)

When Don Casey spoke at Buehlman’s memorial service in October 1997, he recalled the lasting impression her organizational skills left on him, beginning with his first day on the job:

I arrived eager to meet and interact with students, to make music, and through that to shape young lives. Barbara and I spent our first days together, however, producing and collating the materials that would lead the students through their year with us—schedules, handbooks, instructional materials, travel permission forms, locker assignments, folders, and the like. With her help and those materials in place the first week, the rest of the year WAS about music and young lives. I must say that watching Barbara organize her parent volunteers in the distribution of band uniforms and accessories to 160 junior high school students was a genuine aesthetic experience.

(Casey, 1997)

The 1978–1979 middle school/elementary band handbook attests to Buehlman’s attention to detail. In addition to performances, the calendar lists all booster meetings, fund-raisers, and social activities. Uniform requirements for the varsity band, concert band, and jazz ensembles are described in detail, and a step-by-step cleaning process for each instrument is included (Round Lake, Illinois, Middle and Elementary School Bands, 1978–1979).
Solo and Ensemble Performances and the Summer Program

Because Round Lake students typically did not take private lessons, Buehlman created opportunities within the band program for her students to receive personalized instruction. In addition to the weekly sectionals taught by Buehlman and her staff was a requirement that each student participate in the solo and ensemble contests sponsored by the Illinois Grade School Music Association. Round Lake students were as successful at solo and ensemble contests as the concert band was at festivals. In March 1961, during Buehlman’s first year of teaching, Round Lake Grade School had 14 first place solo and ensemble entries (“Ensemble entries,” 1961, p. A3). A decade later, the band was able to boast of consistently receiving 90% first division ratings at the same events (Round Lake, Illinois Junior High School Concert Band, 1971, p. 8).

Another area in which Buehlman was able to compensate for the lack of private instruction was with a summer program. The first mention of summer band was in 1964, when 50 band members were enrolled in a program that lasted from June 22 to July 31 (“Grade school buzzing with summer work,” 1964). Students could participate in the program beginning in the summer before their sixth grade year. Each student received eight private lessons with instructors specifically hired by the school district for the summer sessions. Buehlman taught the French horn students, while local band directors or Northwestern music students taught the other instruments (“Summer band program reaps awards harvest,” 1966).

Round Lake students also received summer music instruction by participating in summer music camps at different college campuses. Beginning in the summer of 1963, the Round Lake grade school band boosters began providing scholarships for students to attend a summer music camp (“Music cherubs enjoy study at NU campus,” 1963). Buehlman particularly promoted the Illinois Summer Youth Music (ISYM) program at the University of Illinois, inviting Dan Perrino
to Round Lake to speak to the band boosters (“Band boosters will view pictures of summer band camp at U of I,” 1967). In 1972, there were 29 Round Lake students participating in ISYM (Illinois Summer Youth Music, 1972).

Another form of summer instruction Buehlman utilized was holding auditions for band placement and full band rehearsals in the weeks before school started. At the beginning of each August, grade school students auditioned for placement into either the concert band or the intermediate band. Following auditions, the concert band began rehearsing 2 weeks before regular classes began (“Summer band program reaps award harvest,” 1966). A result of having pre-school year rehearsals was that the concert band was typically ready to perform a concert in early October. Buehlman also used these rehearsals to take care of administrative details, such as issuing band uniforms and instruments (D. F. Durham, personal communication, July 24, 2007). By accomplishing these tasks before the school year began, Buehlman had more time to teach music.

**Parental Involvement**

When Don Casey first interviewed for a teaching position in Round Lake, he was told by the junior high school principal, “You need to know that the people in Round Lake think that Barbara Buehlman walks on water. They would do anything for her. And so, if you get cross-eyed with her, you’ll lose” (D. E. Casey, personal communication, July 20, 2007). Buehlman attributed the high level of parental involvement to parents wanting to provide their children with more opportunities and experiences than they had had (Piagentini, 1999, p. 281). She described Round Lake as, “A community full of hard-working people who want what’s best for their children” (Kelling, 1976, p. A3).
The parents groups, such as the Round Lake grade school band boosters, did not occur naturally, but instead were cultivated by Buehlman. From near the beginning of her career, booster meetings were held in conjunction with a band performance. Such an arrangement provided Buehlman an opportunity to reach out to 300–400 band parents at one time and get them involved (Piagentini, 1999, p. 281). Interestingly, the first concert to be part of a booster meeting did not involve a Round Lake band, but instead, the Lake Villa grade school band. The announcement in *The Round Lake News* stated, “This will be an opportunity for Round Lake music students and parents to hear a band which has consistently placed in First Division for many years” (“Concert scheduled for band boosters,” 1962, p. A2). The Lake Villa performance was clearly intended to build a taste for excellence among Buehlman’s band parents.

The program for the 1971 Mid-West Clinic performance described the functions of the boosters: “The Band Parents are responsible for the distribution of uniforms, for the chaperoning of all trips, and for the handling of most of the fund-raising projects” (Round Lake, Illinois Junior High School Concert Band, 1971, p. 8). The fund-raising was a constant process. By the 1980 to 1981 school year, Buehlman was able to boast that the boosters had raised over $450,000 over a 20-year period. Booster money provided for two sets of band uniforms, numerous instruments, scholarships to summer band camp, and all of the expenses on band trips (Round Lake Area Schools, 1980).

Fund-raising and logistical support were not, however, the only ways in which the band parents and boosters supported Buehlman’s program. In her 1996 commencement address to the VanderCook College of Music, Buehlman stated, “Bands parents are your ambassadors to school administrators and community leaders. Their collective voice makes your mission hard to ignore” (Buehlman, 1996). The Round Lake band boosters were seldom shy in their support of
the program. A 1970 article in *The Round Lake News* described how the band boosters protested to the school board the use of rent money from school-owned band instruments for the school’s general fund, rather than to a music department fund (“Irritated band club wants funds,” 1970). Likewise, a rumor that Buehlman was going to be fired resulted in large numbers of attendees at an April 20, 1981 school board meeting. The rumor apparently was caused by talk of “drastic cuts” in the music program and also because of a school policy that prohibited door-to-door solicitation for fund-raising. The door-to-door solicitation was common practice of the band boosters’ many different fund-raising campaigns (“Seek workable school fund-raising policy,” 1981, p. A3).

Probably the most effective example of the band boosters’ presence was their protest of a 1978 plan to eliminate two of the five band director positions in the Round Lake schools. The school board had planned to cut 17.5 district faculty positions, due to student enrollment being down some 350 students. Band parent David DeBolt presented a petition signed by over 200 parents, and spoke to the school board to defend the band:

I take exception. The band program gives the community the best return for its dollar while the athletic program is mediocre at best with thousands spent on it. We have over 160 new kids in the band program and they don’t know where they’re going. The school band program is a showcase act and we’ll not stand by and let these cuts be made.


Following editions of *The Round Lake News* do not reveal the school board decision on the issue to faculty cuts, but the band program appears to have been spared. The 1979–1980 school year saw the Round Lake schools continue to employ five band directors, a situation that
continued through the remainder of Buehlman’s teaching tenure (Round Lake Area Schools, 1978).

The band parents and boosters were also active in recognizing Buehlman for her accomplishments. The boosters honored Buehlman by establishing a college scholarship in her name, given to a Round Lake graduate who intended to study music in college. The proclamation was read by Jim Jordan, president of the grade school band boosters and whose daughter, Jill, was a featured soloist at the 1971 Mid-West Clinic performance:

She has greatly helped in molding the character and attitudes of our young people, which will aid them in growing into more responsible and mature citizens of our society. We feel most fortunate that we have her extraordinary musical and teaching ability in our public school system, and that her efforts in developing in our children exceptional musical talent, has given us a most tangible reason to say with pride that we are from the Round Lake area. She is not only the music students’ teacher and director, she is their friend, a trait achieved only by those in the teaching profession who want to understand people, and how to truly relate to them. (“Establish grant to honor director,” 1969, p. A1)

In 1980, the boosters hosted an open house at Magee Middle School, to celebrate Buehlman’s 20th year in Round Lake (Babicz, 1980). The event was attended not only by past and present band parents and students, but also Illinois State Senator Karl Berning, John and Marietta Paynter, and George Felt, the superintendent who originally hired Buehlman (Guestbook, 1980). Among those who could not be present but instead wrote a letter, was Don Casey who, at the time, was the Assistant Director of Bands at Northwestern University. In his letter, Casey credited Buehlman for the role she played in his career:
During the three years I lived and worked in Round Lake, Barbara gave me the confidence, encouragement, and opportunity I needed to grow and succeed as a music teacher. For all of this, for freely sharing her knowledge and experiences gained through two decades as an exemplary music educator, for the kindness and friendship she showed me, and for the many things unspoken here, I will always be grateful. I often think that much of the success I have enjoyed as a band director merely reflects the help I’ve received from Barbara Buehlman (D. E. Casey, Evanston, IL, personal communication, June 8, 1980). Casey later became the Dean of the School of Music at DePaul University, a position he continues to hold today.

**Honors/Awards Received by Buehlman While in Round Lake**

In addition to the honors given to the Round Lake band program, Buehlman herself was also recognized. The first account of Buehlman being honored came in 1964, with recognition from the Round Lake Area Chamber of Commerce (“Barbara Buehlman honored by chamber,” 1964). Once the grade school band began performing in national events, Buehlman’s recognition came from beyond Round Lake. In 1969, she was the first recipient of the Outstanding Service to Music Award, presented by Tau Beta Sigma honorary band sorority. The purpose for the award read:

> The Outstanding Service to Music Award for Bandswomen materially recognizes the contributions made by distinguished female conductors, composers, educators, administrators, artists and clinicians, all of whom have helped focus attention on the band as a musical art-form. The award was created by this student organization to honor those students, faculty, and alumnae close to or actually engaged in band work, and whose achievements might tend to be overlooked in a professional field traditionally dominated
by men. (“Outstanding Service Award Developed by Tau Beta Sigma Sorority,” 1971, p. 54)

Buehlman was nominated for the Outstanding Service to Music Award by the Gamma Rho chapter of Tau Beta Sigma, at Eastern Michigan University, who had heard the Round Lake grade school band perform at the 1966 MENC national convention (“Sorority cites band director,” 1969).

The National Band Association honored Buehlman later that fall when she became the first Illinois recipient of the Citation of Excellence (“Career alternatives in music,” 1976). The Citation read, “Through professional leadership you have inspired and motivated excellence in musical performance. Your record of service to our profession is one of which you may be justifiably proud and it will serve as a model to others” (National Band Association, 1969).

In 1975, Buehlman was elected to active membership in Phi Beta Mu national school bandmaster fraternity (Membership Certificate, 1975). The national recognition continued in 1977, when her biography was included in the 10th edition of Who’s Who of American Women. Buehlman’s certificate stated, “Inclusion in which is limited to those individuals who have demonstrated outstanding achievement in their own fields of endeavor and who have thereby, contributed significantly to the betterment of contemporary society” (Who’s Who of American Women, 1977).

**Other Conducting Performances**

The recognition the Round Lake bands received led to additional conducting opportunities for Buehlman, such as honor bands and summer bands camps. According to a 1966 article in *The Round Lake News*, Buehlman conducted a junior high school all-district band at an IMEA conference held at Western Illinois University. The article also reported that Buehlman
had conducted junior honor bands at both Northern Illinois University and Southern Illinois University the previous year (“Miss Buehlman to lead band at conference,” 1966). Likewise, a letter from Buehlman to Carl Ludwig of Ludwig Music Publishing mentioned that she would be conducting the All-District IMEA Band at Eastern Illinois University in November 1966 (B. D. Buehlman, personal communication, April 24, 1966).

In addition to encouraging her students to attend the Illinois Summer Youth Music (ISYM) at the University of Illinois, Buehlman taught there from 1966 to 1973 (Buehlman, n.d.). In both 1967 and 1969, she conducted a junior high school concert band, while other years, served as a brass instructor (Illinois Summer Youth Music, 1967; 1969; 1972). Through her teaching at ISYM, Buehlman was able to influence more than just her Round Lake students. Among her ISYM students was future University of Illinois bassoon professor Tim McGovern. In a letter included in the memory book assembled by members of the Northshore Concert Band, McGovern credited Buehlman as being an inspiration for him keeping with the bassoon and wanting to become a musician (T. S. McGovern, personal communication [Letter], June 1997).

ISYM was also not the only summer camp in which Buehlman participated. In 1968, she was a conductor at the junior session of the University of Wisconsin’s annual summer music clinic. The Wisconsin camp provided chorus, orchestra, and band playing opportunities for students, with each ensemble named after the state of where the conductor was from. Appropriately, Buehlman conducted the “Illinois” band (University of Wisconsin, 1969). Buehlman’s résumé also mentions her teaching at band camps at both Illinois Wesleyan University and Purdue University (Buehlman, n.d.).
The Significance of Buehlman’s Teaching in Round Lake

The significance of Barbara Buehlman’s 22 years in Round Lake can be gauged separately by what it meant to the Round Lake community and what it meant to the band profession as a whole. At Buehlman’s memorial service, Don Casey discussed her importance to Round Lake:

In 22 extraordinary years with the Round Lake Public Schools, she developed a band program in the elementary schools, and later in the high school, that ranked among the best anywhere, and she did it in a community that was grossly lacking in the kind of family resources that other fine band directors would have relied upon. In a town that had few other points of distinction, she lead a couple of thousand youngsters to realize not only what genuine thrills were to be had through music, but also what joys were to be found in accomplishment. It is a lesson that will serve those young people throughout their lives. (D. E. Casey, Reflections, 1997).

Buehlman’s Round Lake career was significant on a national level because she was among the first female band directors to receive widespread recognition. Her memorial as a member of the American Bandmasters Association states, “As a band director, she was one of the pioneers whose achievements created opportunities for other women directors” (Zajec & Zajec, 2008). A 1966 article in the Chicago Tribune drew attention to Buehlman’s gender in its title, “Music Maid, Her Band are [sic] Joy to Round Lake.” The article also stated, “The demand for women instrumental music teachers is negligible” (“Music maid, her band are joy to Round Lake,” 1966, p. R4).

When the grade school concert band performed at the 1965 Mid-West Clinic, it was the first time a band conducted by a woman had been selected since Gladys Stone Wright’s
Otterbein, Indiana, high school band in 1960 (Zajec, 1996). The visibility that came from performing in a highly recognized venue such as the Mid-West Clinic was immense. Darlene Kruger Polsgrove, a former Round Lake student who later became one of Buehlman’s assistant band directors, wrote in her memory book:

College is where it dawned on me how important Barb was to me and all women who wanted to be band directors. I thought there was a host of women band directors since I grew up with one in my small town, but found out how wrong I was. (D. K. Polsgrove, personal communication, July 1997)

Oklahoma music store owner and ABA member James G. Saied wrote in the memory book, “Although, Barbara, outstanding women band directors are fast coming to the front in the band world it is generally known that you have set the pace for future young ladies” (J. G. Saied, personal communication, June 29, 1997). Margene Pappas, who directed bands in Oswego, Illinois from 1969 to 2005, described Buehlman as one “who trail-blazed a path for those of us naïve young ladies so that our lives would be easier than hers” (M. Pappas, personal communication, February 24, 2009). With performances at two Mid-West Clinics, a national MENC convention, and regional music education conferences such as the Iowa Bandmasters Association and the All-Eastern Instrumental Clinic in Norfolk, it is likely no female school band director in the 1960s and 1970s appeared in front of more audiences than Barbara Buehlman did, with the Round Lake school bands.

Summary

Before Barbara Buehlman came to Round Lake, she complained that she could not find a job. Under her directorship the Round Lake grade school and junior high school bands were invited to perform at numerous music education conferences and received superiors in nearly
every contest they entered. With the band’s success, Buehlman became one of the first female school band directors to receive widespread recognition.

Late in Buehlman’s life, she reflected back on what made the Round Lake program a success:

You just don’t know what you can do in a community until you actually get involved and start teaching. You have no idea. There were a lot more communities with a lot more money and a lot more resources, with much finer backgrounds. It was highly unusual, almost never, that I would have any parents of kids in my program who were college graduates. If they graduated from high school that was good ... The bottom line was that there were parents who in that particular time frame were looking to give their children better things and more opportunities than they had as children. I don’t remember how many band parents over the years have talked about those experiences, that they were so delighted that their kids were going to have an opportunity do something in music that they never had the opportunity to do. (Piagentini, 1999, p. 281)

Buehlman followed John Paynter’s advice of “find yourself a community, and build yourself a kingdom” when she convinced George Felt to hire her for the Round Lake grade school band teaching position. Her strong vision and musically high standards were perfectly complemented by a small community that supported her and provided her with what she needed to be successful. That combination created not only a school band program that was recognized nation-wide, but also a national reputation for its conductor.
CHAPTER 6 – BARBARA BUEHLMAN’S ACTIVITIES AS AN ADMINISTRATOR
WITH A FOCUS ON HER WORK WITH
THE MID-WEST INTERNATIONAL BAND AND
ORCHESTRA CLINIC AND THE ILLINOIS
GRADE SCHOOL MUSIC ASSOCIATION

The Mid-West Clinic: An Overview

The first Mid-West International Band and Orchestra Clinic was held in Chicago on December 7, 1946, at the YWCA gym. Organized by H. E. Nutt of VanderCook College of Music, Howard Lyons of Lyons Band Instrument Company, and Neil A. Kjos of Kjos Music, the original conference was a one-day reading session of band music of all ability levels. Over 120 people attended the first Clinic, and at Lyons’ suggestion, plans were made for a similar event the following year (Borich, 1984). The 1947 conference was the first time the event was called “The Mid-West Band Clinic.” It was held at the Hotel Sherman in downtown Chicago on December 12–13. In addition to the reading band, the 1947 Clinic also featured a performance by the Joliet Central High School Band. Each subsequent Mid-West Clinic has featured performances by invited ensembles, typically American school bands.

In 1973, the Hotel Sherman closed as an establishment, and the Mid-West Clinic moved to the Chicago Hilton and Towers. By 1996, the Mid-West Clinic was considered “the largest convention of its kind in the world, with an annual attendance of over 11,000, representing more than thirty different countries” (Zajec, 1996, p. 29). Performances include groups other than school bands; school orchestras, jazz bands, adult/community bands and professional organizations from the United States and internationally are all showcased. The Mid-West Clinic also features educational workshops, devoted to a variety of topics in instrumental music. Today,
the size and scope of the Mid-West Clinic continue to expand. In 2009, the conference moved out of the Chicago Hilton into a larger venue at the McCormick Place West Convention Center in Chicago.

**Barbara Buehlman’s Initial Encounters with the Mid-West Clinic**

Barbara Buehlman’s connections to the Mid-West Clinic began in 1957 while she was an undergraduate student at Northwestern University. Buehlman played in an antiphonal brass choir that performed with the All-American Bandmasters’ Band, a group that was comprised of Clinic attendees. In 1960, her first year of teaching at Round Lake, Buehlman again participated in the All-American Bandmasters’ Band, this time as a member of the French horn section (All-American Bandmasters’ Band, 1957, 1960).

In addition, Buehlman often conducted ensembles at the Mid-West Clinic. Her Round Lake school bands were invited to perform at the conference in both 1965 and 1971. She also guest-conducted the Northshore Concert Band in most of their Mid-West performances, beginning in 1963 and continuing through 1992 (Northshore Concert Band, 1957-2006).

**Becoming the Executive Administrator**

Prior to Buehlman’s appointment, there had been two previous Executive Administrators of the Mid-West Clinic. The first was Lee Petersen, who held the position from 1953 to 1969. Petersen was a mathematics teacher at LaSalle-Peru High School in Illinois, but he also earned both a bachelor’s and a master’s degree from VanderCook College of Music. Petersen was acquainted with H. E. Nutt through his ties to VanderCook, so he was asked by Nutt to help plan the original 1946 meeting. Elsie Karzen followed Petersen, serving from 1970 to 1979 (Zajec, 1996, p. 45). Karzen was an employee of Neil A. Kjos, and had already been assisting him with
his Mid-West responsibilities before she officially began working for the Clinic. Karzen retired after the 1979 Clinic, and Buehlman was hired the following January.

Buehlman’s mentor, John Paynter, was a member of the Board of Directors of the Mid-West Clinic. As was the case in many facets of Buehlman’s career, it was Paynter who made this opportunity available to her. Buehlman already had many years of experience working in administrative positions with Paynter, such as with the Northshore Concert Band. When the administrative position at Mid-West became open, Paynter asked Buehlman if she was interested in applying. Marietta Paynter, his wife, recalled, “John always said, if she had chosen to do it, she could have been the CEO of a Fortune 500 company, because she could do it all” (M. M. Paynter, personal communication, July 19, 2007).

Buehlman was also at a point in her career where she was looking for new challenges. Debbie Durham, who was teaching with Buehlman in Round Lake at the time, believed the situation there had made her interested in looking for something else:

It was just not a good scene there [in Round Lake] and I think that she looked at Mid-West as an opportunity to have some impact on music education far beyond what she could ever do with her method books or what was going on in Round Lake. And she was right! (D. F. Durham, personal communication, July 24, 2007)

The Mid-West Executive Administrator was only a part-time position when Buehlman was hired. Because of this, she continued to teach full-time at Round Lake. It was not until 1983 that the position became full-time employment. According to Kelly Jocius, the current Mid-West Executive director, Buehlman was responsible for the position’s evolution:

She just built it to the point that it really could not be sustained any longer with that part-time position. It was a turning point. We could continue with this sort of nice event or we
could really make it into something else. I really attribute the fact that it became a full-time position to her, to the work she put into it. She built it to where that was necessary. (K. S. Jocius, personal communication, June 7, 2007)

Paynter also played a key role in the creation of a full-time position. He discussed Buehlman’s status with the Mid-West Board of Directors in the summer of 1982:

To put it in the simplest possible terms, we presently are asking Barb to do too much work for too little pay; or she has a full-time job with Mid-West at a part-time salary. It is important that all of us on the board realize that we must ultimately either reduce her workload or increase her salary. The present workload is too heavy to handle, along with a second full-time position [Round Lake]. We agree that Barb is remarkable—even sometimes unbelievable — but certainly is not immortal!!! (J. P. Paynter, personal communication, August 12, 1982)

Paynter’s campaign for a full-time administrator position began to take root amongst the Mid-West board. In October 1982, board member Neil A. Kjos, Jr., wrote to Buehlman:

You’re really doing a great job with the clinic. It looks like the economy has turned the corner and that 1983 is going to be just great. If this is reflected in booth rentals already, I think we ought to go ahead with more permanent plans and a better deal for you! (N. A. Kjos, Jr., San Diego, CA, personal communication, Oct. 29, 1982)

Paynter’s election as Board President in 1982 finalized Buehlman’s status as a full-time employee. Following that year’s conference, he told the board that he would accept the office only if the Executive Administrator was a full-time position (Board of Directors of the Mid-West Clinic, 1982, December 18). The board accepted Paynter’s proposal, and he became president beginning in January 1983, with Buehlman becoming the Mid-West Clinic’s first full-time administrator.
employee. Buehlman did not begin full-time status until July 1, following the completion of the 1982–1983 Round Lake academic year.

**The Mid-West Clinic Office and Staff**

Since October 2001, the operations center of the Mid-West Clinic has been located in an office building in Evanston, Illinois (K.S. Jocius, personal communication, June 18, 2009). Throughout Buehlman’s tenure, however, the office was housed in her home in Glenview. Funding was not available in 1983 to rent an office, so she stored all of the Mid-West office materials herself (Board, 1995, April). Kelly Jocius recalled, “She had in her basement basically two areas: the work space area and the storage area. And at some point we had to rent the storage space for additional materials. That was the Mid-West Clinic there in her basement” (K. S. Jocius, personal communication, July 20, 2007).

Buehlman received funding from the board in 1985 to do an extensive remodeling of her basement, in order to facilitate its use as an office. Jocius recalled that one of the remodeling tasks was to place wood panels all over the basement walls, which were previously covered with pictures of the character Tigger from the Disney cartoon “Winnie the Pooh.” Jocius stated, “If Barb would be doing official business, she needed it to appear professional” (K. S. Jocius, personal communication, July 15, 2009). The conversion of Buehlman’s basement into the Mid-West Clinic office also made it suitable as a meeting place for the board and its different committees. Board member David McCormick commented in 1990 that the use of Buehlman’s house for the Mid-West office was “a considerable savings over renting an office” (Board, 1990, December).

Though Buehlman was the Mid-West Clinic’s only full-time employee, she did have two part-time employees who were paid a small salary. Ruth Blanck was hired in October 1984 to
come to Buehlman’s house two nights a week and help with clerical matters. Blanck lived in Glenview and had recently retired as a secretary at Wescott Elementary School in Northbrook (Mid-West International Band and Orchestra Clinic, 1984). The Mid-West position had been advertised in the Glenview weekly newspaper; Buehlman and Blanck did not know each other previously. Marietta Paynter, who lived near Buehlman, also came over and assisted in the Mid-West Clinic’s financial bookkeeping (M. M. Paynter, personal communication, July 19, 2007).

By 1988, the administrative responsibilities of the Mid-West had grown to a size that President Paynter “suggested that it may be time for a full time secretary or an arts management student assistant to work on the administration of the clinic” (Board, 1988, December 13). Paynter discussed the idea with the board the following year but mentioned that Buehlman was opposed to an assistant:

One of the things I have to tell you, Barb doesn’t want any help. We could say she needs more help and she wouldn’t have it anyway. And sometimes that is a big problem. There is the problem some of the things she does would be done better with the right person hired to help. That is admirable in her, just tremendous, that she will take on anything. But we could put $2000, $20,000, $25,000 in extra help and we would still have to convince her to use it. (Board, December 16, 1989)

Buehlman continued to be the Mid-West Clinic’s only full-time employee until the spring of 1994, when health problems forced her to temporarily step away. She informed the board of the personnel change:

By the time you receive this mailing I will be in Highland Park Hospital hopefully recuperating from a hysterectomy. Please let me assure you that the business matters for the Mid-West Clinic are in good shape, and in fact, ahead of schedule in many respects.
My nephew, Kelly Jocius, is on full time phone duty and along with my secretary [Ruth Blanck], will deal with the everyday requirements of the office. (B. D. Buehlman, personal communication, April 17, 1994)

Kelly Jocius became an obvious choice as the Mid-West Clinic’s next full-time administrative employee. He had recently graduated from the University of Illinois with both a bachelor’s and master’s degree in Advertising and had previously written press releases for the Mid-West Clinic. Because the Mid-West office was in Buehlman’s home, it was important she have a level of trust with anyone who worked for her. Jocius’ work left a strong impression upon Paynter and the board. When David McCormick made a motion that the meeting minutes reflect an endorsement of Jocius, Paynter “further commented that it may be necessary to use Kelly Jocius again in the future as the work load increases approaching December” (Board, 1994, June). A letter Paynter wrote to the Mid-West Board following the 1994 Clinic indicates that Buehlman and Paynter had thoroughly discussed the idea of hiring Jocius as a full-time administrative assistant:

For several years we have urged Barbara Buehlman to accept the help of a full-time colleague, i.e., assist us in adding a new full-time staff of one. First of all, this would give Barb some much needed relief from the serious overload she has voluntarily carried. Second, it would provide critical backup assistance in the event of any problem that might beset our Executive Administrator. Third, it would free Barbara to bring even more of her very sharp mind to bear on the planning of future clinics, including the 50th anniversary in 1996. Finally, it puts into training someone who might, down the line (and we hope for many years down the line) have the understanding, the systems, the know-how, to carry on. In this way we protect the Mid-West against the possible catastrophe of
getting along without Barb. (That’s not a calculated or morbid thought … just sound business practice) … Having discussed all of this with Barb many, many times, as I know some of you from the board have done, we have a proposal to make: Hire as Assistant to the Executive Administrator, Barb’s nephew, Kelly Jocius … Nepotism?? No way!

Kelly is an extremely bright and well-educated young man with a degree from the University of Illinois in advertising and design. He is an excellent writer of copy and could probably take over the writing, formatting, and publishing of the *Motifs*. He is young, strong, and unafraid of hard work. He gets along with Barb like no other person we might suggest, and, of course, would pose no threat to her in her home. He is single and in need of work, eager to begin at once, and has been helping the Mid-West on a part-time basis for about 10 years and already knows what goes on. (J. P. Paynter, personal communication, December 31, 1994)

Jocius began working in January 1995 as a full-time employee. When Buehlman’s cancer was diagnosed as terminal in the summer of 1997, she had already begun the planning process for the upcoming conference, and provided Jocius with “an immense paper trail to follow” (K. S. Jocius, personal communication, July 20, 2007). Ray Cramer, Director of Bands at Indiana University *emeritus* and current Board President, believed the decision to hire Jocius enabled the Mid-West Clinic to survive Buehlman’s passing:

As Barbara’s nephew, Kelly had worked with Barbara from the time he was old enough to help with mailings and putting the board notebook together, never realizing what his future position would be. That informative background paid huge dividends for the Mid-West Clinic. It would have been a struggle after Barbara died for anyone to step into that role without previous experience of any kind. Because of his long association with his
aunt, Kelly was able to step into this important position and he has done a great job of carrying on the traditions and procedures that Barbara established. (R. E. Cramer, personal communication, September 1, 2009)

In addition to Jocius, many others in Buehlman’s family were involved in the running of the Mid-West Clinic. Buehlman explained to the board in 1992 the role her family played in the administrative tasks of the Clinic:

Buehlman explained that the support staff is a family; a sister, two nephews, and sometimes a brother-in-law who will do all the kinds of projects that have to get done that are not necessarily required in a set office procedure in a given time—all the mailing projects, a lot of the big projects like the badge typing for all the exhibitors and so forth. The jobs get done because they are so flexible and so willing to help with everything that is asked. (Board, 1992)

**Preparation for the Position**

Buehlman’s administrative experience prior to the Mid-West Clinic consisted of the business management of the Northshore Concert Band, organizing festivals for the Illinois Grade School Music Association, and the administration and organization of the Round Lake Schools Fine Arts program. Each of these provided their own logistical challenges, but none were of as high profile nature as the Mid-West Clinic. Within a month of taking the position, she wrote to Christopher Izzo, Executive Secretary of the Illinois Music Educators Association as well as Director of Bands at Western Illinois University, “As I am sure you can imagine, I will be spending most of this year learning procedures of organizing for the Mid-West. It will take me this year to truly determine the work requirements and ‘learn the ropes’” (B. D. Buehlman, personal communication, February 22, 1980).
To better prepare herself for her new career, Buehlman began attending professional clinics and workshops. In 1985, she attended the workshop “How to negotiate hotel contracts,” which was presented in Chicago by Lucker and Company (1985). Two years later, she attended “Legal aspects of running trade shows and expositions,” held at the Hyatt Regency Hotel at O’Hare Airport and sponsored by the National Association of Exposition Managers (1987). In 1988, Buehlman became a member of that organization (D. J. Walters, Executive Director, National Association of Exposition Managers, Aurora, OH, personal communication to “Member,” March 25, 1988).

Buehlman frequently attended other music education conferences, observing their organizational systems and processes. In 1984, she attended the Western International Band Clinic, the National Association of Music Merchants convention, and the Music Educators National Conference national convention. She then prepared and presented to the board a report comparing the Mid-West Clinic to the other conferences. Buehlman compared each convention in terms of “exhibitor attendance and fees; director registration; performing organization quality; clinic sessions; the advertising program; the Commission Project; and clinic promotion” (Board, 1984, December).

Responsibilities of the Executive Administrator

The Board of Directors

In describing the position of Executive Administrator, Kelly Jocius stated, “I’ve always said that this is two jobs: running a corporation and planning a conference, and a lot of those, most of those are separate. Barb did them both” (K. S. Jocius, personal communication, July 20, 2007). One of Buehlman’s corporate responsibilities was meeting the needs of the Board of
Directors. This included preparing the packets for each meeting, recording the official minutes, and making housing arrangements for each Board member.

The board met four times each year. The first meeting was a 2-day event in either March or April, usually held at the Northshore Hilton Hotel in Skokie. Aspects of the upcoming Clinic were discussed, such as changes resulting from events at the previous year’s conference. Application tapes were listened to and decisions were made on what performing groups to invite. A smaller meeting was then held in June at the Chicago Hilton, in conjunction with the orientation meeting for the directors of the performing ensembles. Two meetings were held during the week of the Clinic itself. The Tuesday meeting was an opportunity for Buehlman and the Board President to preview the conference. The board then met again on the Saturday afternoon following the Clinic’s conclusion. This meeting provided discussion of the week’s events and the opportunity to address any glaring problems that may have occurred.

Ray Cramer was one of three speakers at Buehlman’s memorial service. In his address, he commented on how the Board benefited from Buehlman’s organizational abilities:

She was the engine which made everything in the Clinic operation run smoothly. As a board, we were continually amazed at her creativity in making our jobs so very easy. Every responsibility assigned was made easier because of her fantastic organizational ability … With the materials so beautifully organized we covered a week’s worth of work in a matter of hours. Just as an example—if there was a question about finances Barbara would instruct us to “look under tab 4” and, of course, it would be on green paper.

(Cramer, 1997)

Each Board member was assigned to different committees. Buehlman typically served on the committees devoted to the business aspect of the Mid-West, such as Budget/Salaries Review...
and the Industry/Exhibitors Committee. She also served on several of the Executive committees headed by Paynter, such as the Long Range Planning/President’s Advisory Committee and the temporary committees created to address a specific event or issue. Examples of these temporary committees included the Golden Anniversary Task Force Committee, which was concerned with the preparation for the Mid-West Clinic’s 50th Anniversary, and the Clinic Site committee, which investigated different options for where the conference could be held.

Because of Buehlman’s familiarity with the Clinic’s logistics, she was often invited to address other committee meetings. Such was the case in 1994, when she met with the String Exhibit Committee (1994). The orchestra portion of the conference occurred on Tuesday and Wednesday, but the exhibit halls did not open until Wednesday morning, when the band events began. The String Exhibit Committee asked Buehlman if it was possible to have string and band events occur simultaneously on Thursday and Friday. The minutes of the committee meeting record Buehlman’s response: “Barbara enlightened us all on the logistical ramifications regarding attendees housing, travel between buildings (we would have to utilize adjacent hotels for clinic sessions) and that in bad weather this would be problematic for attendees” (Board, 1994, December 14).

Marvin Rabin, former conductor of the Boston Youth Symphony Orchestra, Emeritus Professor of Music at the University of Wisconsin, and former member of the Mid-West Board, believed Buehlman’s tendency to listen to the concerns of the Board members was one of her greatest strengths:

I had two suggestions [after coming onto the Board] but I didn’t want to rattle the cart too soon. And I suggested that they change the stage set-up, that it was right for the band but bad for the orchestra, and it had always been that way. And I took her to the stage and
showed her what I had in mind, and she said, “That’s easy, that’s no problem, that’s a great idea! Let’s do it right now!” And it was done. That’s the way she worked. And then I remember my second suggestion was that in the column on new music [in the program book], they had mixed up the string orchestra with the full orchestra. I said, “Barbara, these are two different things. As far as I’m concerned, they’re two different things.” She said, “No problem!” And it was just one thing after another. (M. J. Rabin, personal communication, July 23, 2009)

As Executive Administrator, Buehlman was a full voting member of the board and was involved in personnel decisions. In 1981, she wrote to David McCormick, informing him that she and Paynter had submitted his name for board membership (B. D. Buehlman, personal communication, June 30, 1981). Similarly, in 1989, she proposed that Ray Cramer be invited to join (Board, 1989, December 16). Buehlman’s involvement with board personnel was not restricted to extending invitations, though. In 1984, she wrote to McCormick, asking him to give up his role as host for the different performing groups:

> It is getting increasingly important to have input to the Board from each one of its members, and this would free you up to take a more active role in visiting exhibits and concerts, and would get you on an officership track for the future. (B. D. Buehlman, personal communication, December 17, 1984)

Buehlman and Paynter lived near each other in Glenview and also saw each other on a regular basis through their involvement with the Northshore Concert Band. These factors, combined with their long-time mentor/mentee relationships, resulted in the two collaborating on numerous Mid-West projects. Early in Buehlman’s tenure, Paynter acknowledged that he and
Buehlman had a tendency to make decisions that should have required the input of the full Board:

I am all too aware of how easily Barbara and I can get together and make decisions that should be made by all of us. I urge you to prevent this from happening by keeping your suggestions, ideas, and yes, your objections, coming to me. (J. P. Paynter, personal communication to Mid-West Clinic Board of Directors, January 11, 1983)

**Working with the Hotels**

According to former Chicago Hilton Assistant Director of Events Anna Collinge, the Mid-West Clinic was the biggest event the hotel dealt with, selling all of the 1,544 rooms as well as taking up every available meeting space (A. T. Collinge, personal communication, July 19, 2007). Buehlman dealt extensively with Collinge, preparing for her a binder that detailed all of the Clinic’s specifications. This included ballroom configurations, schedules, hotel rooms needed for Board members, required meeting spaces, and diagrams for the exhibit halls. As Collinge recalled, working with Buehlman could be demanding:

I had to learn to work with her. I actually wasn’t the first person assigned to the convention when I started here, somebody else was. To be honest with you, Barb had them taken off. After the first year, I kind of learned what Barb was about and how she liked to work. We ended up having a very good relationship. (A. T. Collinge, personal communication, July 19, 2007)

Buehlman also met with each of the Hilton department heads after the Clinic was complete to evaluate if everything was done adequately. She brought both complaints and compliments to their attention, and discussed ways to make each department run more smoothly at the next conference (K. S. Jocius, personal communication, July 15, 2009).
Speaking to the Board before the 1989 Clinic, Paynter stated, “Barbara and I always go down early in January and talk with the hotel people here and negotiate for the future on behalf of the Board” (Board, 1989, December). Items negotiated ranged from a later hotel room checkout time on the final day of the conference to the cost for booth space in the exhibit hall.

During the 1980s, the Chicago Hilton frequently used the International Ballroom during the week of the conference to host a dinner of the Chicago Bar Association. Buehlman saw this as an opportunity for the Mid-West:

Buehlman indicated to the Board that allowing the Hilton to have this space puts the Mid-West Clinic in a very strong negotiating status for future years. Additionally, the Hilton has reduced the cost of each exhibiting booth from $50 to $45, amounting to a savings of approximately $7,000. (Board, 1986, June)

The size of the Mid-West Clinic provided Buehlman with additional leverage in her negotiations. She reported to the Board in 1990 the results of a meeting she and Paynter had with James Owczarzak, Director of Convention Services, and Nancy Boynton, Senior Sales Manager:

The purpose of the meeting was to seek assurance that the Mid-West Clinic has a high priority in their thinking and to discuss future convention dates and rates. In the last few years there has been a little erosion in their commitment to protect the meeting room space necessary to the Mid-West convention. It seemed very important to hear from them and see in writing that we are the top priority in the week of the convention and that we have the right of first refusal on anything having to do with meeting space. Owczarzak and Boynton strongly asserted that Mid-West is the top priority and stated that if it was necessary to drop the Chicago Bar Association meeting or any other event in conflict with the Mid-West dates, that they are prepared to do so. (Board, 1990, June).
The Mid-West Clinic soon saw the benefits of Buehlman and Paynter’s negotiations. Following the meeting, the Hilton provided 50% discounts on hotel suites for Mid-West exhibitors, as well as a lower charge for exhibit booths. Buehlman explained the benefits before the opening of the 1990 Clinic:

The $26 cost [booth fees] is a real bargain and is a central part of the contract with the hotel in return, partially, for scheduling the convention at a time when other conventions are not normally held. Most conventions pay three, four times that amount for booth space. (Board, 1990, December)

Buehlman also worked on special housing rates for Clinic attendees and performing groups in other Chicago hotels, such as the Palmer House and Essex Inn (Board, 1985). When the Hilton was closed for renovation in 1984, Buehlman solicited proposals from other venues to host the conference. Among the options she looked at were the Medinah Temple and the Exposition Center at O’Hare airport. The Hyatt Regency in downtown Chicago was eventually chosen, as it allowed the Clinic to be held in one building (Board, 1983, June).

The Program Book

In 1980, Buehlman’s first year as Executive Administrator, the official Mid-West Clinic program book was 48 pages in length and was printed in a 6 x 10-inch format. The cover consisted of a schedule of the week’s events, with the interior devoted to brief descriptions of each clinic, the programs of each performing group, and a listing of new music published that year. There was no advertising and all pictures were black and white. This had been the standard format of all previous Mid-West programs; the only noticeable change for 1980 was a one-page history of the Clinic. Entitled Historically Speaking, it was very similar to an article Buehlman
had written for *The School Musician* magazine (Mid-West National Band and Orchestra Clinic, 1980).

The 1982 program book, however, showed a marked difference. The book changed to an 8 ½ x 11-inch format, and the front cover consisted of a full color photograph of the Chicago Water Tower. Even more significant was the inclusion of paid advertising (Mid-West National Band and Orchestra Clinic, 1982). Reaction to the changes was mixed; one attendee stated, “The program cover is beautiful! Another pat on the back for Barbara!” However, another attendant wrote, “With the volume of material one needs to carry for four days, the size of the Clinic bulletin is much too large. The ones published in years gone by could be folded and kept in a pocket” (Director Questionnaire, 1982).

The program book continued to change throughout Buehlman’s tenure. New features for 1983 included more extensive descriptions of the individual clinics, with pictures and biographies of the clinicians. Likewise, the 1985 book added a page devoted to the recipients of the Mid-West Clinic Medal of Honor. By 1995, the program book had grown to 232 pages in length, with much of the space occupied by advertising. In 1987, the growth in advertising allowed Buehlman to report to the Board that advertising revenues completely offset the cost of printing the program book (Board, 1987). This trend continued, and in 1995, the Mid-West Clinic had a profit of approximately $30,000 after the printing expense (Board, 1995, December).

The changes in the program book format may have originated in a letter Buehlman received from Karl Dustman, marketing manager for Ludwig Industries. Among Dustman’s ideas were changing the book size to 8 ½ x 11 inches, adding an interesting full color photograph to the front cover, announcements of hospitality rooms, and selling advertising space to cover the
cost of an expanded book size (K. B. Dustman, personal communication, March 23, 1982). By the 1982 conference, each of these suggestions had become a reality.

**Exhibitors**

In addition to advertising, another important source of revenue for the Mid-West Clinic has been the fees paid by exhibitors at the conference. According to Kelly Jocius, the assignment of exhibitor booth spaces has been one of the larger challenges of the Executive Administrator position: “Everybody wants to be front and center and not everybody can be front and center. So that’s definitely where more of the stress and confrontational aspects come in, with the exhibitors not happy where their booths are assigned” (K. S. Jocius, personal communication, July 20, 2007). Buehlman explained to the board how she handled booth assignments:

> All the forms are sorted before I actually sit down and assign the booths by date of receipt of application. Frequently somebody will say, I am not happy with my booth and my answer more times than not will be, the secret to a better location is to get it in earlier in the year. (Board, 1989, December 11)

Buehlman later explained that an early application was not the sole criteria for booth placement: “Buehlman repeated that booth space allocation is a complex process. Selections are made on a first-come first-served basis, but also involve the amount of available space (for the very largest exhibitors) and seniority” (Board, 1994, December 17).

In dealing with exhibitors, Buehlman had a reputation for a strict enforcement of Mid-West Clinic rules and policies. For example, in 1988 she denied the request of a publisher of brass band music who wished to exhibit his publications at the Getzen instruments booth. It was Mid-West policy that only registered exhibitors were allowed to showcase music. In her denial of the request, Buehlman encouraged the purchase of another booth:
It will not be possible to display your music at the Getzen booth. I am sure you understand that this would be unfair to the music publishers who are at Mid-West as exhibitors. Needless to say, we would be delighted if it were possible for you to exhibit at the Mid-West Clinic. One of the ways to promote the brass band performance medium is to make the music easily available to the conductors. Your presence to our convention would do much in this regard. (B. D. Buehlman, personal communication [Letter to Peter Wilson, Rosehill Music], September 13, 1988)

Buehlman worked to address the exhibitors’ concerns within the parameters of Mid-West protocol. Such was the case in 1987, when she was asked to reimburse Cornell College for a television stolen from their booth. Buehlman responded that the Mid-West Clinic was not responsible for the theft and instead recommended purchasing insurance for the future. However, she also wrote, “Realizing how very important the TV monitor was to your display, I instructed my staff to rent a monitor from the hotel audio visual department at Mid-West Clinic expense so that your display would be intact” (B. D. Buehlman, personal communication [Letter to James T. Hakes, V.P. for Business Affairs and Treasurer, Cornell College, Mount Vernon, IA], January 4, 1988).

The number of exhibitors at Mid-West steadily increased during Buehlman’s tenure. Before the 1989 conference, she reported to the board, “This is the first time in my experience as Administrator, we ran out of booth space based on what we could use” (Board, 1989, December 11). In 1987, there had been a total of 984 exhibitors; in 1996, Buehlman’s final Clinic, that total had increased to 1,866 (Board, 1997).
Performers

Buehlman’s contact with the Mid-West performing ensembles began before their conductors submitted the application. From 1986 to 1990, she and Paynter presented a workshop at each conference that explained the application process. According to Kelly Jocius, the purpose of the workshops was to “encourage people to apply, give them a sense of how to make their applications as strong as possible, also give them a sense of what they’re in for if they are accepted” (K. S. Jocius, personal communication, July 20, 2007). The workshop was apparently Buehlman’s idea, as she informed the Board of it during her preview of the Clinic in 1986 (Board, 1986, December 16).

After the selections were made at the annual March meeting, Buehlman promptly sent out invitations and rejection letters to the applicants. As Jocius recalled, “The invitations were always done by express mail, which people kind of knew, if you got an express envelope from the Mid-West Clinic, you knew it would be good news” (K. S. Jocius, personal communication, July 20, 2007). The invitation was the first of many letters a director could expect from Buehlman. Shirley Strohm Mullins, whose Yellow Spring, Ohio, High School Orchestra performed at the 1981 Clinic, recalled the large amount of correspondence she received:

“You’ll be hearing from me.” Buehlman kept her promise. I kept her 16 color-coded memos in a stack. Each one required a response with a deadline, and a notice indicated that late arrival was not wise … The paperwork I accumulated from the Mid-West fills a briefcase. (Mullins, 1982, p. 15)

Board member J. Richard Dunscomb explained the preparation process in an issue of the Mid-West Motifs, the newsletter of the Mid-West Clinic:
Once accepted, the real fun begins. You will be faced with more forms to fill out than if you were making a withdrawal from Fort Knox. Be assured that these forms are one of the reasons Mid-West works. You know that details for any trip or concert can slip away and cause a problem. That will not happen with Mid-West. Mid-West also provides many services that ease your job in arranging for the trip, such as helping in your selection of hotels, meals, equipment, etc. (Dunscomb, 1994, p. 4–5)

In 1996, performing groups received 13 separate letters from Buehlman between April and October. These covered a range of issues from homeroom assignments and rehearsal schedules to Chicago sightseeing opportunities. Buehlman’s letters particularly emphasized the Mid-West Clinic’s regulations regarding music selections for performance. All music had to be from the catalogues of publishers that exhibited at Mid-West, each program could contain only one number from a particular publisher, no composer or arranger could appear on a program more than twice, 50% of all band music had to be published between September 15 of the previous and current year, any piece performed at the Mid-West in the previous 4 years was not allowed, and equal playing time on the program had to be given to music of different ability levels (B. D. Buehlman, personal communication [Letter to conductors of performing ensembles at the 1994 Mid-West Clinic], April 17, 1994).

Buehlman emphasized that all music to be performed was chosen on a first come, first served basis. Included with her letters were yellow colored music reservation cards. The conductors wrote the titles of the pieces they wished to perform on the cards, and then returned them to Buehlman. Kelly Jocius explained the process:

The cards came in, May until September. Barb compiled them into a reservation summary, checking the postmarks to determine who reserved duplicate reservations first.
In the meantime, anxious directors would call to learn whether their reservations were received and if they were the first to reserve each of their desired pieces. (K. S. Jocius, personal communication, June 24, 2009)

The conductors met with Buehlman and Paynter at the June board meeting at the Chicago Hilton. Buehlman provided a tour of the hotel, explaining where the performance halls, warm-up areas, and homerooms were located. The meeting also provided an opportunity for her to further explain the Mid-West policies she had previously written to conductors about in her letters. When the Perry High School Symphonic Band of Massillon, Ohio was selected to perform at the 1992 Clinic, conductor Roger A. Hall brought band parents to the June meeting. He recalled that Buehlman gave suggestions on what hotels to stay in and where to take his students to eat. Said Hall, “Everyone was impressed with Barb. She knew what she was doing and she could clearly communicate it. Our parents came away thinking, this is alright, we are in good hands” (R. A. Hall, personal communication, July 9, 2009).

As was the case with the exhibitors, with performers Buehlman was also known for her strict enforcement of the Mid-West Clinic’s regulations and deadlines. In January 1980, only weeks into the job, she responded to a request of the Karl L. King Municipal Band that they be exempt from having to perform music of all ability levels:

Even though there are several points on the application that do not apply to community bands, it has been Mid-West policy to ask all bands seeking participation in the Mid-West Clinic to complete the application … Community bands are expected to follow the rules as outlined on the information sheet. (B. D. Buehlman, personal communication to Ross A. Leeper, Fort Dodge, IA, January 18, 1980)
Buehlman believed all conductors of performing groups be required to attend the June meeting, regardless of whether they directed a school band or a professional ensemble. In April 1995, she reported to the Board that the directors of the United State Navy Band Commodores jazz ensemble were reluctant to attend the June meeting: “She [Buehlman] stated that this meeting is essential and repeated the importance of avoiding a precedent which would tell groups otherwise” (Board, 1995, April).

Buehlman strictly enforced regulations throughout her career with the Mid-West Clinic. Following the 1996 Clinic, she expressed her disappointment to the Board:

Buehlman reported that the attitude of the conductors has been more troublesome this year than ever before. This trend continued throughout the week of the convention, with conductors repeatedly sidestepping rules. She expressed her hope that in the coming years, the policies and guidelines of the Mid-West Clinic by given more teeth. (Board, 1996, December)

After their Mid-West performances were done, many conductors commented on the assistance Buehlman provided in making the experience possible. Lewis J. Buckley, conductor of the United States Coast Guard Band, wrote to Buehlman following their 1991 performance, “I appreciated tremendously your helping us stay on top of everything during the weeks before the event. We were never in the dark about what had to be accomplished when, and that made our preparations easy” (L. J. Buckley, personal communication, February 5, 1992). Donald Schleicher, whose Williamsville South High School Concert Band of New York performed at the 1983 Clinic, expressed similar sentiments:

My compliments to you and your staff for guiding us through from Day 1 until the end in a first class, flawless manner. Your keen organizational skills as well as your ability to
very simply “do your job” so well may go unappreciated by many, but certainly not by those of us directly involved as participants. If everyone in this world was as accurate and conscientious as you are, we would have a problem free world! (D. J. Schleicher, personal communication, December 19, 1983)

Clinicians and Industries

Just as she was the contact person for the performing ensembles, Buehlman also worked closely with the clinicians who presented at Mid-West. Here again, her dealings with the clinicians consisted of a strict adherence to Mid-West policies. This is exemplified in her letter to Clark Rundell, of the Royal Northern College of Music in England. Rundell wished to present a clinic at the 1989 conference and wrote to Buehlman:

I realize that you had stipulated a March deadline for this information, but I’m sure you understand that the transatlantic delay is inevitable and that this was a rather larger decision for us. Your consideration in this respect would be greatly appreciated. (C. Rundell, personal communication, June 2, 1989)

In her response, Buehlman stated, “As you indicated in your letter, the deadline for the proposal of clinic topics is the first part of March each year” (B. D. Buehlman, personal communication, June 22, 1989).

Antonio García, current director of jazz studies at Virginia Commonwealth University, wrote in Buehlman’s memory book a recollection he had of presenting a clinic in 1992:

I remember first meeting you on the early morning on which I presented my first clinic session at Mid-West. You stopped by in advance of the presentation to make sure I had everything I needed, and I was impressed that such a busy person with such sizable responsibilities would take the time to ensure that my own session had the resources it
required. When I joined the Board years later, I quickly observed that this was not
exceptional action on your part but rather your way of following through to your best.
(A. J. García, personal communication, July 11, 1997)

Buehlman also played a role in choosing the types of clinics presented at Mid-West. At a
board meeting in April 1983, she discussed how several woodwind and brass choirs had
expressed interest in performing at the conference. She then proposed using those ensembles for
clinics that emphasized chamber music and instrumental choirs (Board, 1983, April). The
program for the following 1983 Mid-West Clinic indicates that Buehlman’s proposal was
approved. Clinics that year included “Flute Choir, the Ensemble for the 1980s, featuring the
Chicago Flute Society;” “How to build a successful clarinet choir, featuring the University of
Illinois Bands Clarinet Choir;” and “Pumping brass—a total brass clinic, featuring the DePaul
University Trombone choir” (Mid-West National Band and Orchestra Clinic, 1983). The
increased number of small ensembles did not go unnoticed. At the June 1984 board meeting,
Buehlman reported that there were a larger number of applicants for small ensemble
performances and clinic workshops than before (Board, 1984, June).

Each February, Buehlman sent out letters to different companies in the music industry,
seeking sponsorship for clinicians and receptions at the conference as well as offering
advertising and exhibit booth possibilities (B. D. Buehlman, personal communication, February
7, 1994). Buehlman’s pursuit of sponsorships proved to be a financial gain for the Mid-West
Clinic. In 1986, she reported to the Board that reception sponsorships had resulted in a savings of
more than $6,000 (Board, 1986, June). Four years later, she reported that having sponsors pay for
their own clinicians’ audio-visual equipment services was a savings of “well over $3,000”
(Board, 1990, June).
Music publishing companies have been affiliated with the Mid-West Clinic since its beginning, when Neil A. Kjos, Sr., President of Kjos Music Company, was a founder of Mid-West. Many of the music regulations for the performing ensembles were created to ensure that the publishing companies that support Mid-West have their new works performed. As Executive Administrator, Buehlman was often sympathetic to the needs of the publishing industry. In December 1987, she received a complaint from Kendor Music that the New Publications listing in the Mid-West program gave the name only of the publishing company, and not the distributor. The following month, Buehlman announced that, beginning with the 1988 conference, both the publisher and the distributor would be listed in the program book (B. D. Buehlman, personal communication to Edwin F. Kalmus & Co., January 4, 1988).

Buehlman explained the relationship between the Mid-West Clinic and the music industry in a 1988 letter. The purpose of the letter had been to retract an invitation for a speaker to lecture at an orchestra teachers’ lunch, after the invitee had asked to be paid for his appearance:

The Mid-West Clinic has relied on the music industry and publishers to provide the artists, clinicians, and guest speakers on a complimentary basis for the entire 42-year history of this event. Without this kind of support, the Mid-West Clinic could not continue to exist. I am sure you can appreciate the dangerous precedent that we establish if we break away from industry sponsorship and attempt to pay a speaker or clinician. (B. D. Buehlman, personal communication to Samuel Adler, Professor of Composition, Eastman School of Music, Rochester, NY, May 26, 1988)
Conference Attendees

Prior to 1981, there had been no charge to attend the Mid-West Clinic. In February of that year, Buehlman wrote to then Mid-West president Richard Madden:

Obviously, there must be an additional source of revenue other than exhibitor fees. The booth fee increase for $25.00 for the 1981 Clinic will only realize approximately $6,700.00. The other two options previously discussed are a registration fee to be paid by the attending directors and program advertising. We must give serious consideration to these options and decide on a course of action to resolve the current financial problems.


The attendance fee was first set at $20, and then raised to $25 in 1988 (Board, 1988, April) and again to $30 in 1990 (Board, 1990, June). As was expected, there were complaints about the fees. A respondent in the 1988 director questionnaire stated, “Don’t get quite so fancy—I’ve heard lots of gripes on registration fees. The expenses of room—meals—gets more each year—hold down registration fees. Bigger isn’t always better” (Director Questionnaire, 1988). Despite the additional fees, attendance at the Mid-West Clinic grew throughout Buehlman’s tenure. The 1987 Clinic had an attendance of 7,157; in 1996, this was increased to 12,684 (Motifs, 1997, p. 3) (See Appendix L for registration statistics).

With the growth in attendance, the Mid-West faced a problem of over-crowding at concerts, particularly at those of the United States military bands. Buehlman tried a number of different approaches to alleviate the situation. She strictly enforced the policy that students, children, and guests not be admitted until five minutes before performances began. In denying a request that an attendee be allowed to have his children accompany him, Buehlman wrote, “This all sounds pretty stiff, but please understand that when you are working with approximately
8,000 people who attend this kind of event we have to adopt a system that applies to everyone”
(B. D. Buehlman, personal communication [Letter to Lewis Larson, Springfield, MN],
November 5, 1985).

Despite these efforts, concert over-crowding continued to be a problem. The 1988
director questionnaire included several complaints about being turned away from the Marine
Band concert. In response, Buehlman was instructed at the June 1989 Board meeting “to work
out the details of a Closed Circuit television broadcast of the Wednesday evening military band
concert, to alleviate over-crowding problems” (Board, 1989, June). The closed circuit broadcast
of the Wednesday evening concert became a regular feature of Mid-West. Buehlman was even
able to use the closed circuit as part of her negotiations with the Hilton. In 1991, when the
Chicago Bar Association wished to use the International Ballroom for an event, Buehlman
reported to the Board, “In return for this concession by the Mid-West, the video production of
the Coast Guard Band concert on Wednesday evening will be complimentary, a savings of
$5,000” (Board, 1991, December).

The closed-circuit broadcast was not a permanent solution, though, especially when
concerts besides the service bands faced over-crowding. Buehlman’s March 1997 board packet
presented a new solution to the problem, a concert ticket series. Mid-West concerts were divided
into Series A and B, and each attendee was asked when he or she registered what series they
preferred. Both series included the Wednesday night service band, which would now give two
performances. A ticket exchange booth was created, where attendees could exchange tickets for
a performance on the other concert series. Lastly, all students would be held in line and admitted
to performances only as space allowed (Board, 1997, March). Kelly Jocius, who was serving as
the Executive assistant at the time, recalled that the entire ticket series had been Buehlman’s idea
(K. S. Jocius, personal communication, July 17, 2009). The idea appeared first as a suggestion in the 1993 Directors Questionnaire. The following March, Buehlman suggested implementing a ticket system for the military band concerts to the board. She also reminded them that all band concerts were facing over-crowding, not just the military ones (Board, 1994, March). The ticket series was implemented at the 1997 Clinic and operated as Buehlman proposed it continuously through 2008. The 2009 move of the Mid-West to the McCormick Place West convention center ended the problems of over-crowding.

**International Attendees**

The word “international” was first added to the title of the Mid-West Clinic in 1986 (B. D. Buehlman, personal communication [Letter to Doris Jean Johnson, Internal Revenue Service], August 1, 1987). From nearly the beginning of her tenure, Buehlman played a role in the expansion of Mid-West to an international audience. Sara McGovern, who taught with Buehlman at Round Lake in 1981 and 1982, wrote in her memory book how the band office phone would often ring “with calls from Saudi Arabia and other exotic places with people wanting information about next year’s conference” (S. B. McGovern, personal communication, June 1997).

In 1981, Buehlman received a letter from Frank Liston, Marketing Advisor for Rose Music/Yamaha Australia. Liston wrote:

> Barb, it may be possible that we can bring over several key band directors from Australia to Chicago for next year’s clinic. At this point in time I need any and all information you can send me concerning the 1981 meeting. Dates, times, hotels, etc. (F. Liston, personal communication, February 5, 1981)

Among the Australian band directors that came to the 1982 Mid-West Clinic was Russell Hammond, conductor of the Australian Wind Orchestra. Following the conference, Hammond
began organizing trips for Australian band directors to the Mid-West Clinic. The impression Mid-West left on Hammond can be gauged from a letter board member Harry Begian sent to Buehlman in 1985. In it, Begian asked Buehlman to send a congratulatory letter from the Mid-West Clinic to Hammond and the First National Australian Band and Orchestra Clinic, which was modeled after Mid-West (H. Begian, personal communication, May 8, 1985). Hammond later wrote Buehlman, acknowledging the influence the 1982 visit had upon him and the Australian wind band movement:

I really believe the effect of the Mid-West on the more than 100 people who have attended since we first started organizing groups to go there in 1982 is one of the main reasons that so many good things are now happening in this country … Anyway, I know I express the feelings of many of my colleagues when I say these things because we’ve often said to each other than one can never be the same after attending the Mid-West—and the change is always for the better. (R. Hammond, personal communication, February 19, 1989)

Australia was not the only nation that Buehlman was in contact with in her promotions of the Mid-West Clinic. In 1987, she was in communication with band directors in West Germany (B. D. Buehlman, personal communication [Letter to Herbert Bihartz and Fest-Musik-Haus], May 8, 1987) and in 1990, she sent information to the Bandmasters Academy Society of Japan (B. D. Buehlman, personal communication [Letter to Kenji Akamatsu], August 16, 1990). Buehlman was also frequently asked to write a letter of invitation, in order to aid in the visa process for international attendees. Such was the case in inviting the Director of the National Music Conservatory of Jordan (B. D. Buehlman, personal communication [Letter to Kifah Fakhouri], November 7, 1990) and the Chief of Military Music in Norway (B. D. Buehlman,
personal communication [Letter to Major Christer Johannesen, September 6, 1986] to Mid-West. Buehlman’s efforts even extended beyond the Iron Curtain. In 1990, she wrote to the Union of Soviet Composers, to request that composer Georgy Salnikov be granted permission to leave the Soviet Union and attend the premiere of his composition *Ballade for Band, Opus 46* by the Air Force Band at the upcoming Clinic (B. D. Buehlman, personal communication [Letter to Interior Secretary Thrennikov, U.S.S.R.], December 2, 1990).

At the March 1994 Board meeting, President Paynter noted that registration for international attendees had gone up every year (Board, 1994, March 12–13). The increased international presence was recognized not only in the change of the Mid-West Clinic’s name but also in the creation of an award. In 1992, the International Award was created to “specifically to recognize outstanding music educators who have attended the Mid-West Clinic from outside the United States” (Zajec, 1996, p. 357). The first two recipients were Toshio Akiyama from Japan, and Russell Hammond.

**Staging of the Clinic**

Each year, Buehlman assembled a staff that was responsible for the staging of the conference. Zajec explained:

> With Buehlman as the “conductor” of this complex Mid-West organization, each December the choreography of the Clinic is accomplished in grand style. Her “performers” include a basic staff of 12 who are responsible for the logistics. In addition there are registration personnel and college students from VanderCook and Northwestern who serve as ushers and workers, thus completing the Mid-West instrumentation. (Zajec, 1996, p. 46)
Buehlman’s staff consisted of stage managers, registration managers, usher supervisors, and others with similar jobs. Ann Betz, who served as a stage manager, recalled, “Most of us that work on the staff had an association with Northshore Band because Barb knew us from there and trusted us to help her” (A. M. Betz, personal communication, July 22, 2009). Many of the personnel Buehlman hired are still working in their same duties at Mid-West. Dennis Montgomery, who succeeded Buehlman as business manager of the Northshore Concert Band, stated that the continuity in staff members “testifies to Barb’s judgment of character” (D. Montgomery, personal communication, July 12, 2007).

Since the beginning of the Mid-West Clinic, VanderCook College of Music students have served as ushers and stagehands. This tradition originated with Mid-West co-founder H. E. Nutt, who was also president of VanderCook. Buehlman hired the students and provided them with a detailed job description and work schedule. Buehlman was also responsible for the easily identifiable vests they wore, and still wear to this day. The vests originated at a Board meeting in 1986, when Donald Lyons suggested the VanderCook students wear staff blazers in order to “add a professional quality” (Board, 1986, December 20). Buehlman was then given the task of exploring options. The uniform matter was not discussed again until the June 1991 Board meeting: “Buehlman presented a report to the board on the options available for student staff uniforms. A discussion ensued regarding appropriate attire, cost, and design. It was agreed to purchase vests for the student staff for the 1991 convention” (Board, 1991, June).

The first task of staging the clinic involved the VanderCook students moving the Mid-West office from Buehlman’s basement to the Hilton. This was done on the Sunday morning before the Clinic opened; the students returned everything on the Saturday after its conclusion.
Buehlman met with her staff on Sunday evening in her room at the Hilton. Ann Betz recalled the annual Sunday meeting:

When we all met the Sunday night before the Clinic began, she would give us a huge notebook about three to four inches thick, full of multi-colored sheets of paper and ten tabs to organize it in. She would go through everything for the week in three hours with all of us madly taking notes about peculiarities, special situations, and possible problems. She had worked on it all year, but for us, it was new information and we scrambled to keep up with everything she talked about, as she referred to the tabs in a seemingly random fashion. (A. M. Betz, personal communication, July 22, 2009)

Debbie Durham remembered that Buehlman used the Sunday meeting to alert the staff to potential logistical problems, such as the short amount of time required to re-set the performing stage or move equipment. In spite of how detailed Buehlman was in the notebooks, Durham recalled that she “never wrote a flow chart of how to make things work; she provided the information in the book and it was your responsibility to make it work. She would never tell you how to do your job” (D. F. Durham, personal communication, July 24, 2007).

Buehlman also contracted with several different outside services in the staging the Clinic. She scheduled a security service, hired a recording company to record the performances, worked with Freeman Decorating to build exhibit booths and performance stages, and hired “Chicago at Your Service,” to work the registration booths. The security issue was an ongoing problem for Buehlman. Following the 1982 Clinic, she addressed the board:

Buehlman reported to the Board that there had been an incredible number of thefts from the instrument company exhibitors during the course of the Mid-West Clinic. Buehlman
requested permission to hire a new security guard company and reorganize the guard
schedule for the 1983 Clinic. (Board, 1982, December 18)

In 1989, Buehlman informed the Board of a new security precaution:

One of the things we built into the security system in the last 2 years is an area where we
have a security guard who sits there and does nothing but watch anything any exhibitor
wants to bring over that is of great value. In other words, if he has lost something, that
was certainly a big loss, but if he had taken the time it to take over to that area, he has 24-
hour guard service on it, covering it until he comes back the next day. They have that
option. We announce it twice each day so every exhibitor is aware of it. (Board, 1989,
December 16)

Once the Clinic began, Buehlman had a reputation for being nearly everywhere, ensuring
that everything was running smoothly. She was on the convention floor by 7 a.m. each morning,
and made her final inspections at 10:30 p.m. She also rarely stayed for an entire concert, so that
she could continue to be available for any problem that might arise. After the 1989 conference
concluded, she was displeased to learn that hotel construction had disrupted a clinic. Her anger
was due not only to the situation but also to the fact that she had not been notified:

That is a problem we should not have, we don’t have to tolerate. At that point, if you tell
me, I can tell someone they have to stop. For future reference, if you need me in an
emergency, all you have to do is call and tell the operator of the hotel to beep me and I
will come to the phone and ask where I am supposed to go. (Board, 1989, December 16)

Charles Martyn, director of bands at West Virginia Institute of Technology, wrote to
Buehlman after the 1982 Clinic and commented on her being constantly in motion:
I particularly enjoyed your presentation with the Northshore Band, and if you would only stick around long enough so somebody come up and congratulate you, it might make it even more fun. I think I had time to say “hi” to you once, but you seemed to have so many things on your mind and were going in every direction at once, it’s hard to get hold of you. In any case, maybe I’d make a suggestion to you, just sit down somewhere once and let some of your friends say “hi.” (C. F. Martyn, personal communication, December 20, 1982)

As with every other aspect of her job, Buehlman insisted that Mid-West rules and policies be followed. Durham recalled, “If Barb said no and you did something or let something slide after she said no, you heard about it!” (D. F. Durham, personal communication, July 24, 2007). Durham personally experienced Buehlman’s displeasure on two occasions. The first involved Durham allowing a mallet percussionist to warm up outside the assigned warm-up area, to which Buehlman responded, “You know better than that!” The second incident occurred because Durham and another staff member changed the jazz band stage arrangement after Buehlman had decided against it. Durham described Buehlman’s reaction as “irate” (D. F. Durham, personal communication, July 24, 2007).

**Other Duties**

In addition to the duties previously described, there were a myriad of other smaller responsibilities Buehlman addressed throughout each year. These ranged from working with an accountant to handle the financial assets of the Mid-West Clinic to purchasing insurance in the event that the conference was ever cancelled. Additional duties for the staging of the Clinic included scheduling meeting spaces and times for different organizations and working with commercial airlines to secure a special rate for Mid-West attendees.
Buehlman also worked on “temporary jobs,” which were tasks that arose because of a special event. For example, in honor of the Mid-West Clinic’s 50th anniversary, she and Vic Zajec created a Mid-West history book. Buehlman worked with Taylor Publishing Company to print the book and explored ways to pay for it. These included putting an “intent to purchase card” in the *Mid-West Motifs* newsletter, asking exhibitors to make a contribution, and sending out letters to various music education mailing lists, suggesting their libraries purchase the book (Board, 1996, June). Buehlman was also responsible for naming the history book. According to the minutes of the Golden Anniversary Task Force Committee, “Buehlman suggested ‘The First Fifty’ as a title to the book” (Board, 1995, February). In the opening acknowledgments of his book, Zajec paid notice to Buehlman’s contributions: “A very special ‘thank-you’ to Barbara Buehlman, Executive Administrator of the Mid-West International Band and Orchestra Clinic, for her many helpful ideas and suggestions in the final stages of preparation” (Zajec, 1996, p. 8).

**Additions to the Mid-West initiated by Buehlman**

**College Credit**

In addition to enforcing Mid-West policy, Buehlman was responsible for the creation of several new features to the Clinic. One such addition was for attendees to earn college credit. The idea was not a new one; board member Richard Brittain had first mentioned it in 1983, but no action had been taken (Board, 1983, December). Buehlman again proposed the idea in 1988, as a means to encourage more attendance at the Clinic:

Buehlman asked the board to again consider offering workshop credit for attendance at the Mid-West Clinic as a way to motivate administrators to give school release time for attendance. Continuing Education credits could be earned for advancement on a school district pay schedule or to meet certification requirements … Buehlman was asked to
write to the Department of Education of each of the states to request information on the required procedures for offering credit and report to the Executive board at the June meeting. (Board, 1988, April)

The following June, Buehlman recommended that a proposal from the University of Miami to offer college credit for Mid-West attendance be accepted on a 1-year trial basis. As was her custom, Buehlman ensured that the proposal would not financially damage the Mid-West Clinic, reporting that the University of Miami would cover all the costs of the procedure. College credit was earned by submitting observations of different clinic sessions. Attendees earned one credit for attending only the band or orchestra sessions, and two credits for attending both (Board, 1989, December 11). College credit was first offered at the 1988 Mid-West and continues to be administered by the University of Miami to the present day.

College Night

Another new feature of the Mid-West Clinic that debuted in 1988 was College Night. Buehlman reported to the board in 1986:

Several colleges and universities exhibiting indicated an interest in visiting with students while they are at Mid-West. It was suggested that a Student/College Night might be of interest to colleges and students alike. Recruitment of students may be another incentive for colleges and universities to exhibit at Mid-West. (Board, 1986, December 20).

College Night has since become a regular feature of the Mid-West. Potential students at both the undergraduate and graduate levels are able to interact with representatives of different universities and schools of music to learn more about educational opportunities. In its first year, 33 colleges participated in College Night. Following the 1990 Clinic, that number increased to 64 (Board, 1990, December). College Night’s impact was also shown by an increase in student
attendance at the Clinic. In 1990, 387 college students attended Mid-West. In 1996, that number had risen to 897. Likewise, the number of high school student attendees increased from 135 to 367 during the same period (Board, 1997, March).

**Teacher Resource Center**

The Mid-West Clinic periodically asks attendees to complete a survey of their impressions of the event. A 1988 attendee wrote, “More on computer use in music education, such as (perhaps) a computer à la IMEA [Illinois Music Educators Association] in Peoria” (Director Questionnaire, 1988). Buehlman apparently took note of the suggestion, for at the following April board meeting, she brought up the idea of providing a career center:

Buehlman proposed the idea of a Job Fair or Job Information program to be made available at the Mid-West Clinic. Music industry, publishing, and the colleges and universities exhibiting at Mid-West will be asked to supply information on positions available that could then be shared with the attending directors. (Board, 1989, April)

Buehlman’s proposed “Job Fair” became the Teacher Resource Center, which debuted at the 1989 Mid-West Clinic. According to the *Mid-West Motifs* newsletter, the Teacher Resource Center included demonstrations of music-related computer programs, a videotape library, information on job vacancies, and public relations material. Among the public relations items were articles about the importance of music education. The articles were intended for music educators to provide to their school administration, as a means to create support for their program (“Teacher Resource Center a welcome edition,” 1990).

Brayer Teague, current band director at Downers Grove North High School in suburban Chicago, was asked by Buehlman to be in charge of the Teacher Resource Center. Teague was
an undergraduate student at Northwestern University when he was given the task. He later wrote in Buehlman’s memory book:

The fact that you entrusted me as a college senior to head-up this project was a “confidence booster” that you will probably never really truly understand. The fact that it enabled me to find my first teaching job in Highland Park was simply icing on the cake!

(B. Teague, personal communication, July 1997)

At the 1994 conference, 2,587 Mid-West attendants visited the Teacher Resource Center (B. Teague, personal communication [Letter to B. D. Buehlman], January 18, 1995). It continues to be a feature of each Mid-West Clinic.

**Mid-West Motifs**

In the earlier days of the Mid-West Clinic, publicity for each conference was generated through the *Lyons Band News*, a newsletter published by Lyons Band Instruments. Lyons owner Howard Lyons was the founding president of the Mid-West Clinic, and the *Lyons Band News* was used to preview the upcoming Clinic. The *Lyons Band News* ended when Howard Lyons retired from the industry (Borich, 1984).

In 1989, the Mid-West board members were discussing ways to interest directors in applying to perform at the Clinic. At the December 11 board meeting, Buehlman proposed a new Mid-West newsletter similar to the *Lyons Band News* that could be used as a way to recruit conductors to apply to perform:

But what I have in mind, again based on your ideas and suggestions this last year would be we would produce our own convention follow-up newspaper that would include the viewpoints of the conductors attending, just as a conductor, taking workshops and going to concerts, that would include information, photographs of the groups that have
performed. So we are patting them on the back and saying to possible future groups that would apply, this could be you. (Board, 1989, December 11).

Buehlman’s newsletter was entitled *Mid-West Motifs*, and was published three times a year. The February issue looked back on the previous conference, and included comments from directors whose groups had just performed. The May issue announced the performers and clinicians for the upcoming year’s Clinic as well as any new features, such as the college credit option and the Teacher Resource Center. Finally, the August issue included the schedule of events, registration information, and even a room reservation card for the Hilton hotel. The August issue also typically announced changes in the Mid-West format; for example, the August 1995 *Motifs* announced that, for the first time, all major concerts would be held in the Hilton’s International Ballroom (“Changing times,” 1995).

The added workload of creating *Motifs* was a primary reason for hiring Kelly Jocius as Executive Assistant (J. P. Paynter, personal communication [Letter to the Board of Directors of the Mid-West Clinic], December 31, 1994). When Jocius began working on *Motifs*, he was impressed with how familiar Buehlman was with the writing/publishing process:

> A lot of the things I learned about in my classes at the U of I [University of Illinois], Barb knew those things too just through the experience. She knew about a clean layout and focusing in on the message. The newsletter she was putting out is what she should have been putting out, getting the right information out there. (K. S. Jocius, personal communication, July 20, 2007)

**Recognition of Buehlman’s Work as Executive Administrator**

An attendee to the 1982 Clinic wrote in the Director Questionnaire, “Barbara Buehlman deserves a Mid-West medal of an improved variety for the creative changes she has
implemented. I’m really glad to see format adjustments, clinic repeats, variety of up to date subjects and the acknowledgement of exhibitors. Bravo Barb!” (Director Questionnaire, 1982)

The Mid-West Board officially recognized Buehlman for her work in different ways. Following the completion of the 1989 Clinic, they voted to give her a $3,000 bonus. After the vote, Paynter stated, “She makes my life tolerable. I take far too much credit just by having my name on things and being around. But it is the work she does throughout the year that keeps it moving forward” (Board, 1989, December 16). Buehlman again received a bonus in 1994, for $5,000. Board member Mark Kelly, then Director of Bands at Bowling Green State University, made the proposal in recognition of Buehlman’s continued work while undergoing surgery for cancer (Board, 1994, December 12).

The most public form of recognition the Mid-West board gave Buehlman came in 1995, when she was awarded the Mid-West Clinic Medal of Honor. She was only the second female to have received the Medal of Honor, the first having been University of Michigan conducting teacher Elizabeth A. H. Green, in 1986. Kelly Jocius recalled that John Paynter made the presentation during the Wednesday night military band performance at the 1995 conference. As Jocius described it, “I remember him [Paynter] saying, ‘If your life has been touched by Barbara Buehlman, please stand up,’ and people jumped up, because they are at Mid-West, she was Mid-West” (K. S. Jocius, personal communication, July 20, 2007).

In 1997, after Buehlman’s cancer became terminal, Vic Zajec spoke to the Board about commissioning composer James Barnes to write a piece for band as a tribute to her (Board, 1997, June). The board voted to commission Barnes, who titled his piece All Pleasant Things. The Northshore Concert Band premiered the work at their November 16, 1997 concert. In the program notes of the premiere performance, Barnes wrote:
In her later years she had a really tough job, running the Midwest International Band and Orchestra Clinic. Much like a sergeant-major in the army, her job was to carry out the rules and regulations of the “Midwest Committee,” which I am certain more often than not got her into “hot water” with some band and orchestra directors. Somebody has to do this job, and Barbara could always handle the heat. (Barnes, 1997)

An unusual recognition for Buehlman came in 1996, when she received the Meeting Professional of the Year award from the Association for Convention Operations Management (2009). According to the Association’s website, “This award was designed to recognize the hard-working meeting professional who exhibits personal and professional characteristics that create an environment that focuses on team work as well as the support for the convention services profession.” Anna Collinge of the Chicago Hilton nominated Buehlman for the award:

I basically wrote a letter talking about my relationship with Barb, how I worked with her from year to year, what I found outstanding about her as being a meeting planner, and basically, it boils down to her organization, and just the fact that she considered us part of her team. It wasn’t just, I’m the hotel and she’s the customer. We worked together. And there were times that I would help her with something that maybe didn’t pertain to something with the hotel, but I could also go to her and say, ‘Look, I have a challenge, how can I make this work?’ And she was very much willing to sit down with you and help us out. (A. T. Collinge, personal communication, July 19, 2007)

Though Buehlman received numerous awards throughout her career, both Kelly Jocius and Patricia Jocius, Barbara’s sister, agreed that the Meeting Planner of the Year Award was the most meaningful to her. As Kelly explained, the award validated her career change from a band director to a full-time administrator (K. S. Jocius, personal communication, July 20, 2007).
Buehlman’s Methods of Success and Legacy to the Mid-West Clinic

When asked what impact Barbara Buehlman had upon the Mid-West Clinic, Ray Cramer recalled the change that had happened after she and Paynter became involved: “What I noticed most after John and Barbara took over the Clinic was how the Clinic began to expand in the number of performing ensembles and clinics being offered. That transformation was pretty dramatic in the ‘80s” (R. E. Cramer, personal communication, September 1, 2009).

For many of her associates, the key to Buehlman’s success as Executive Administrator came from the manner in which she dealt with people. Debbie Durham characterized Buehlman as being completely apolitical, giving no one preferential treatment (D. F. Durham, personal communication, July 24, 2007). Charles Menghini expressed similar sentiments:

It’s a level-playing platform. The fact that we [VanderCook College of Music] had done the concert or worked the Clinic for 40 years, 50 years, that didn’t matter. It was, everything was fair, everything was treated the same, everyone was treated equally, to be fair to all parties concerned. (C. T. Menghini, personal communication, July 19, 2007)

In Marietta Paynter’s opinion, Buehlman’s greatest impact upon the Mid-West Clinic was the significant change she made in the organization’s revenue, through the addition of registration fees and advertising (M. M. Paynter, personal communication, July 19, 2007). Kelly Jocius, in his view as the current Executive Director, believes that Buehlman’s greatest contribution was her recognition of how the conference could grow without losing sight of its mission to music education:

I think the Mid-West, for many years, did not take the business side seriously. I remember, it was probably about ten years ago when we had raised our registration from $40 to $50. Somebody called and said, ‘Well, I remember when you didn’t have to pay
anything!’ And you know, I think that was kind of the mind-set for a great while. Barbara realized that to do things and to make the impact you had to make more money, and to find the ways where we can do that without giving up anything. (K. S. Jocius, personal communication, July 20, 2007)

The “giving up anything” that Jocius mentioned referred to was the idea of selling the naming rights of the Mid-West Clinic to an outside company. In a tribute to Buehlman on the Mid-West Clinic website, Jocius wrote:

While the conference grew in size and renown, she never lost sight of its mission to serve instrumental music teachers of all levels, circumstances and backgrounds … Always implicit in her decisions was the question, “Are we doing this because it advances the mission, or is something else driving or distracting us?” In my opinion, no quality has meant as much to the success of the Mid-West Clinic as that sincere focus on serving music teachers, and no lesson more valuable to me. (Jocius, 2007)

Some have noted the role Buehlman’s background as a grade school/junior high school band director played in the Mid-West Clinic. Current Board member Nancy Golden stated that Buehlman’s greatest contribution was to ensure that the conference offered clinics, performances, and exhibits for elementary school and junior high school band directors (N. A. Golden, personal communication, July 18, 2007).

When asked about Buehlman’s legacy to the Mid-West Clinic, former Board president Ray Cramer mentioned how so much of the organizational framework Buehlman created is still in use today by Kelly Jocius and the Mid-West staff (R. E. Cramer, personal communication, September 1, 2009). Similarly, Marvin Rabin credited the organizational example of Buehlman
as a reason for his success in directing an international festival of youth orchestras (M. J. Rabin, personal communication, July 23, 2009).

A final perspective on Buehlman’s legacy to Mid-West may come from Roger A. Hall. He experienced Mid-West as conductor of a performing group. In his current position as Executive Administrator of the Ohio Music Educators Association, he is able to better appreciate Buehlman’s administrative work: “Barbara Buehlman had a sense of understanding the value of the Mid-West, its significance, and was able to communicate it. She had a mission to make performing at the Mid-West something to be truly valued, like it should be” (R. A. Hall, personal communication, July 9, 2009).

**Buehlman’s Administrative Work with the Illinois Grade School Music Association**

The Mid-West Clinic was not the only organization in which Buehlman held an administrative position. In October 1966, she was introduced as the new District Eight chairperson for the IGSMA (Edwards, 1988); this was during her seventh year of teaching in Round Lake. Buehlman’s responsibilities primarily dealt with administering IGSMA sponsored contests: finding festival sites, hiring judges, ordering the medals, and accounting for the money (G. L. Yingst, personal communication, July 17, 2007).

**Hosting Contests**

Buehlman had already hosted several festivals before she became an IGSMA officer. Beginning in 1962, Round Lake hosted either the District Eight Solo and Ensemble festival or the Illinois State Solo, Ensemble, Band and Orchestra contest every year during Buehlman’s tenure. Buehlman’s festivals were well known for their organization. In 1963, a parent from a participating school wrote to the Round Lake superintendent, to share her thoughts:
This is the first time we found the rooms so clearly marked and charts of the floor plans posted in accessible places. The students who helped in the cafeteria and various rooms were very courteous … I have not written such a note before but I felt it was called for. A good job should be acknowledged. (C. Parenti, personal communication, March 4, 1963)

Buehlman’s festivals were large undertakings. A March 1973 solo/ensemble festival had 1,983 participants and was held at both Murphy Elementary School and Magee Middle School (“Host solo, ensemble contest at Murphy, Magee schools,” 1973). Because of their size, the festivals required a large work force, with over 120 band parents involved (“Grade school wins top honor in band contest,” 1966). The band boosters began planning for each contest in the preceding fall, with every job headed by a chairperson. The committees ranged from lunchroom duty to the information booth, with each chairperson responsible for scheduling their workers (“School to host music festival,” 1969). The preparation of judges’ meals was always the responsibility of Buehlman’s mother, Mabel, who had moved to Round Lake after her husband’s retirement. Bob Jorgensen, a band director from Urbana, who frequently judged the festivals at Round Lake, wrote in Buehlman’s memory book how he fondly remembers both Mabel’s cooking, and how she would specially prepare a peanut butter sandwich for his young son (R. Jorgensen, personal communication, July 7, 1997).

Buehlman’s students provided an additional work force, and were all trained by her to strictly enforce the rules. Mary Greenwood, a grade school student from the mid 1960s, recalled serving as a door monitor at a festival. A parent had wanted to be admitted to watch her child after the performance had begun, but Greenwood turned her away. Greenwood explained, “Miss Buehlman would have killed me!” (M. B. Greenwood, personal communication, July 21, 2007). Buehlman also involved people that had no connection to the Round Lake band. The police
departments of both Round Lake and Round Lake Park sent officers to manage traffic control, while the Boy Scouts of Explorer Troop 222 were responsible for parking ("‘Wow’ sums up our band rating," 1964).

**Everything You Always Wanted to Know About Hosting a Contest**

Because of her success in organizing festivals, Buehlman’s colleagues recognized her as an expert in the field. An article in *The Round Lake News* in February 1969 mentions that she was, “Invited to two clinics this month, to lecture on the subject of organizing and conducting a successful contest” ("School to host music festival,” 1969). George Yingst, a junior high school band director from Rolling Meadows who served first as Vice-President of IGSMA and then later President, recalled that Buehlman was constantly asked questions about the logistics of hosting a contest (G. L. Yingst, personal communication, July 17, 2007). In response to the numerous queries on the topic, Buehlman wrote a book entitled *Everything You Always Wanted to Know About Hosting a Contest*. IGSMA printed the book in 1979 and distributed it to all contest hosts. Buehlman was initially concerned about the book’s title, as Woody Allen had previously released a film entitled *Everything You Always Wanted to Know About Sex * But Were Afraid to Ask*. Buehlman called Yingst to ask his opinion, but he advised her to have fun with it and keep the title.

Buehlman’s book is complete in its detail. It provides descriptions of the 12 different committees that are required to make a contest function and how many workers are needed for each task. The committees are wide-ranging, including those assigned to the contest office to a committee dedicated to creating artwork and signs. Buehlman’s instructions are very specific and are based on her own experience. In describing the parking committee, she wrote:
Most often this is an area to be handled by the men, and they are always a great deal less available than women. Furthermore, since the majority of our contests fall in the middle of the winter, being outside to direct traffic is less than enticing to say the least. (B. D. Buehlman, 1979)

Buehlman also provided sample letters for recruiting band parents and to send to the participating schools.

IGSMA did a second printing of the book in 1985, and then in 2002, conducted a revision. The introduction to the 2002 edition states:

It has been the purpose of the revision committee to retain the original book’s intent while updating the content of the book to reflect current practice. We believe Ms. Buehlman’s understanding of the organization and structure of a well-run music contest are second-to-none, and that this revision stands as testimony to her complete dedication to the field of music education. (B. D. Buehlman, 2002)

The 2002 revision is currently available on the IGSMA website.

**Secretary-Treasurer**

In 1972, Buehlman was elected to the position of Secretary-Treasurer of the Northern Division of IGSMA. The Secretary-Treasurer position was, along with President and Vice-President, one of the three Executive positions in the organization. Yingst recalled, “There was no doubt, there was only one person for that job, and that was Barbara” (G. L. Yingst, personal communication, July 17, 2007). Buehlman’s responsibilities as the Secretary-Treasurer were very similar to the duties she later had with the Mid-West Clinic. She maintained the organization’s finances, handled all official correspondence, planned for all meetings, contests,
and festivals, and recorded the minutes at all meetings (Illinois Grade School Music Association, 2004).

IGSMA meetings were held in the fall, typically in a downstate Illinois location such as La Salle. The Executive board met on Sunday, with the general membership meeting the next day. The Executive board consisted of the three officers and eight district chairs. It was a challenge for Buehlman to type the minutes from the Sunday Executive meeting in time for the general meeting on Monday. In 1976, she proposed that the Sunday meetings begin at 10 am, instead to 1 pm, in order that she would have more time to prepare the minutes (Edwards, 1988).

Buehlman was well known amongst Illinois grade school and junior high music teachers for her strict enforcement of IGSMA rules. She was particularly inflexible when it came to registration deadlines, refusing any contest registrations that were submitted past the deadline. Margene Pappas, who taught junior high and high school bands in Oswego, recalled:

We all KNEW that you didn’t mess around with deadline dates where Barbara was concerned because we were from Illinois and we had to abide by the IGSMA rulebook when it came to sending in our contest cards and payments. (M. Pappas, personal communication, February 24, 2009)

Another of Buehlman’s rules was that once the contest schedule was written, it could not be altered. She did not accommodate requests for different performance times. However, Sam Malambri recalled a specific time when Buehlman did make an exception. One year, while he was teaching at Walter Sundling Junior High School in Palatine, two of his students had lost their father to a heart attack the night before a Solo and Ensemble contest in Round Lake. The two students were members of a percussion ensemble and still wanted to perform, so as to not let
the other students down. Malambri went to Buehlman to request an earlier performance time for the percussion ensemble, so that the students could be home with their family:

Well, I went to Barb’s office and she was screaming at people. Then she glared at me and said, ‘Well, what do YOU want?’ I related the incident to her and she bellowed, ‘Everyone out of this office and get the percussion judge NOW! These kids will play first so they can be with their family!!!’” I had tears in my eyes. That’s the way she was. (S. R. Malambri, personal communication, January 25, 2010)

**Recognition by IGSMA**

IGSMA recognized Buehlman for her service on multiple occasions. Long time president Cloyd Myers wrote to Buehlman on the occasion of her 20th anniversary as band director in Round Lake, “The Illinois Grade School Music Association is indebted to Barb Buehlman as to no other person for her continued dedication and devotion. No words can express our gratitude” (C. Myers, personal communication [Telegram], June 5, 1980). Following Myers’ passing, IGSMA created an award named after him, which is described on its website:

The Cloyd Myers Memorial Award shall be presented annually to a person who has demonstrated educational excellence in IGSMA activities such as: a director whose students consistently excel in IGSMA events; an adjudicator who consistently produces excellent comments and suggestions for improvement; an Executive Board member who consistently fulfills his or her duties and strives for IGSMA organizational improvement.

(Illinois Grade School Music Association, 2004)

In 1993, Buehlman became the first recipient of the award. George Yingst was then president of IGSMA, and had proposed the award’s creation. As he recalled, “It was no contest that first award went to Barbara” (G. L. Yingst, personal communication, July 17, 2007).
After Buehlman’s death, IGSMA created a second award, to continue her legacy. This was the Barbara Buehlman Young Conductors Award, which is presented to a music educator with a minimum of 5 years teaching experience, the majority of which was done in Illinois. The recipient cannot have taught more than 10 years, and he/she needs to be actively involved in IGSMA (Illinois Grade School Music Association, 2004).

**Summary**

As an administrator, Buehlman’s influence was felt throughout Illinois, the United States, and internationally. During Buehlman’s tenure, the Mid-West Clinic grew in multiple ways. When Buehlman first became Executive Administrator, the Clinic was not on the firmest of financial ground. Through her proposals to charge for registration and pursue advertising revenues and corporate sponsorships, Buehlman was able to provide financial security for the clinic. Despite her commitment to the business side of Mid-West, Buehlman was also committed to protecting the educational value of the Clinic. She provided new features that benefited the music education community, ranging from an increased emphasis on chamber ensemble workshops to a Teacher Resource Center. Buehlman promoted the Mid-West Clinic on an international level, attracting band directors from across the world. In doing so, she helped promote the wind band movements in different countries. Directors of the performing ensembles may have found Buehlman over-bearing with her guidelines and constant correspondence in the months leading up to a Clinic performance, but afterwards, many thanked her for her help. As a director of a school band that had performed there twice, Buehlman knew the significance and challenges of playing at the Mid-West Clinic. Her enforcement of Mid-West policy came from a commitment to provide the best educational experiences for everyone involved.
Music festivals run by Buehlman were known for both their thoroughness in detail and their adherence to the rules. The introduction to Buehlman’s book *Everything You Always Wanted to Know About Hosting a Contest* illustrates her belief that organization was key to a successful music education:

The purpose of the Illinois Grade School Music Association, Northern Division, shall be to encourage, aid, and further enhance music education in the Elementary and Junior High Schools of the State of Illinois. District and State contests are the means chosen by the Association to achieve these goals. In order to succeed in this endeavor, the District and State Contests must be operated on a high degree of efficiency. Only through a well-operated contest can the Association’s goals be achieved. The musical rewards for students, fund-raising opportunities for parent organizations, and the public relations value for your school and your community can make hosting a contest extremely worthwhile. (Buehlman, 2002, p. 1)

Through her administrative work, Buehlman was able to have a greater impact on music education than she could have ever had as a school band director or musical arranger. Her impact as an administrator may be best gauged by a letter she received from Marijean Quigley, whose Ann Arbor Pioneer High School Orchestra had just performed at Mid-West. Quigley’s comments explain the reasons for the many demands Buehlman made as an administrator:

Although it is still a bit early to tell, I can say with assurance that the experience was well worth it for the students as well as for the music faculty. Some students have conveyed to me that the whole experience confirmed their love of music and music making, even though they had their doubts during all the preparations for the performance and the trip. If the students are inspired to continued musical achievement, then the whole experience
is well worth it for everyone involved. This must be very gratifying for you, personally.

(M. Quigley, personal communication, December 22, 1987)
ARTICLES WRITTEN BY BARBARA BUEHLMAN

Beginnings as an Arranger

In a 1980 interview with *The Round Lake News*, Barbara Buehlman described arranging music as one of her favorite aspects of her job: “Arranging, hearing and having an arrangement which you prepared turn out well and have it performed well is most gratifying” (Babicz, 1980, p. B1). Buehlman first began writing band arrangements while a student at Northwestern University. Buehlman studied Orchestration in winter quarter 1957 and spring quarter 1958, and she studied Band Arranging in fall and winter quarters 1958 and spring quarter 1959 (Northwestern University, 1960). John Paynter taught Band Arranging; the classes were held around the worktable in the band office. Buehlman was often the only female student. From the beginning, Buehlman showed an interest in the subject. According to fellow student Ken Bartosz, “If the assignment was 20 bars, Barbara would write 120” (K. A. Bartosz, personal communication, July 9, 2008).

Not only did Paynter teach arranging, he also provided performance opportunities for student arrangements. During her college career, Buehlman had three of her arrangements performed by the Northwestern Band: *Coronation Scene from “Boris Godunov”* by Modest Mussorgsky (Northwestern University Concert and Varsity Bands, 1959), *Toccata to Symphony No. 8* by Ralph Vaughan Williams (Northwestern University Symphonic Band, 1960), and *Finale* from Symphony No. 2 “Romantic” by Howard Hanson (Northwestern University Symphonic Band, 1960). Buehlman also frequently conducted her arrangements, such as the premiere performance of the Hanson and a June 29, 1960 performance of the Mussorgky (Northwestern University Summer Session Concert Band, 1960).
The Influence of John Paynter

John Paynter’s influence on Buehlman’s arrangements lasted nearly her entire career. In a 1986 interview, Buehlman acknowledged Paynter as the one who taught her to arrange and also stated that she still sought his advice: “In fact, I still ask his opinion of my work from time to time” (De Vore, 1986, p. 17). Paynter played a significant role in the publication of Coronation Scene. Buehlman wrote the arrangement during her junior year as an assignment for his class. The editor of Rubank Publishing was visiting campus on a day that the University Band was rehearsing the arrangement (Buehlman, 1996). The editor expressed interest in Coronation Scene and in 1960 Rubank published it. One can assume Paynter’s position as Director of Bands played a key role in the decision to publish a band arrangement written by a college undergraduate.

Paynter continued to be frequently involved in Buehlman’s interactions with music publishers beyond her student days. In 1970, Buehlman was involved in a series of arguments with Ludwig Publishing regarding the difficulty of her arrangement of Blessed Are They, from Johannes Brahms’ Ein deutsches Requiem. She wrote to Ludwig president Carl F. W. Ludwig:

I’ve talked with John Paynter at great length about the Brahms and he suggested that maybe the best way to solve the problem is for me to come to Cleveland. If you want to pay my expenses I will be glad to do so and we can settle the matter very quickly. (B. D. Buehlman, personal communication, June 15, 1970)

A year later, after Ludwig had declined to publish Buehlman’s arrangement of Grant Them Rest, from Gabriel Faure’s Requiem, Paynter suggested she offer the manuscript to Shawnee Press (B. D. Buehlman, personal communication [Letter to Earl Wilhoite], May 23, 1971). Shawnee Press agreed to publish Grant Them Rest later that year (E. Willhoite, personal communication [Letter to B. D. Buehlman], July 13, 1971).
A particularly striking example of Paynter’s support of Buehlman’s arrangements occurred during a dispute she had with Carl Ludwig in 1965. Several different publishers, including Ludwig, had declined to publish Buehlman’s arrangement of the *Adagietto* from Gustav Mahler’s Symphony No. 5. During this time, Buehlman was preparing the Round Lake Grade School Concert Band for its upcoming performance at the 1965 Mid-West Clinic. In choosing literature, Buehlman decided to drop the Ludwig publication *Chelsea Suite* from her Mid-West program after the Oct. 28th deadline had passed. Ludwig considered this an act of retaliation for not publishing *Adagietto*, and accused Buehlman of “sour grape” (C. F. W. Ludwig, personal communication [Letter to B. D. Buehlman], Nov. 8, 1965). Paynter, instead of Buehlman, wrote a response letter to Ludwig:

> Barbara Buehlman was so upset when she received your last letter that she called me and asked me what she should do … You have absolutely no right to accuse her of poor integrity or anything of the kind. If she dropped *Chelsea Suite* from her program, it was strictly because she would neither flatter your piece or enhance her band’s performance by including it. To say she was trying to get even because you turned down one of her manuscripts is absolutely completely false and ridiculous. Barbara simply doesn’t think this way, and the fact that you do is condemning. I think you have done her a gross injustice and in fact, owe her an apology for your very silly attitude. (J. P. Paynter, personal communication, November 22, 1965)

By providing performance opportunities with the Northshore Concert Band, Paynter further promoted Buehlman’s arrangements. The group often served as the reading band for Buehlman’s latest arrangements. Nancy Hinners, who was Buehlman’s stand partner in the French horn section of the Northshore Band for many years, recalled that they were the “guinea
pigs” for all of Buehlman’s arrangements (N. M. Hinners, personal communication, July 12, 2007). When Buehlman first sought to have Blessed Are They published, she submitted a recording made by the Northshore Band with her hand-written score (B. D. Buehlman, personal communication [Letter to Carl Ludwig, Ludwig Music], January 10, 1970).

The Northshore Band also frequently performed Buehlman arrangements in concert, particularly when performing at significant conferences. A performance at the 1971 All-Eastern Band and Instrumental Clinic in Norfolk, Virginia included Buehlman’s arrangement of the Finale of Hanson’s “Romantic” Symphony. The performance at the 1987 World Association of Symphonic Bands and Ensembles (WASBE) international conference in Boston featured Buehlman’s arrangement of the overture to the opera Das Liebesverbot by Richard Wagner. A 1990 performance at the National Band Association convention held at Northwestern included Buehlman’s arrangement of Gwendoline Overture by Emmanuel Chabrier (Northshore Concert Band, 1957–2006).

The Northshore Band performed at the Mid-West Clinic 23 times between 1963 and 1996 (Zajec, 1996); seven of the performances included a Buehlman arrangement (Northshore Concert Band, 1957–2006). Buehlman’s arrangement of Ave Maria by Giuseppe Verdi was performed at the 1984 Mid-West, while her arrangement of Jubel Overture by Carl Maria von Weber was performed there in 1985. In 1989, the Northshore Band presented a most unique performance of Buehlman’s setting of Camille Saint-Saëns’ Carnival of the Animals. In addition to piano soloists Julie and Michael Pagan, Chicago radio announcer Jay Andres, known for his Music ‘Till Dawn program on WBBM 780 AM, read Ogden Nash’s poetry that accompanies the music. Completing the performance was Tom Batiuk, the creator of the popular comic strip Funky
Batiuk sketched cartoons to each animal described and musically depicted. The drawings were then shown on an over-head projector (Carson, 2003).

**Published Arrangements**

Buehlman wrote 10 band arrangements that were published, all but two of which are currently still in print (see Appendix Q for a complete listing of published arrangements). Chuck Hawes, who played in the Northshore Band and also served as its recording engineer, recalled a conversation with Buehlman in which she described her method of arranging:

> She picked the pieces very carefully, that was the first secret. And the second secret was that as much as she could, keep the original scoring, keeping the orchestral winds as is, not to change them around any. You’ll find a lot of other transcribers who took liberty with the originals. If they had a part that appeared in the oboe, they give it to the saxophones, or might give it to the trumpet or something. Barb would try to keep those things the same, and deal with the strings in whatever way seemed to work out. And as a result, most of what she had done sounded so much like the original that you almost didn’t notice the strings being gone. (C. B. Hawes, personal communication, July 18, 2007)

The noted band composer, Alfred Reed, expressed similar sentiments when he wrote to Buehlman after hearing *Carnival of the Animals* performed at the Mid-West Clinic:

> This is the sort of work that once and for all can establish the validity of the band in the performance of so-called “serious” music, even if it does have to be “transcribed.” I would defy anyone who had never before heard of this work to say, after hearing this performance of it, that it was not originally conceived in terms of just such wind brass percussion colors. (A. Reed, personal communication, December 25, 1988)
Buehlman typically included one of her arrangements in performances by the Round Lake school bands at professional conferences. Both of Round Lake’s Mid-West Clinic performances included a Buehlman arrangement: *Träume*, by Richard Wagner, was performed in 1965 (Round Lake, Illinois Grade School Band, 1965), while *Blessed Are They* was performed in 1971 (Round Lake, Illinois Junior High School Concert Band, 1971). In several cases, Buehlman used conference performances as an incentive to attract publishers. Such was the case with her arrangement of Mozart’s motet, *Ave Verum Corpus*. She wrote to Carl Ludwig:

I am also going to use this work with a 150-piece All-District IMEA [Illinois Music Educators Association] Band in November at Eastern Illinois University. It is permissible in this instance to use the work in manuscript but it would be a great deal if it was published at the time. (B. D. Buehlman, personal communication, April 24, 1966)

Buehlman later told Ludwig that she was planning to perform *Ave Verum Corpus* at the 1967 All-Eastern Band and Instrumental Clinic in Norfolk (B. D. Buehlman, personal communication [Letter to Carl Ludwig], October 1, 1966). The potential of an audience filled with music educators was enticing, and Ludwig published *Ave Verum Corpus* in 1967. The Niles West High School Band, from Skokie, Illinois, performed the piece at that year’s Mid-West Clinic. Charles R. Groeling, the Niles West band director, recalled the performance in a letter written for Buehlman’s memory book: “Her feeling for the work and subsequent scoring brought out the sensitive lyric quality providing the band with a vehicle for expressive playing” (C. R. Groeling, personal communication, June 26, 1997).

**Blessed Are They**

The most well known and commercially successful of Buehlman’s arrangements is *Blessed Are They*. It appears on the required literature lists for state band festivals in Texas,
Iowa, Florida, Oregon, and Michigan. Harry Begian, Director of Bands at the University of Illinois from 1970 to 1984, included *Blessed Are They* in his list of selected Grade 3 band literature (Begian, 1991) while Mallory Thompson, current Director of Bands at Northwestern, included it on her list of recommended band transcriptions (Thompson, 2001). The first volume of *Teaching Music through Performance in Band* included an analysis of *Blessed Are They* as part of its selection of Grade 3 music (Miles, 1997), and Mark Fonder, professor of music education at Ithaca College, also wrote a conductors’ analysis of the arrangement that was published in *The Instrumentalist* (Fonder, 2006). In 2005, Ludwig Publications sold 192 copies of the work; the second best selling Buehlman arrangement that year was *Ave Maria*, by Anton Bruckner, which sold eight copies (Ludwig Music Publishing Company, 2005).

Buehlman submitted *Blessed Are They* to Carl Ludwig for publication in January 1970. An accompanying cover letter explained her intention to perform the arrangement with the Round Lake Grade School concert band at an upcoming performance at the University of Illinois (B. D. Buehlman, personal communication, January 10, 1970). From the beginning, the publication process was a difficult one. Ludwig initially objected to the quiet ending:

One bad thing about this number, it has a pianissimo ending, which never sells with the directors or the concert public (they never know when to applaud). Rather strange for Brahms, because he always said a piece must have a good beginning and a good ending. Of course, this was taken from a choral work and no doubt it dies down at the ending, but sometimes the ending could be changed? (Want to think about that?) (C. F. W. Ludwig, personal communication [Letter to B. D. Buehlman], February 4, 1970)

Buehlman was adamant about not changing the ending. She replied to Ludwig:
In regards to the ending, I still feel that the piece should end quietly as in the composer’s original score. This is sacred, thoughtful music that suggests quiet meditation and anything but this type of ending seems out-of-character. May I also remind you that the *Ave Verum* ends pianissimo and I don’t think it has hurt sales too much. (B. D. Buehlman, personal communication, March 15, 1970)

Another debate occurred between Buehlman and Errol Schlabach, the educational director of Ludwig Music Company. He sent to Buehlman in May 1970 a list of technical problems he found with *Blessed Are They*, ranging from the independence of the euphonium part to the difficulty of the cornet parts. He stated, “To me, it is not written with a concert band concept in mind” (E. W. Schlabach, personal communication, May 15, 1970). Buehlman responded aggressively, raising a counter argument to each of Schlabach’s critiques:

> Quite frankly Mr. Schlabach, I would like the opportunity to visit with you to find out what you consider to be a “concert band concept.” Having worked with bands for ten years, bands that have appeared at the Mid-West National Band Clinic, the MENC National Convention, the Mid-East Clinic, the All-Eastern Band Clinic, and many others, and having my bands perform my arrangements at these clinics, I find it rather difficult to accept your statement with regard to the “concert band concept.” (B. D. Buehlman, personal communication, May 21, 1970).

After challenging Schlabach’s criticism of different instrumental parts, Buehlman closed her letter by stating, “If my arrangement is not acceptable in its present form then please return it to me as soon as possible. I am quite sure I will have no difficulty in finding another publisher” (B. D. Buehlman, personal communication, May 21, 1970). By June, however, Buehlman had rescored several parts and lowered the cornet range, all of which were Schlabach’s suggestions.
Blessed Are They went into publication in 1971, selling 590 copies in its first year (Ludwig Music Publishing Company, 1971). In addition to being performed by the Round Lake Junior High School concert band at the 1971 Mid-West Clinic, the Cleveland All-City Band also performed it that year, on May 1, 1971 (C. F. W. Ludwig, personal communication [Letter to B. D. Buehlman], June 7, 1971). The Northshore Concert Band performed the work 15 different times between November 1971 and June 2006 (Northshore Concert Band, 1957-2006). Three performances are worth mentioning in particular: a February 17, 1974 playing dedicated to the memory of Buehlman’s recently deceased father, and also performances at the memorial concerts of John Paynter and Buehlman (Carson, 2003). Blessed Are They continues to be performed at conferences; the Indiana University Wind Ensemble performed the work at the 2003 Mid-West Clinic (Mid-West International Band and Orchestra Clinic, 2003).

Unpublished Arrangements

In addition to Buehlman’s 10 published arrangements, she wrote 19 other works that were never published (See Appendix R for a complete list of Buehlman’s unpublished arrangements). Buehlman’s unpublished arrangements varied greatly in style, including Mars from The Planets, by Gustav Holst, the oratorio Elija by Felix Mendelssohn, and Festival Prelude by Richard Strauss.

Several of these arrangements were performed in conferences by Round Lake bands but were unable to attract a publisher. An example of this was Buehlman’s arrangement of the Adagietto from Gustav Mahler’s Fifth Symphony. The Round Lake Grade School concert band performed the Adagietto at the Illinois Music Educators Association District 1 Convention (“Grade school band convention bound,” 1964), the 10th Annual Mid-East Band and Instrumental Clinic (“Preview concert slated,” 1969), and the Illinois Grade School Band and
Orchestra Association state band contest in 1965. On his adjudication sheet, Tom Richardson, band director at Blue Island High School, wrote of the *Adagietto*, “Beautifully done and well scored. Would appreciate being able to buy a set of parts. May I?” (Richardson, 1965).

A handwritten note in Buehlman’s files lists the publishers she sent the *Adagietto* to; these included Mills, Shawnee Press, Marks, Hal Leonard, Carl Fischer, Chappell, Sam Fox, Bourne, Ludwig, and Barnhouse. All were marked “NO.” The reasons given for the decision not to publish the *Adagietto* were varied. Frank Cofield, from Hal Leonard Music Company, wrote, “It was felt that anything we would publish in that area, to achieve the best results in our field, should be contest material. Without a variety of tempos, etc., it would be a program selection, even though a fine one.” (F. D. Cofield, personal communication [Letter to B. D. Buehlman], July 20, 1965). Similarly, Ralph Satz, director of publications at Sam Fox Publishing Company wrote: “Our present policy dictates that we de-emphasize the publication of band transcriptions of public domain works” (R. Satz, personal communication [Letter to B. D. Buehlman], July 20, 1965).

Buehlman’s arrangement of the *Finale* to Howard Hanson’s Symphony No. 2 “Romantic,” written while a student in John Paynter’s class, received numerous performances but also went unpublished. It was performed 15 times by the Northshore Concert Band between 1963 and 1997, including a performance at the 1972 Illinois Music Educators’ Association Conference in Peoria (Northshore Concert Band, 1957–2006). Buehlman played the Hanson *Finale* with the Round Lake High School Symphonic Band, as well (Round Lake Area Schools, 1978). In 1970, Buehlman looked into having the arrangement published. In a letter to Carl Fischer, Inc., Buehlman explained that she had contacted Hanson while she was a student, in order to obtain his permission to do the arrangement. She later sent him a recording of the
Northwestern Band playing her arrangement, “which he responded very complimentary about” (B. D. Buehlman, personal communication, June 15, 1970). Buehlman also contacted Raymond A. Schirmer, business manager for the Eastman School of Music. Schirmer rejected her application for publication, explaining that at the time, Eastman publications were devoted to commissioned works to celebrate the 50th anniversary of the school (R. A. Schirmer, personal communication, December 17, 1970). There is no evidence of any further attempts by Buehlman to have the Hanson arrangement published.

The Adventures of Robin Hood

Many members of the Northshore Concert Band speak fondly of Buehlman’s unpublished arrangement, *The Adventures of Robin Hood*, from the film score by Erich Wolfgang Korngold. Dennis Montgomery, a long time member of the Northshore Band and Buehlman’s successor as its business manager, wrote in his memorial to Buehlman, “Somewhere an adult band is rehearsing the strains of the band arrangement from the movie score to *Adventures of Robin Hood* and the director finds himself stopping the band often to express his admiration for this particular arrangement” (Montgomery, 1997). Chuck Hawes stated, “I think that was one of the best examples with her skill of orchestrating, you don’t really miss the strings that much. It sounds just fine, like it could’ve been written for winds originally” (C. B. Hawes, personal communication, July 18, 2007). Nancy Hinners recalled that it was the most difficult of Buehlman’s arrangements (N. M. Hinners, personal communication, July 12, 2007).

The arranging process of *Robin Hood* was one of the most involved of Buehlman’s career. The majority of Buehlman’s arrangements were of material in the public domain, such as Mozart’s *Ave Verum Corpus* or Mussorgsky’s *Boris Godunov*. The music to *Robin Hood* was under copyright protection, and Buehlman engaged in talks with George Korngold, son of the
composer, for permission to do the arrangement. She also needed permission from the Warner Brothers Company, which produced the film, and had to obtain a copy of the original score, which was housed in the University of Southern California Special Collections Archive (B. D. Buehlman, personal communication, April 20, 1987). Korngold insisted that Buehlman’s work could only be a transcription and would not allow for any changes made to the original material (G. W. Korngold, personal communication [Letter to B. D. Buehlman], March 29, 1987). Moreover, Warner Brothers granted Buehlman permission to make the arrangement but would not allow for its sale or distribution (L. Hicks, personal communication [Letter to B. D. Buehlman], April 21, 1987).

The Northshore Band performed Selections from The Adventures of Robin Hood five times during the summer of 1988 (Northshore Concert Band, 1957-2006). In 2001, when John Lynch was conducting the Northshore Band, he included Robin Hood as part of their program for a summer tour of the French Riviera (Carson, 2003). Lynch also recorded the work with the Northshore Band on the compact disc From Broadway to Hollywood, which is currently available on the band’s website. Buehlman’s arrangement, however, remains unpublished.

Near the end of Buehlman’s life she had been planning to do a band arrangement of music from the ballet Coppelia, by Leo Delibes. Kelly Jocius, Buehlman’s nephew and Mid-West Clinic Executive Assistant, recalled that Buehlman had purchased both the orchestral score and a recording. Buehlman asked Jocius to listen to the recording and select the movements that he enjoyed the most. Buehlman had made notes regarding the arrangements and selected movements to arrange into a suite at the time she died (K. S. Jocius, personal communication, July 20, 2007).
The Significance of Buehlman’s Arrangements

In addition to their critical recognition and commercial success, Buehlman’s arrangements are significant to the band repertoire because a female wrote them. In an article for *The Instrumentalist* magazine, Buehlman stated, “It might be interesting to note that the first arrangements I submitted for publication do not include my first name. Publishers were afraid band directors would not buy music if they knew it had been arranged by a woman” (‘Career alternatives in music,” 1976). Buehlman’s first published arrangement, *Coronation Scene from Boris Godunov*, printed her name as “B. Buehlman”. Buehlman recalled, “The reason he [Rubank editor] gave for this was, and I quote, ‘If it’s a woman’s name the guys won’t buy it’” (Buehlman, 1996).

Six years later, Buehlman faced a similar situation when Ludwig Publishing was preparing to print *Ave Verum Corpus*. Carl Ludwig asked Buehlman, “Do you want your name as arranged on plates under composer as ‘B. Buehlman’ or ‘Barbara Buehlman?’ It might be better as no. 1 for some men buyers don’t buy things written or arranged by women” (C. F. W. Ludwig, personal communication, October 14, 1966).

Buehlman responded:

In regards to the printing of my first name on the parts, I must insist that my name appear as it should: Barbara Buehlman, not B. Buehlman. Any man who would not buy an arrangement because a woman did it is too dumb to know how to perform it anyway. It’s about time the stupid prejudice against women in instrumental music, or any field for that matter, be cast aside.

(B. D. Buehlman, personal communication, October 25, 1967)
Ave Verum Corpus and every subsequent arrangement Buehlman wrote included her full name, not B. Buehlman. In 1996, when Hal Leonard Music Publishing re-issued Coronation Scene, Buehlman asked that her name be left as B. Buehlman, “for sentimental reasons, and because it makes such a nice story” (Buehlman, 1996). She was then told that Hal Leonard Company would prefer to use her full name because it would help sell the work (Buehlman, 1996). In the 37 years from when Coronation Scene was first published, Buehlman’s full name had gone from being hidden in order to increase sales to being used in its entirety for the same purpose.

In 1963, James J. Skomer, band director at Fenton High School in Bensenville, Illinois, invited Buehlman to a concert where Coronation Scene was going to be performed. Skomer wrote, “So few women ever achieve your status as a musician that we feel your appearance would boost both our programs” (J. J. Skomer, personal communication, January, 1963). Over thirty years later, Paula Crider, former University of Texas band director, wrote in Buehlman’s memory book, “It was great to find a woman’s name on music!” (P. A. Crider, personal communication, 1997) Crider, like Buehlman, was a pioneer among women band directors. In 1995, she became the director of the University of Texas Longhorn Bands, making her one of the first women in the United States to direct a major collegiate band (Tuttle, 1997).

Method Books

Sessions in Sound

In early 1972, Buehlman wrote to Elizabeth Ludwig of Ludwig Publishing:

I wonder how you would react to the idea of printing an elementary band method.

Writing an elementary band method has been a goal of mine for some time but it is rather pointless unless there is an interested publisher.
Ludwig declined to publish a method book, but in 1974 an article in *The Round Lake News* reported that Buehlman would be writing a beginning band series published by Heritage Music Press. The series would include three books and a theory workbook, which she claimed was a new concept for band methods (“Barbara Buehlman is writing band series,” 1974).

Heritage Music Press is part of the Lorenz Corporation of publishers; Buehlman signed a contract with the Lorenz Corporation on September 9, 1974 for a series of method books entitled *Sessions in Sound* (Lorenz Industries, 1974). That fall, Round Lake beginning band students began using the books in manuscript form (“Band members start new learning program,” 1974); *Sessions in Sound* was then published in 1976. Buehlman co-wrote *Sessions in Sound* with Ken Whitcomb, a commercial arranger based in California. Whitcomb had first been the Chief Arranger and Associate Bandmaster of the United States Military Academy Band, and he later worked for the Walt Disney Corporation arranging for the various musical ensembles at the Disney theme parks. Whitcomb also had several band compositions published under the name “George Kenny,” as a way of avoiding the Army’s policy regarding writing commercial music (Smith, 2000).

Don Casey was teaching in Round Lake at the time Buehlman was writing *Sessions in Sound*; he recalled it was a stipulation of the Lorenz Corporation that Buehlman work with Whitcomb as co-author (D. E. Casey, personal communication, July 20, 2007). Buehlman admitted to having reservations about working with him:

I have to admit I had second thoughts about ever getting into this project. Even though for years I’ve wanted to write a band methods book. It seemed incredible that two people so far apart geographically could communicate well enough to work on this. But in the
end I decided that this was an opportunity which I couldn’t turn down. (Kelling, 1976, p. B5)

Buehlman wrote simple songs to introduce each new concept, such as Meet the Quarter Note and Counting the Eighth Note (Buehlman & Whitcomb, 1976). Included with the book was a play-along tape featuring accompaniments written by Whitcomb and performed by the Northshore Concert Band. William Alles, band director at Geneva Middle School in Illinois, played in the recording session. He recalled that John Paynter introduced each of the tunes on the play-along tape and was afraid that his booming voice would scare the children listening (W. Alles, personal communication [Letter to B. D. Buehlman], June 30, 1997).

According to Buehlman, the purpose of the play-along tape was “to boost a child’s enthusiasm. It makes a child who can only play a few notes sound like an advanced player because of the background music. He feels like he is making true progress” (Kelling, 1976, p. B5). Casey credited the play-along tapes as being one of the features that set Sessions in Sound apart:

Ken [Whitcomb] put together a really slick kind of commercial background material with a heavy rock beat and the kids just responded so positively. What it provided was not just a band book, but a tape so that you could play along with the accompaniment. It was innovative, I think, and Barbara quickly came to realize that it really worked to her advantage to have that dimension in the book … And of course, Barbara being Barbara, the scope and sequence, the pedagogical structure of the method book was right on.

(D. E. Casey, personal communication, July 20, 2007)

In addition to the play-along tape, another unique feature of Sessions in Sound was its accompanying workbook, Pencil Sessions. Pencil Sessions consisted of crossword puzzles, word
searches, and other games that helped students learn the fundamentals of music. Buehlman
promoted *Pencil Sessions* as a feature that made *Sessions in Sound* unique:

So far, none of the beginners’ books have done anything in terms of a pencil and paper.

Everything is taught directly on the instrument. Almost everything in this book is
presented like a game. Music can be fun if it’s presented right. (“Band members start new
learning program,” 1974, p. A3)

Debbie Durham, who taught with Buehlman in Round Lake beginning in 1979, believed
Buehlman wrote *Pencil Sessions* by herself, without Whitcomb’s assistance (D. F. Durham,
personal communication, July 24, 2007). According to a 1976 article in *The Round Lake News,*
*Pencil Sessions* was “already in its second printing, meaning that it has sold over 100,000
copies” (Kelling, 1976, p. B5). Currently, *Pencil Sessions* is the only part of the *Sessions in
Sound* series that is still in print. In 2006, 486 copies of the book were sold (Lorenz Corporation,
2006).

**Method Books with James Swearingen**

In 1981, Buehlman signed a contract with the Lorenz Corporation to co-author a new
band method series. The contract did not specify a title for the method books, but did identify
James Swearingen as co-author, and stated that they would contain “2 or 3 levels of graded
material in a series of books plus a workbook for each grade level” (Lorenz Industries, 1981).

James Swearingen is a well-known composer of music for school bands and appears to have
been assigned by Lorenz to work with Buehlman, much like Ken Whitcomb had been.

The first result of the Buehlman-Swearingen collaboration was a method book entitled
*Band Encounters*, published in 1984. John Paynter wrote the introduction to the books:
Barb Buehlman and Jim Swearingen have combined their unique gifts as teachers and pooled their special talents as author and composer … putting their creative thoughts into a collection that has unequaled logic, total coverage, and above all, witty and appealing formats … ENCOUNTERS will provide you with a matchless repertoire of materials, especially created for maximum impact and optimum results. (Swearingen & Buehlman, 1984)

*Band Encounters* was similar in format to *Sessions in Sound*, but with different songs. Although *Band Encounters* did not have a play-along tape of accompaniments like *Sessions*, it did include a separate workbook, *Puzzle Encounters*. *Puzzle Encounters* presented new games similar to those in *Pencil Sessions*, ranging from unscrambling the names of instruments to counting up the total beats in a measure. While *Band Encounters* is currently out of print, *Puzzle Encounters* is still published. In 2006, 289 copies were sold (Lorenz Corporation, 2006).

In 1989, Heritage Music Press published another band method series written by Swearingen and Buehlman, entitled *Band Plus*. An advertisement in the 1989 Mid-West Clinic program promoted the unique features of *Band Plus*:

Immediate reinforcement in Technique-Theory-Repertoire, THREE BOOKS IN ONE!

Ear training, theory puzzles, motivational challenges. An educationally sound progression of ideas—now field-tested for five years by music educators. A special emphasis on developing rhythm skills. Special exercises to develop self-expression. (Mid-West International Band and Orchestra Clinic, 1989, p. 20)

*Band Plus* used many of the same songs that were in *Band Encounters* and presented material in the same order. Unlike *Band Encounters*, *Band Plus* included many of the games that were a feature of *Puzzle Encounters*, such as the word search and the musical match game. In
many ways, Band Plus combined the two books, Band Encounters and Puzzle Encounters, into one text. Band Plus is currently out of print.

**Published Articles**

In addition to writing band arrangements and method books, Buehlman published three different journal articles. The first article appeared in *The Instrumentalist* in 1966, entitled “Should a woman be a band director?” In it, Buehlman described the attributes needed for a woman band director to be successful: musical talent, administrative ability, personality, intelligence, and a little bit of luck. In her conclusion, Buehlman stated:

> Should a woman be a band director? You know my answer. There is not one significant fact to substantiate the belief that a woman is any less qualified to teach instrumental music than a man. I would like to know which of the qualifications that have been discussed are more inherent in men than in women. Music is not unlike the other professions. A few years ago there was no precedent for women in law, science, or medicine. Like all groups in the minority, there is, and will be for at least a little while, a struggle for recognition. There is not the slightest doubt in my mind that the time will come when women will be as accepted in the field of instrumental music as men.

*(Buehlman, 1966)*

*The Instrumentalist* also published Buehlman’s 1973 article “Selecting an elementary band method book.” It provided a checklist to help a band director determine what is an appropriate book to use with beginning students. She also reviewed five method books available at the time, discussing the unique features of each text *(Buehlman, 1973)*. It is worth noting that Buehlman signed a contract with the Lorenz Corporation to write her own band method series
the year after her article was published. We can assume that, in evaluating method books for the article, Buehlman had found none to her liking and thus decided to write her own.

Buehlman’s final published article, “Mid-West Clinic: Historically speaking,” was published in *The School Musician, Director and Teacher* in 1980. Buehlman, who began working full-time for the Mid-West Clinic in 1982, wrote the article in the period after she was elected Executive Administrator of the Mid-West Clinic but while she was still teaching in Round Lake. The article tells the history of the Mid-West Clinic, and how it was devised to replace the void left when the clinics held by Albert Austin Harding at the University of Illinois ended (Buehlman, 1980).

**Summary**

Barbara Buehlman’s published writings, in the form of band arrangements, method books, and journal articles, provide further evidence of her contributions to music education. Eight of her 10 band arrangements are still in print, with *Blessed Are They* appearing on the required literature lists for band contests in multiple states. Her band method books worked to develop the student’s musical knowledge beyond the principles of how to play his instrument. Her journal articles addressed a variety of topics, but probably most significant was the 1966 article, “Should a woman be a band director?” This was written at a time when Buehlman first began to achieve national recognition, one of the early female band directors to do so.

The success of Buehlman’s Round Lake Grade School band provided a vehicle through which audiences of music educators heard her arrangements. At nearly every conference the Round Lake bands performed at, one of Buehlman’s arrangements was included on the program. Likewise, John Paynter frequently performed Buehlman’s arrangements with the Northshore Concert Band in many of their conference appearances. In this way, Paynter continued his
support of Buehlman, which began when he performed her student arrangements with the Northwestern University Band.

The greatest historical significance of Buehlman’s publications is due to her gender. As Paula Crider noted, Buehlman arrangements were among the first examples of band music written by a woman. Buehlman’s experience with Coronation Scene from Boris Godunov may have been typical for female band composers and arrangers of her generation. The arrangement was first published in 1960 under the name “B. Buehlman” to avoid scaring away a customer who would not play band music written by a woman. Thirty-six years later, the arrangement was re-issued with the full name of “Barbara Buehlman” because the publisher believed Buehlman’s name recognition would aid sales. Buehlman’s writing career exemplifies the path taken by other female band directors, arrangers, and composers. Like Buehlman, the first women to work in the field experienced initial resistance, later were seen as pioneers, and eventually became widely accepted by their male counterparts as formidable colleagues.
CHAPTER 8 – RECOGNITION OF BARBARA BUEHLMAN

BY THE MUSIC EDUCATION COMMUNITY

Introduction

Throughout her career, Barbara Buehlman’s accomplishments were recognized by various organizations. Previous chapters have described how Buehlman was honored for her achievements in a specific area, such as receiving the Meeting Professional of the Year Award in recognition of her work with the Mid-West Clinic or the National Band Association’s Citation of Excellence for her work in Round Lake. Beginning in the 1980s, Buehlman was recognized for her impact on the band profession.

Career Recognition Awards

American Bandmasters Association

The most significant honor Buehlman received in her career was her 1985 election to membership in the American Bandmasters Association (ABA). The ABA was founded in 1929 to bring leaders in the band field together for the improvement of the profession. All ABA members are elected; a current member nominates a prospective candidate and must have two co-sponsors (American Bandmasters Association, n.d.). John Paynter, who had been an ABA member since 1956 and served as president in 1976, nominated Buehlman for membership. Donald McGinnis, Director of Bands emeritus at The Ohio State University, wrote in Buehlman’s memory book, “I remember how proud of you John Paynter was when you were elected to membership and later to the Board. He spoke to me many times of your superb contribution to everything of which you have been part” (D. E. McGinnis, personal communication, July 2, 1997).
Buehlman was only the second female member of the ABA; Gladys Stone Wright had been previously elected in 1984. Wright wrote in Buehlman’s memory book how their election into the ABA changed the organization: “Frankly, I thought we paved the way very well, and our behavior quieted any fears they may have had about women members” (G. S. Wright, personal communication, June 30, 1997). In 1994 and 1995, Buehlman served on the Board of Directors for the ABA, having been nominated by Richard Strange, then Director of Bands at Arizona State University (R. E. Strange, personal communication [Entry in B. D. Buehlman’s memory book], June 30, 1997). Buehlman and Wright would continue to be the only female members of the ABA until 1996, when Patricia Hoy, Director of Bands at Northern Arizona University, was elected (American Bandmasters Association, 2009).

International Gold Rose, Women Band Directors International

In 1997, Women Band Directors International (WBDI) awarded the International Gold Rose to Buehlman. Gladys Stone Wright organized WBDI at the 1969 Mid-West Clinic. Buehlman was a charter member of WBDI, but she was never actively involved in the organization. According to Wright, Buehlman received the International Gold Rose Award not because of her membership, but instead “because she was highly qualified and one of the real pioneer women in the field” (G. S. Wright, personal communication, April 6, 2007). The International Gold Rose is not awarded annually; it is reserved to “honor women of national and/or international reputation and outstanding achievement in instrumental music” (Women Band Directors International, 2010). Previous recipients of the International Gold Rose included compositional pedagogue Nadia Boulanger; Margaret Hillis, conductor of the Chicago Symphony Orchestra Chorus; conducting teacher Elizabeth A. H. Green; band composer Anne McGinty; music publisher Elizabeth Ludwig-Fennell; and Gladys Stone Wright.
VanderCook College of Music, Honorary Doctorate

In 1996, VanderCook College of Music decided to recognize Buehlman’s career by awarding her an Honorary Doctorate degree. Roseanne K. Rosenthal, president of VanderCook at the time, informed Buehlman of the honor:

VanderCook College of Music reserves the Honorary Doctor of Music for those individuals whose achievements, service and leadership within the field of music are exemplary and sustained. The outstanding quality of your work as a musician, music educator, advocate of the arts, and friend are impressive and worthy of the highest recognition. Thus, it is with great pleasure that I inform you that you have been elected by the Board of Trustees of VanderCook College of Music to receive the Doctor of Music Honoris Causa. (R. K. Rosenthal, personal communication, May 29, 1996)

Charles Menghini, current president of VanderCook, was Director of Bands when Buehlman received the honorary degree. He explained her selection:

We’re [VanderCook] here to influence and make a positive impact on music education, whether we do that in the classroom or outside of the classroom. That’s the one thing we do, music education. So when we look for somebody who has made a significant contribution to music education through their life’s work, and that can be inside the classroom and outside, she was one of those unique people that made a significant contribution in the classroom, in the community band scene, and through her life’s work with the Mid-West Clinic. (C. T. Menghini, personal communication, July 19, 2007)

Buehlman was presented the honorary doctorate at VanderCook’s commencement ceremonies on July 26, 1996. Buehlman was also asked to give the commencement address. In her speech, she talked about the traits required to be a successful music teacher. These included
being an advocate for the arts, becoming involved in school activities, and building community support. She also paid special notice to the females in the graduating class and shared with everyone the story of how *Coronation Scene from Boris Godunov* was originally published with “B. Buehlman” listed as arranger:

So you see, the times have changed, and this is one case where it most assuredly is for the better. There were barriers to entry 30 years ago that do not exist today. It is up to you to make the most of this improved climate. You can pursue your goals right up to the very highest ranks in the profession. (Buehlman, 1996, p. 8)

When Buehlman received the honorary doctorate, it was perceived by some as a milestone achievement for females in the band profession. Shortly after the ceremony, Buehlman received a card from the Epsilon chapter of Tau Beta Sigma Honorary Band Sorority, congratulating her on the degree. In the card, the sorority members wrote, “Role models like yourself help us know we can accomplish anything” (personal communication, July 1996). Similarly, VanderCook president Roseanne K. Rosenthal wrote in Buehlman’s memory book, “I write as a representative of all the women who have silently admired from afar your accomplishments, your commitment, and your musicianship. You have inspired many of us in many different ways for many, many years” (R. K. Rosenthal, personal communication, July 4, 1997).

**John Philip Sousa Foundation, Sudler Order of Merit**

On April 4, 1992, the John Philip Sousa Foundation awarded Buehlman the Diploma of the Sudler Order of Merit. According to the Foundation’s website, the Sudler Order of Merit was created for “Recognizing individuals who have made particularly outstanding contributions to the excellence of bands and band music at the national and international level” (John Philip
Prior recipients of the award included composers Michael Colgrass, Clare Grundman, Dana Wilson, and Johann de Meij; and band conductors such as Paul Yoder and United States Army Band director Eugene Allen. John Philip Sousa Foundation chairman Al G. Wright, Director of Bands *emeritus* at Purdue University, made the presentation during a performance of the Northshore Concert Band. Wright cited Buehlman’s successes as conductor, her band arrangements, and her work with the Mid-West Clinic (Wright, 1992).

**Phi Beta Mu, National Outstanding Contributor to Bands**

The following year, Buehlman received Phi Beta Mu’s National Outstanding Contributor to Bands award. Phi Beta Mu is a professional fraternity of band directors, and the award was presented at their luncheon during the 1993 Mid-West Clinic. Richard Crain, Supervisor of Music for the Spring Independent School District in Houston, Texas and a future board member of the Mid-West, made the presentation. Crain spoke about Buehlman’s teaching in Round Lake, her band arrangements, and especially her work with the Mid-West Clinic (“1993 International luncheon,” 1994). Buehlman was only the second female to receive the National Outstanding Contributor to Bands award, the first having been Elizabeth A. H. Green in 1986 (Phi Beta Mu International Bandmasters Fraternity, 2009).

**Northwestern University School of Music Alumni Merit Award**

From 1992 until 1996, Buehlman served as director of the School of Music chapter of the Northwestern University Alumni Association. Eric Bachmann, a fellow member of the School of Music Alumni Board, recalled the group’s first meeting:

Much to our surprise, we were greeted with coffee, juice, doughnuts, paper, pens, and a complete agenda (all meticulously arranged)! Ever since that day I realized the attention to detail that is so important for any task, large or small. I have learned that you can never
be too organized or prepared or take anything for granted. (E. Bachmann, personal communication [Entry in B. D. Buehlman’s memory book], June 25, 1997)

Buehlman’s involvement with the Alumni Association may have been a deciding factor when she received the 1995 Alumni Merit Award for the School of Music. The Dean of the School of Music, Bernard J. Dobroski, presented the award at a May 12, 1995 concert by the Northwestern University Symphony Wind Ensemble. The performance concluded with Buehlman conducting her own arrangement of Scene and Triumphal Dance of the Coolies by Reinhold Gliere (Northwestern University Chorus, 1995).

**Quinlan and Fabish John P. Paynter Lifetime Achievement Award**

In 1989, the Chicago area music store Quinlan and Fabish began awarding the Chicagoland Outstanding Music Educator Award. The first recipients were selected by a panel comprised by John Paynter; Donald DeRoche, Director of Bands at DePaul University; and Vic Zajec, then Director of Bands at VanderCook. Following Paynter’s death in February 1995, Quinlan and Fabish decided to present a second citation, the John P. Paynter Lifetime Achievement award. Nominations were taken from the winners of the Chicagoland Outstanding Music Educator Awards; DeRoche and Zajec were also consulted. In 1996, Buehlman became the first recipient of the Lifetime Achievement Award. George Quinlan, Jr. stated, “Because of her wonderful career and close association with John Paynter, most believed she was the perfect choice for this award” (G. Quinlan, Jr., personal communication, June 19, 2007).

**Summary**

The achievements of the Round Lake grade school/junior high school bands in the 1960s and 1970s brought national recognition to Barbara Buehlman. In the 1980s, Buehlman began to be cited for the total summation of her career as a band director, music arranger, and
administrator. It is important to note that this career recognition came during Buehlman’s tenure as Executive Administrator of the Mid-West Clinic. Buehlman played a significant role in the expansion of the Clinic during the 1980s and 1990s. Because of the high profile status of the Mid-West Clinic, it is reasonable to believe that the conference’s growth was factored into the official recognitions of Buehlman’s career.

Buehlman’s career honors can be included among the significant achievements of female band directors. Both she and Gladys Stone Wright were elected to the prestigious American Bandmasters Association within a year of each other; not another female member would be elected until 11 years later. Buehlman received the International Gold Rose Award of Women Band Directors International in recognition of being one of the first female band directors to have a national reputation. The honorary doctorate degree she received from VanderCook College of Music inspired future female band directors, as evidenced by the card she received from Tau Beta Sigma sorority. Buehlman’s career was inspirational to more than students, though. Roseanne K. Rosenthal, the president of VanderCook at the time of Buehlman’s honorary doctorate, also wrote of how Buehlman’s career had been an inspiration. By the time of her death in 1997, Buehlman had become one of the most nationally recognized female band directors in the profession.
CHAPTER 9 – SUMMARY AND CONCLUSIONS

Research Questions

This study documented Barbara Buehlman’s career as a music educator, administrator, and leader in the band profession. In the first chapter of this study, eight questions were presented that guided this research project. This chapter will address those questions, utilizing and summarizing the information presented in chapters 4–8.

Question One: What were Barbara Buehlman’s early experiences in music and career preparations?

a: Were Buehlman’s experiences typical of women in instrumental music education at the time?

Buehlman’s musical education began with childhood piano lessons. Because instrumental music was not offered at Nettlehorst Elementary School, Buehlman did not start playing a band instrument until she entered Lake View High School. Following her high school graduation, Buehlman attended Wright College and Northwestern University. She earned both bachelor’s and master’s degrees in Music Education at Northwestern and also received an informal education working on the student Band Staff. Buehlman served as the band secretary for Northwestern Director of Bands, John Paynter.

Buehlman’s time at Northwestern was indicative of the experiences female students typically encountered in college bands. She was not allowed to participate in the school’s marching band, and as the only female member of the Band Staff, her duties differed greatly from those of her male colleagues. While she worked as the secretary, the male staff members assembled the marching drill, assisted with arrangements, and made preparations for each halftime performance. Buehlman was denied the opportunity to participate in the staging of the Mid-
West Clinic and had to leave the Music Building early each evening while her male colleagues continued to work.

**Question Two: Did Barbara Buehlman have a mentor in her education and professional life?**

*a: What was the impact the mentor had on Buehlman’s career?*

Buehlman’s first mentor was her high school band director, Captain Louis D. Walz. Walz was one of the early music educators to include female students in a Chicago band program, at a time when the high school bands were all male because of their connection to the school ROTC programs. As early as high school, Buehlman had wanted to be a band director and Walz encouraged her aspirations. After Buehlman graduated from high school, Walz continued to encourage her, inviting her to guest conduct his bands on multiple occasions. Buehlman spoke fondly of Walz in her commencement address to the 1996 graduating class at VanderCook College of Music.

Throughout Buehlman’s studies at Northwestern, John Paynter was her mentor. In addition to being her band director, Paynter also taught Buehlman band arranging and provided opportunities for her arrangements to be heard. The Northwestern Symphonic Band performed several of Buehlman’s pieces, often with Buehlman conducting. Buehlman continued to consult Paynter on her arrangements long after her graduation from Northwestern. In addition, Paynter routinely performed Buehlman’s arrangements with the Northshore Concert Band, particularly when the ensemble was invited to perform at an important music conference. He was also involved with Buehlman’s first band method book, *Sessions in Sound*, as the Northshore Concert Band recorded the audiotape of band accompaniments for the publication.
Buehlman looked to Paynter for guidance in virtually every area of her career. In the summer of 1960, when Buehlman was unhappy with her choice of job prospects, Paynter advised her, “Find yourself a community, and build yourself a kingdom” (Piagentini, 1999, p. 280). He frequently served as a clinician for her Round Lake bands and the Northshore Band periodically performed concerts there. Buehlman’s first conference performance with the Round Lake Grade School Band was at the 1964 Northwestern University Wind and Percussion Day, which Paynter organized. He also guest conducted the Round Lake Band in both of their performances at the Mid-West Clinic.

Paynter played a significant role in Buehlman’s appointment as Executive Administrator of the Mid-West Clinic. He was already a member of the board of directors, and would not accept the position of board president until Buehlman was made a full-time employee. Buehlman and Paynter collaborated together on many aspects of the Clinic’s administration, including negotiating for better rates for the conference with the Chicago Hilton, expanding the conference’s international presence, co-presenting a workshop on how to apply to perform at Mid-West, and meeting with the conductors of the performing groups at the annual June meeting. There was a personal element to their collaboration due to the fact that they were neighbors in Glenview, Illinois. Furthermore, Paynter’s wife, Marietta, worked for Buehlman as the Mid-West Clinic’s bookkeeper.

As a recognized leader in the band field, Paynter’s support of Buehlman continually played a role in her professional achievements. He nominated her for membership in the American Bandmasters Association and also presented her with the Mid-West Clinic’s Medal of Honor. Because of their long-time association, Buehlman was considered “the perfect choice” to receive the first annual John Paynter Lifetime Achievement award from Quinlan and Fabish.
Question Three: What were the accomplishments of the Round Lake, Illinois band program from 1960 to 1983, the years in which Barbara Buehlman was director?

a: What were the methods by which Buehlman achieved success and national recognition as a band director?

The Round Lake Grade School/Junior High School concert band played at many of the prestigious music education conferences in the United States. They twice performed at the Mid-West Clinic (1965 and 1971) as well as at the 1966 Music Educators National Conference national convention. They also performed at the Illinois Music Educators District One conference in 1964; the All-Eastern Band and Instrumental Clinic in 1967; the 1969 Mid-East Instrumental Conference, held in Pittsburg, Pennsylvania; the 1971 Iowa Bandmasters Association convention; and the 1974 Southern Conductors’ Conference.

Round Lake school bands also competed successfully in national and regional festivals. The Magee Middle School band was the only middle school or high school group to receive a gold medal at the Bicentennial Orlando Music Festival of 1976. The Magee Band earned a Best in Class distinction in Kansas City at the Worlds of Fun Band Festival in 1978.

Buehlman’s teaching methodology was designed to accommodate the lower economic status of many students in the Round Lake area. The grade school band program included weekly in-school sectionals in addition to the daily concert band rehearsals. The sectionals, along with required participation in solo and small ensemble contests, provided opportunities for teaching students in small group or individual settings. Additional music instruction was provided through a summer band program Buehlman instituted.

As the enrollment in the Round Lake program increased, Buehlman’s duties were expanded to include various administrative procedures, including staffing and scheduling.
responsibilities for the music program. She hired band directors for each of the schools in the Round Lake district and organized teaching assignments based on each of their areas of instrumental expertise. Buehlman’s ability to develop community support was also a key to the success of the band program.

Question Four: What was the nature of Barbara Buehlman’s work as Executive Administrator of the Mid-West International Band and Orchestra Clinic?

a: What were Buehlman’s responsibilities and how did the position of Executive Administrator evolve during her tenure?

b: How did the Clinic evolve during Buehlman’s tenure, and what was her role in the process?

Barbara Buehlman served as Executive Administrator of the Mid-West Clinic from 1980 until her death in 1997. Her responsibilities combined the daily operations of the Mid-West Clinic as a corporation with the production and staging of the annual conference. She was Mid-West’s first full-time employee and was given the task of enacting the directives of the Clinic’s board of directors. The Mid-West position gave Buehlman an opportunity to put her organizational abilities to full use.

Because of Buehlman’s efforts, the scope and attendance of the Mid-West Clinic increased steadily during her tenure. She created a newsletter, *Mid-West Motifs*, to attract attendants and encourage conductors to apply to perform; offered college credit to Mid-West attendees as a way to encourage more school music educators to attend; started a Teacher Resource Center; and created College Night, to attract high school and college students to the conference. International attendance also increased during Buehlman’s tenure. She worked to
publicize the conference in other countries and made arrangements to bring international band directors and their ensembles to Mid-West.

The Clinic’s expansion was made possible because Buehlman implemented several new sources of revenue. She advocated charging for admission to the conference, introduced advertising to the Mid-West program book and actively sought corporate sponsorship for clinicians and receptions. The number of exhibit booths nearly doubled during her tenure, despite the fact that she increased the booth rental fee. Additionally, her negotiations with the Chicago Hilton resulted in significant savings for the Clinic.

Buehlman had a well-known reputation for strict enforcement of Mid-West rules and policies that was done fairly and without exceptions. Every application submitted past the deadline was rejected outright, without regard to the applicant’s prestige or abilities. Once a clinician was accepted, though, Buehlman worked to ensure he had everything needed for a successful presentation. She was equally rigid in her dealings with the performing ensembles. Directors were presented with deadlines and clearly defined requirements for their music choices. Though some directors found Buehlman over-bearing, many others credited her for guiding them through the complexities of the Mid-West regulations and ultimately making their experience a success.

When Buehlman was first appointed, the Executive Administrator was a part-time position. Because of her efforts in expanding the size of the conference, it was necessary for the position to become full-time. Throughout the 1980s, as the Clinic continued to grow, Buehlman rejected several proposals to hire an additional employee. Buehlman’s resistance was largely due to the Mid-West office being located in her own home. When Buehlman was diagnosed with cancer for the first time in 1994, her nephew Kelly Jocius operated the office for her. Shortly
thereafter, he was hired to be Buehlman’s full-time Executive assistant. The experience of working with Buehlman proved to be invaluable. When Buehlman died three months before the 1997 Clinic, Jocius was able to assume the position of Executive Administrator and the conference was held without interruption. The growth of the Mid-West Clinic has continued since then; Jocius’ staff currently consists of two full-time employees and one part-time assistant.

**Question Five: What were the activities of Barbara Buehlman as Secretary-Treasurer of the Illinois Grade School Music Association?**

Buehlman first became involved with the Illinois Grade School Music Association (IGSMA) as the host of their annual music contests at Round Lake. Buehlman’s festivals were known for their attention to detail and organization. Repeated questions about how to run a festival motivated Buehlman to write a book on the topic, *Everything You Always Wanted to Know About Hosting a Contest*. The book is currently available from IGSMA.

Buehlman’s initial position in IGSMA was District Eight chairperson. In that capacity, she found suitable locations for the district contests, hired judges, ordered medals, and accounted for all fees. In 1972, she became the Secretary-Treasurer, one of IGSMA’s three staff positions. Buehlman’s responsibilities as Secretary-Treasurer included handling the financial matters of the association, organizing meetings, and supervising all festivals and contests. In her administration of IGSMA contests, Buehlman had a well-known reputation for strict enforcement of all rules. Buehlman remained actively involved in IGSMA until her death in 1997.
Question Six: What were Barbara Buehlman’s written contributions to music education, in the way of band arrangements, method books, and articles?

a: What were the challenges to publication of band music written by women?

b: How have Buehlman’s band arrangements been received by the music education profession?

c: What were the unique features of the method books co-authored by Barbara Buehlman?

d: What were the published articles written by Barbara Buehlman in national journals?

Throughout her career, Buehlman wrote numerous band arrangements of music from the classical repertoire. Ten of Buehlman’s arrangements were published, and all but two of them are currently in print. Buehlman typically included one of her arrangements on the program of each conference performance by the Round Lake Grade School/Junior High School band. The most popular of Buehlman’s arrangements is *Blessed Are They*, taken from the first movement of Johannes Brahms’ *Ein deutsches Requiem*. Noted band conductors have included it in their lists of quality band literature, it has been analyzed in music education books and journals, and it is included on the required literature lists for band festivals in several states.

Early in her career, Buehlman encountered differential treatment from publishing companies because of her gender. In 1960, Rubank published *Coronation Scene from Boris Godunov* with her name printed as “B. Buehlman,” fearing band music written by a woman would not be commercially successful. In 1966, the Ludwig Publishing Company similarly suggested “B. Buehlman” be listed on her arrangement of Wolfgang Amadeus Mozart’s motet *Ave Verum Corpus*. By that point in her career, Buehlman had established a reputation for herself
with successful performances by the Round Lake Grade School band at both the Mid-West Clinic and the MENC national convention. Using these accomplishments as leverage, Buehlman demanded that her full name be listed on her music. From that point on, her publications always showed the name “Barbara Buehlman.”

In 1996, Hal Leonard Music Publishing re-issued *Coronation Scene*. Buehlman initially asked the title to still read “B. Buehlman” for what she described as “sentimental reasons” (Buehlman, 1996). The publishers responded that using the full name of Barbara Buehlman would help sell the arrangement. Hal Leonard’s preference for Buehlman’s full name indicated how highly regarded she was by the end of her career, and also how accepted females in general had become in the band field.

Buehlman co-authored three band method books that were published. The first was *Sessions in Sound*, written with Ken Whitcomb and published by Heritage Music Press in 1976. Buehlman wrote simple teaching songs for beginning band students, to which Whitcomb wrote out sophisticated full band accompaniments. The Northshore Concert Band recorded all of Whitcomb’s accompaniments, which were included on a tape cassette that came with the music. The idea of playing along with an exciting band accompaniment would inspire students in their practice sessions.

Another unique feature of *Sessions in Sound* was the accompanying workbook, *Pencil Sessions*. Buehlman was solely responsible for *Pencil Sessions*’ creation; it contained crossword puzzles, word searches, and other similar games designed to familiarize students with common musical terms. While *Sessions in Sound* is no longer available, *Pencil Sessions* continues to be published by the Lorenz Corporation.
In the 1980s, Buehlman and James Swearingen co-wrote two additional beginning bands method books, Band Encounters and Band Plus. Band Encounters, published in 1984, did not have a play-along cassette like Sessions in Sound, but it did have an accompanying workbook, Puzzle Encounters. The format of Puzzle Encounters was also one of games designed to teach musical knowledge. Band Encounters is no longer published, but Puzzle Encounters is still available. Band Plus was published in 1989 and was a combination of Band Encounters and Puzzle Encounters into one book. It is currently out of print.

Buehlman wrote three journal articles during her career, aside from the articles in the Mid-West Motifs she created for the Mid-West Clinic. Buehlman had two articles published in The Instrumentalist; the first being “Should a woman be a band director?” published in 1966. In the article, Buehlman shared her views that females are equally as qualified to teach band as males. Buehlman’s second article for The Instrumentalist was published in 1973, entitled “Selecting an elementary band method book.” Buehlman’s final journal article was written shortly after she became Executive Administrator of the Mid-West Clinic. Entitled “Mid-West Clinic: Historically speaking,” it provided a brief overview of the origins of the conference and was written to draw attention to the upcoming conference. It was published in The School Musician, Director and Teacher in 1980.

**Question Seven: How was Barbara Buehlman’s career recognized by the music education profession, both during her lifetime and afterwards?**

Buehlman was first nationally recognized in 1969, when Tau Beta Sigma national band sorority presented her with the Outstanding Service to Music Award. Buehlman was the first recipient of the Outstanding Service Award, which had been created to recognize female achievements in a male-dominated field. Buehlman was nominated for the award after several
members of Tau Beta Sigma were impressed by the Round Lake Grade School band’s performance at the 1966 Music Educators National Conference convention. Buehlman received many other honors and recognition for her work as a band director, including being the first Illinois recipient of the National Band Association’s Citation of Excellence in 1969, election to Phi Beta Mu national bandmasters fraternity in 1975, and inclusion in the 1977 edition of Who’s Who of American Women.

Buehlman was also recognized for her administrative work. The Board of Directors of the Mid-West Clinic honored Buehlman in multiple ways. In 1995, she was presented with the Mid-West Medal of Honor, the highest award presented by the board. Buehlman was only the second female to receive the distinction, following conducting pedagogue Elizabeth A. H. Green, who received the award in 1986. In 1997, when Buehlman’s cancer was diagnosed as terminal, the board commissioned James Barnes to compose a band work for her, *All Pleasant Things*. Each Board member also wrote a tribute to Buehlman for the 1997 program book. Buehlman’s Mid-West work was further recognized when she received the 1996 Meeting Professional of the Year Award from the Association for Convention Operations Management. Anna Collinge, Assistant Director of Special Events at the Chicago Hilton, made the nomination.

The Illinois Grade School Music Association also recognized Buehlman’s service. In 1993, she was given the Cloyd Myers Memorial Award. Following Buehlman’s death, IGSMA created the Barbara Buehlman Young Conductors Award.

In the mid 1980s, Buehlman began to be recognized for the summation of her career work. In 1985, she became only the second female elected to membership in the prestigious American Bandmasters Association; Gladys Stone Wright was elected the previous year. In 1992, Buehlman was awarded the Sudler Order of Merit from the John Philip Sousa Foundation.
and in 1993, she received the National Outstanding Contributor to Bands Award from Phi Beta Mu. The Northwestern University School of Music presented Buehlman an Alumni Award in 1995, and in 1996 she received the John P. Paynter Lifetime Achievement Award from Quinlan and Fabish. VanderCook College of Music also honored Buehlman’s multi-faceted career by awarding her an Honorary Doctorate in 1996. In 1997, Women Band Directors International recognized Buehlman’s contributions by presenting her with the International Gold Rose award.

Acknowledgment of Buehlman’s career continued after her death. Buehlman received a posthumous Lifetime Achievement Award from the Northshore Concert Band at their 50th Anniversary concert in 2006. Northshore Band conductor Mallory Thompson read a statement by Ray Cramer:

Few people have the opportunity to impact as many lives as Barbara did during her lifetime. Through personal contact while teaching while also through the Mid-West Clinic, she helped mould thousands of music educators. Barb’s life was the perfect picture of loyalty and dedication to music. (Cramer, 2006)

Question Eight: Did Buehlman’s career have a noticeable impact on the issue of gender in instrumental education?

a: What were the gender demographics of band directors in 1997, the last year of Buehlman’s career, in comparison to 1960, the first year of her career?

b: Were there any significant gender barriers broken by women band directors during Buehlman’s career?

In an interview given in 1986, Buehlman claimed that, as early as her high school days, she had been aware of the rarity of female band directors (DeVore, 1986). Her fellow Northwestern University Band Staff member Ken Bartosz recalled, “If a girl was in music
education, she’d teach a grammar school band if lucky. Most just gave private lessons” (K. A. Bartosz, personal communication, July 9, 2008). When she was hired at Round Lake, her superintendent joked he would tell the school board he had hired “Bob Buehlman,” in case they did not accept a female band director.

During her first year of teaching, Buehlman was further reminded of how unusual it was to be a female band director. From 1955 to 1960, the Mid-West Clinic featured performances by the All-American Bandmasters’ Band (AABA). The AABA was a large concert band comprised of band directors attending the conference. In 1960, Buehlman was one of only eight female members of the 98-person ensemble (Zajec, 1996, p. 144). When the Round Lake Grade School band went to its first contest in March 1961, they were one of only two bands out of the 22 present that had a female director (8th District Illinois Grade School Band Association, Northern Division Band Contest, 1961). The grade school band was only the fourth band with a female director to be invited to the Mid-West Clinic, when they performed at the 1965 conference. In 1997 alone, the year of Buehlman’s death, five different performing ensembles at Mid-West had a female conductor (Zajec, 1996). Similarly, when Buehlman became the Mid-West’s Executive Administrator in 1980, she and Dorothy Kunkel were the only female members of the board of directors. Currently, that number has grown to six female members (Mid-West International Band and Orchestra Clinic, 2009).

Buehlman and Gladys Stone Wright were the first two women elected to membership in the American Bandmasters Association (ABA). Following Buehlman’s election in 1985, it was over ten years until another female member, Patricia Hoy, Director of Bands at Northern Arizona University, was so honored. There are currently eight active female members of the ABA.
One of the major milestones for female band directors occurred in 1996, when Mallory Thompson was named Director of Bands at Northwestern University. Thompson was the first female to become Director of Bands at a major university in the United States, and her success has been recognized as a career model for other female band conductors (Grant, 2000). Thompson earned both her bachelor’s and master’s degrees from Northwestern and studied with John Paynter. In 2001, another of Paynter’s former students, Carolyn Barber, became Director of Bands at the University of Nebraska, Lincoln (Barber, 2009). Additionally, Paula Holcomb, who also studied with Paynter, is currently Director of Bands at the State University of New York, Fredonia (School of Music, 2008). Paynter had been Director of Bands at Northwestern for only two years before Buehlman began studying there. The success that Buehlman achieved may have been influential in Paynter continuing to champion female band directors.

Need for Further Research

This study is currently the only doctoral dissertation that focuses on the career of a significant female band director. In addition to Buehlman, there are many other female candidates whose careers merit investigation. The most notable of these is Gladys Stone Wright. Wright’s career began approximately ten years before Buehlman’s, and in multiple cases, her achievements preceded Buehlman’s. In assessing the significance of Buehlman’s career, VanderCook president Charles Menghini stated, “She [Buehlman] was one of the pioneers for women in music education. She’s up there with the Gladys Wrights of the world” (C. T. Menghini, personal communication, July 19, 2007). Wright was the first female conductor to have a high school band invited to the Mid-West Clinic when her Otterbein, Indiana group performed at the 1960 conference. It was not until 1966 that another high school band with a female conductor performed at the conference; this was the Parma, Ohio, Senior High School
Band, directed by Barbara Rankin. Wright was also the first female to guest-conduct at the conference, doing so with the Miami Senior High School Band in 1951 (Zajec, 1996). She founded Women Band Directors International and was the first female elected to membership in the American Bandmasters Association. The fact that Wright is still living adds to the need for a study to be undertaken, before much valuable information is lost.

Another significant female band director whose career merits documentation is Helen May Butler. Butler was director of an all-female concert band during the era of the professional traveling bands of the late 19th and early 20th centuries. She was known as the “Lady Sousa” and unlike many other all female bands of the time, her ensemble was not a novelty act. Instead, it had a reputation for musical excellence. Butler was the first woman to guest conduct John Philip Sousa’s band and was also one of the first female composers of band music (Hazen & Hazen, 1987).

The career of Paula Crider is also worthy of study. Crider was the first female Director of Bands at a Class 5A Texas high school, teaching at Crockett High School in Austin. In 1982, Crider became Assistant Director of the Longhorn Bands at the University of Texas, and in 1995, she was named the head director. She was the first female marching band director in the Big 12 conference (Texas Bandmasters Association, 2007). The only female marching band director of a university in a major athletic conference to pre-date Crider was Kathryn B. Scott, who directed the University of Alabama’s marching band from 1984 to 2002 (University of Alabama Million Dollar Band, 2007). Crider is currently the president of the American Bandmasters Association, the first female to hold the office (2010).

In addition to studies of female band directors, there is also a need for historical studies focusing on the careers of other notable figures in instrumental music education. Several of the
members of the Mid-West Clinic board of directors from Buehlman’s tenure led careers worthy of documentation. Ray Cramer joined the Mid-West Clinic Board in 1990, and served as President from 1997 through the 2009 conference. Cramer taught school bands in Iowa, Illinois, and Ohio before joining the faculty of Indiana University in 1969. He became Director of Bands in 1982 and held that position through 2005. Under his direction, the Indiana University Wind Ensemble played at numerous national and international conferences, such as those of the College Band Directors National Association and the American Bandmasters Association. Cramer is an elected member of the ABA and has been an active figure in the Japanese wind band movement, frequently working with the Musashino Academy of Music in Tokyo (Indiana University Jacobs School of Music, 2010).

Hayes’ (1998) study of six prominent American university band directors included an interview with Cramer. In it, Cramer recounted his early experiences in music education and his thoughts on the current state of bands. There has not been a historical study, however, that examines Cramer’s professional activities at Indiana, his involvement in organizations such as ABA and Mid-West, and his work with bands on an international level. Such a study would help further the historical record of significant American band directors.

The careers of other members of the Mid-West Clinic board of directors deserve further research. Vic Zajec directed the Philadelphia, Mississippi High School band when it performed at the 1958 Mid-West Clinic. He later became Director of Bands at VanderCook College of Music, and served on the Mid-West board. Richard E. Brittain was a founding member of the Mid-West Clinic, Director of Bands at VanderCook, and later President of the college. Mark Kelly’s Centerville, Iowa High School band performed at Mid-West in both 1957 and 1963. He was Director of Bands at Bowling Green State University from 1966 to 1994, as well as serving
on the Mid-West board (Zajec, 1996). Borich (1984) compared the careers of H. E. Nutt and Howard Lyons, and how they collaborated to form the Mid-West Clinic. A similar study comparing board members such as Brittain, Zajec, and Kelly would help complete the documentation of the Mid-West’s history.

While Zajec documented the first 50 years of the Mid-West Clinic, several of the other conferences that Buehlman’s Round Lake bands performed at need to be examined, in order to determine their educational significance. These include the All-Eastern Band and Instrumental Clinic, held at the School of Music at the United States Naval Amphibious Base in Norfolk, Virginia; the Mid-East Instrumental Conference, sponsored by the Duquesne University School of Music in Pittsburg; the Iowa Bandmasters Association conference, held in Des Moines each year; and the Southern Conductors’ Conference, held at the University of Southern Mississippi. A documentation of the organization of these conferences, the ensembles that were invited to perform, and any significant events that occurred, such as the commissioning of new music, would help complete the history of music education conferences in the United States.

Conclusions

The current research literature includes numerous studies that examine the careers of leading figures in the American wind band movement. Significant band directors, such as University of Illinois director of bands Albert Austin Harding; band conductor, composer, and advocate Edwin Franko Goldman; and cornet virtuoso, pedagogue, and band conductor Herbert L. Clarke have all been the recipients of biographical studies. To date, though, there has been no biographical study that examines the career of an individual female band director. Livingston (1997) noted the under-representation of females in histories of music education; furthermore, of the females mentioned in the commonly accepted histories, none were band directors. The
present study presents the career of Barbara Buehlman as an ideal candidate for addressing the absence of scholarly biographies of significant female band directors.

The status of female participation in American bands has changed dramatically over the past 100 years. Female musicians have had a vastly different experience than their male counterparts from the very beginning of the American band movement. The professional touring bands of the late 19th/early 20th centuries were strictly all male in their membership. Female participation in these early days came in the form of all female concert bands, such as the one conducted by Helen May Butler. The majority of early high school and college bands were also exclusively male in their membership. In many cases, female students were not allowed to participate in school bands until the 1930s or later. Additionally, most college and university marching bands were all male in membership until the enacting of Title IX legislation in the early 1970s.

Because female students had been denied participation, the majority of early school band directors were male. This situation began to change during the course of Barbara Buehlman’s career. In the 1960s, she and Gladys Stone Wright were among the first women to conduct nationally recognized school bands. Since then, an increasing number of females have become recognized for their achievements in the band field. Paula Crider, Mallory Thompson, and Carolyn Barber have all served as directors of major college bands. Julie Giroux, Anne McGinty, and Carolyn Bremer are among several female composers to have their band music published and performed.

In a 1986 interview, Buehlman stated how she envied that females could now conduct university and military bands (DeVore, 1986). Her sister, Patricia, recalled that Buehlman always wanted to teach at the collegiate level, but felt that she would never have the chance, due to
being female (P. K. Jocius, personal communication, July 18, 2007). There are currently 85 females employed as band directors at American colleges and universities during the 2009–2010 academic school year (College Band Directors National Association, 2009). Today’s female band director does not face a profession where certain jobs are barred because of gender prejudices.

It is the historian’s duty to document the process by which female band directors earned acceptance. Because female band conductors no longer face the obstacles Buehlman did, it is important to tell the stories of the “trailblazers,” whose success helped open the doors to the next generation. Studies such as the current one preserve a historical record of how the American band movement differed significantly for males and females. Barbara Buehlman was among the first women in the band field to enjoy a career of national recognition. Her work as an administrator and an arranger extended her influence beyond the band students she instructed. Many different female band directors have acknowledged Buehlman as being an inspiration and how her career opened doors for them. Buehlman’s career, from denied opportunities in college to publishers wishing to hide her gender, can be viewed as a chronicle of the female experience in the American band movement. Through studies such as this one, female band directors can gain an appreciation for the journey their predecessors undertook for acceptance.
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APPENDIX A

Barbara Buehlman in ROTC Band Uniform,

Lake View High School, early 1950s
APPENDIX B

Barbara Buehlman’s senior picture and activities in the 1955 Lake View High School yearbook
APPENDIX C
Barbara Buehlman, in 1960
APPENDIX D

Round Lake Grade School Concert Band

Third Annual Northwestern University Wind-Percussion Workshop

February 8, 1964

Symphonic Overture Charles Carter

Zueignung (Dedication) Richard Strauss

Arranged by Albert Oliver Davis

Scherzo for Euphonium Edwin Franko Goldman

Margaret Boulagner, student euphonium soloist

Carolina Clambake Paul Yoder

Paul Yoder, guest conductor

Poem for Percussion percussion ensemble Bobby Christian

Pentatonic Clock percussion ensemble Willis Charovsky

Träume (Dreams) Richard Wagner

Arranged by Barbara Buehlman

Sea Pieces Edward MacDowell

Arranged by Thomas Davis and Frederick Miller

John Paynter, guest conductor

Bandolero Glenn Osser
APPENDIX E

Round Lake Grade School Concert Band

19th Annual Midwest National Band Clinic

Sherman House, Chicago, Illinois, December 16, 1965

Concert March *Colors Flying*  Charles Weiner

*Dedicatory Overture*  J. Clifton Williams

*Still Wie Die Nacht*  Karl Bohm

Arranged by Charles Spinney

*Rondo* from Concerto No. 3 in E flat  Wolfgang Amadeus Mozart

Linnea Lourcey, student French horn soloist

*Train in the Night*  Ralph Hermann

*Voluntary for Concert Band*  Seth Bingham

John Paynter, guest conductor

*Prelude and Allegro* percussion ensemble  Edward Volz

*Folklore for Band*  James Caudill

*Träume (Dreams)*  Richard Wagner

Arranged by Barbara Buehlman

*La Rosita*  Gustave Haenschen

Arranged by John Cacavas

Glenn Cliffe Bainum, guest conductor

*The Sussex Mummers’ Christmas Carol*  Percy Aldridge Grainger

Arranged by Richard Franko Goldman

*Highlights from “Mary Poppins”*  Richard and Robert Sherman

Arranged by Alfred Reed
APPENDIX F

Round Lake Grade School Band
National Convention, Music Educators National Conference
Muehlebach Hotel, Kansas City, Missouri, March 18, 1966

March for Moderns
Jared Spears

Dedicated Overture
Clifton Williams

Zueignung (Dedication)
Richard Strauss

Arranged by Albert Oliver Davis

Prelude and Allegro percussion ensemble
Edward Volz

Essay for Band
Brent Heisinger

Frank Laurie, guest conductor

Latina
Frank Bencriscutto
APPENDIX G

Round Lake Grade School Band
The Eleventh Annual All-Eastern Band and Instrumental Clinic
School of Music, Naval Amphibious Base
Little Creek, Norfolk, Virginia, March 31, 1967

Concert March *Mustang*  Eric Osterling

*Overture in B flat*  Caesar Giovannini
Arranged by Wayne Robinson

Motette *Ave Verum Corpus*  Wolfgang Amadeus Mozart
Arranged by Barbara Buehlman

*Trumpets Olé*  Frank Cofield

*Cortege and Fanfare from “Snow Maiden”*  Nicolai Rimsky-Korsakov
Arranged by John Cacavas

*Allegro Vivace* from Organ Sonata in D Major  Alexandre Guilmant
Arranged by A.D. Schmutz

*March and Procession of Bacchus*  Leo Delibes
Arranged by Eric Osterling

*Before the Wind*  Sammy Nestico

*Concerto for Timpani*  Jaromir Weinberger
Lynda Kinsfather, student timpani soloist

*Pachinko*  Paul Yoder

*A Symphonic Portrait*  Richard Rodgers
Arranged by Frank Erickson

*March Lamar*  J. Clifton Williams
APPENDIX H

Round Lake Grade School Concert Band

Tenth Annual Mid-East Band and Instrumental Clinic


Concert March *Killian*  
J. Clifton Williams

*Adagietto* from Symphony No. 5  
Gustav Mahler

Arranged by Barbara Buehlman

*Kit and Kaboodle* (percussion ensemble with band)  
Paul Yoder

*Sleepy Village*

James Barkow, assistant director of bands, guest conductor

*Latina*  
Frank Bencriscutto

*Trinal Dance*  
Hale Smith
APPENDIX I

Round Lake Junior High School Concert Band

25th Anniversary Mid-West National Band and Orchestra Clinic

Sherman House, Chicago, Illinois, December 17, 1971

Chatham Overture Jared Spears

Andante Et Allegro J.E. Barat

Arranged by Loren Marsteller

Jill Jordan, student baritone soloist

Game of Dance Sol Berkowitz

Blessed Are They (from Ein deutsches Requiem) Johannes Brahms

Arranged by Barbara Buehlman

John Paynter, guest conductor

Song for the Young Rex Mitchell

Concert March Colorburst George Kenny

Betty Garrett, guest conductor

Echo Concerto Alessandro Stradella

Arranged by John Cacavas

Dancing Burro John Warrington

Repercussion Robert Pearson
APPENDIX J

Round Lake Junior High School Band

18th Annual Southern Conductors Conference

University of Southern Mississippi, February 8, 1974

Ceremonial Prelude  John Cacavas

Concerto for Trombone Nicolai Rimsky-Korsakov

Arranged by Walter Nallin

Lee Neer, student trombone soloist

Masque  W. Francis McBeth

Jubilee  Charles Smith

Selections from “Porgy and Bess”  George Gershwin

Arranged by John Tatgenhorst

Don Casey, guest conductor

Concert March Coat of Arms  George Kenny

Betty Garrett, guest conductor

Laudi Alla Vergine Maria  Giuseppe Verdi

Arranged by Barbara Buehlman

Spanish Horns  Maurice Clark

America the Beautiful  Samuel Augustus Ward

Arranged by James Ployhar
APPENDIX K

The Round Lake Grade School Concert Band

1965 Mid-West National Band and Orchestra Clinic

Hotel Sherman, Chicago, Illinois
## APPENDIX L

Registration statistics for the Mid-West International Band and Orchestra Clinic

### 1987 – 1993

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*Commercial registrations are music industry members who attend the Mid-West Clinic but do not exhibit.*
APPENDIX M

Registration and Exhibitor fees for the Mid-West Clinic

Director Registration fees:

1981 - 1987: $20
1988 - 1989: $25
1990 - 1991: $30
1992 - 1994: $40
1995 - 1997: $50

Exhibitor fees:

1983 - 1988: $390
1989: $420
1990 - 1995: $450
1996: $475
APPENDIX N

Proposal by John Paynter, President of the Mid-West Clinic, for a full-time Executive Administrator position

MID-WEST NATIONAL BAND & ORCHESTRA CLINIC
Executive Administrator Position

I. Salary & Medical Insurance
   Insurance $1500.00
   Salary $25,000 - $30,000

II. Secretarial Position (Hourly wage of $5.00)
    six hours per day - 30 hours per week = $600.00 per month
    annual salary of $2000.00 ($500 for extra hours included)
    (secretary to work daily 9 - 3 to answer phone)

III. Equipment
    photocopier machine $3500.00
    postage meter - 1500.00
    paper supplies - 1500.00

IV. Office Rent, Utilities, & Equipment
    rent - $2400.00
    phone and electricity $2000.00
    furniture - $1000.00

V. Travel
    MENC Convention and Texas Music Educators Association $2000.00
    One other of significance

SUMMARY I

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SUMMARY II

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<td>Equipment</td>
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<td>$35,000.00</td>
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* Note some of the expenditures for these items are already in the budget to some extent.
Back row, left to right: Donald Lyons; Victor Zajec; Paul Yoder; David C. McCormick; J. Richard Dunscomb; Neil A. Kjos, Jr.; William “Ziggy” Coyle.
Front row, left to right: Richard Brittain, Dorothy Kunkel, John P. Paynter, Barbara Buehlman, Harry Begian.
APPENDIX P
Published band arrangements of Barbara Buehlman

*Coronation Scene from Boris Godunov*. Composed by Modeste Mussorgsky.


*Blessed Are They* (from *Ein deutsches Requiem*). Composed by Johannes Brahms.


*Grant Them Rest* (from *Requiem*). Composed by Gabriel Faure. Published by Shawnee Press, Inc.


*Agnus Dei* (from *Requiem*). Composed by Wolfgang Amadeus Mozart. Published by Heritage Music Press, 1975.


APPENDIX Q
Unpublished band arrangements of Barbara Buehlman

*Toccata* from Symphony No. 8 in D minor. Composed by Ralph Vaughan Williams,
First performed in 1960 by the Northwestern University Symphonic Band.

*Finale* from Symphony No. 2 “Romantic”. Composed by Howard Hanson.
First performed in 1960 by the Northwestern University Symphonic Band.


*Adagietto* from Symphony No. 5. Composed by Gustav Mahler. Performed by the Round Lake Grade School Concert Band, 1965.


*Festival Prelude* (for band, organ, and brass choirs). Composed by Richard Strauss. Performed by the Northshore Concert Band at the 1981 Mid-West Clinic.


Selections from the score to the motion picture The Adventures of Robin Hood. Composed by Erich Wolfgang Korngold. Performed by the Northshore Concert Band in 1988.

Overture to the opera Gwendoline. Composed by Emmanuel Chabrier. Performed by the Northshore Concert Band in 1990.

Sonata for Trumpet in D (band accompaniment). Composed by Henry Purcell. There is no evidence of when this arrangement was performed.

Rondo from Suite in F sharp Minor. Composed by Ernst von Dohnanyi. There is no evidence of when this arrangement was performed.

Marionettes. Composed by Edward MacDowell. There is no evidence of when this arrangement was performed.
APPENDIX R
Conductor’s Score to Coronation Scene from Boris Godunov

Note: score is autographed by Ray Cramer, Director of Bands emeritus at Indiana University and Charles Menghini, President of VanderCook College of Music.