

Leblanc/Holton Clinician

Ralph L. Mills is Professor of Music, Director of Bands, and Chairman of the Instrumental Division of Music at Sam Houston State University in Huntsville, Texas. He has held this position for eighteen years and also conducts the University Symphonic Band and Wind Ensemble. Their performances for the Texas Music Educators Association, College Band Directors National Association, Music Educators National Conference, and the combined American Bandmasters Association/Japanese Band Directors Association in Honolulu, Hawaii have been enthusiastically received and widely acclaimed.

Both his masters and doctoral degrees were earned at the University of Southern California where he studied clarinet with Mitchell Lurie. He is an active clinician, clarinetist and conductor and prior to his present position was a high school band director in both Texas and California for ten years. In 1976 he was named Texas Bandmaster of the Year. For the past thirty years his major role in life has been Conductor and Music Educator but he remains an active performer by playing clarinet in the Sam Houston State University Faculty Woodwind Quintet. Whenever he feels the need to sharpen his performance level he does post doctoral study with Richard Pickar, Solo Clarinetist with the Houston Symphony. His doctoral dissertation, **Technical and Fundamental Problems in the Performance of Clarinet Solo Literature**, includes an in depth study on basic fundamentals of clarinet playing and is one of the sources used in Frederick Westphal's **Guide to Teaching Woodwinds**, editions 2 and 3.

His professional affiliations include the American Bandmasters Association, College Band Directors National Association, Texas Bandmasters Association, Texas Music Educators Association, Music Educators National Conference, Houston Professional Musicians Union, Pi Kappa Lambda, Phi Beta Mu, Phi Mu Alpha and Kappa Kappa Psi.

Ralph L. Mills' services are available as a soloist and clinician through the G. Leblanc Corporation.



Ralph L. Mills

UNIVERSITY OF SOUTHERN CALIFORNIA
SCHOOL OF MUSIC

FINAL ORAL EXAMINATION

OF

RALPH LEE MILLS
B.S., McMURRY COLLEGE, 1949
M.M., UNIVERSITY OF SOUTHERN CALIFORNIA, 1960

FOR THE DEGREE OF

DOCTOR OF MUSICAL ARTS
(MUSIC EDUCATION)

FRIDAY, MAY 28, 1965, 1:00 P.M.
OFFICE OF THE DEAN, SCHOOL OF MUSIC
WIDNEY HALL

GUIDANCE COMMITTEE

PROFESSOR RUSH, *Chairman*
PROFESSOR SCHAEFER
PROFESSOR HANSHUMAKER
PROFESSOR DESIDERIO
PROFESSOR KENDALL

OUTLINE OF GRADUATE PROFESSIONAL STUDIES

DISSERTATION (ABSTRACT)

Major: Music Education

| | |
|--|---------------|
| Problems in Curriculum Construction in Music | Rush |
| Instrumental Materials | Harding |
| Choral Materials | Salzer |
| Teaching General Music | Hartshorn |
| Community Orchestra Development and Management | Matesky |
| Training Teachers in Music Education | Leomon |
| Administration of College and University Music | Kendall |
| Advanced Seminar in Music Education | Harding, Rush |
| Research | Rush |
| Dissertation | Rush |

Subsidiary Field: Music History and Literature

| | |
|---|------------------|
| Introduction to Graduate Study | Alderman |
| Concert Music | Catalyne, Chusid |
| Music of the Middle Ages | Zimmerman |
| Music of the Renaissance | Alderman |
| Music of the Baroque Era | Ehlers |
| Interpretation of Baroque Music | Ehlers |
| Music of the Classical and Early Romantic Periods | Dahl |
| Music of the Twentieth Century | Stevens |
| Music of Bartók | Stevens |
| Collegium Musicum | Dahl |
| Research (Performance Practices) | Zimmerman |
| Seminar in Musicology | Zimmerman |

Craft Field: Band Arranging

| | |
|-------------------------|----------|
| Orchestration | Vazzano |
| Band Arranging | Schaefer |
| Advanced Band Arranging | Schaefer |

Supplementary Studies

| | |
|-------------------------|-------------------|
| Woodwind Chamber Music | Lurie |
| Symphony Orchestra | Ducloux |
| Symphonic Band | Harding, Schaefer |
| Instrumental Conducting | Wiley |
| Choral Conducting | Hirt |

Special Interest Field: Performance Practices (Clarinet)

| | |
|---------------------------------|-------|
| Individual Instruction (D.M.A.) | Lurie |
| Individual Instruction (M.M.) | Lurie |

TECHNICAL AND FUNDAMENTAL PROBLEMS IN THE PERFORMANCE OF CLARINET SOLO LITERATURE

It was the purpose of this study (1) to present an historical review of the development of the clarinet as a solo instrument, (2) to survey the performance practices and main concepts, or schools, of clarinet playing currently employed by players and teachers in the United States, (3) to arrive at a more complete understanding of the principles involved in the artistic approach to clarinet playing as affected by the present trend of playing in this country, (4) to illustrate, by examples from clarinet solo literature, how the style of music from various eras has affected principles of the clarinet and clarinet playing, and (5) to emphasize technical and fundamental procedures of clarinet playing that lend themselves to the performance of contemporary as well as prior works.

The history of the clarinet as a solo instrument reflects not only the style of music at various times, but also the capacity and quality of performers. From the latter part of the eighteenth century there has been a close association between composers and performers such as Karl Stamitz and Joseph Baer, Mozart and Stadler, Spohr and Hermstedt, Weber and Heinrich Baerman, Brahms and Muehfeld, and at least four modern composers (Copland, Hindemith, Bartók, and Milhaud) have written works for America's famous jazz clarinet soloist, Benny Goodman; however, the musical history of the clarinet during the past hundred years is bound-up with symphony players. The seeds of the French school of clarinet playing in the United States were planted by Gaston Hamelin and Daniel Bonade.

Different techniques for playing musical instruments have existed throughout their history and are generally characterized by territorial ideals and called schools. The style of clarinet playing in the United States has been influenced by many schools but the influence of the German school was strongest in the nineteenth century. Clarinet players from this school used a stiff reed on a mouthpiece that had a long lay and wide tip opening. A dark, rich tone resulted and required considerable embouchure control and adjustment from register to register. Influence of Germany on American musicians began to decline during the first quarter of the twentieth century and the focal point of progress shifted to France regarding both instrument and concept of playing. This concept retained certain qualities of sound from the Germans, and developed into the American school. A light but rich and fluid sound resulted which required the main tonal support to come from the diaphragm, with a minimum of lip or jaw pressure.

According to the French school of clarinet playing the entire range can be played while using the same basic embouchure, although a well-tuned instrument is essential. Since the clarinet is the least flexible of all wind and string instruments with regard to pitch adjustment, it is extremely important that a piano or an ensemble employing clarinet be tuned to a⁴⁴⁰ cps.

Certain technical and acoustical properties of the clarinet should be regarded as weaknesses, not only by the performer, but by instrumental music teachers, conductors, and composers as well. Phrases that appear technically simple are often musically difficult to perform. Composers who understand clarinet technique and articulation are able to capitalize on the assets of its possibilities and minimize its weaknesses.

Since the United States has been influenced by many schools of clarinet playing, it is recommended that (1) students choose only those teachers who are following present trends in this country, (2) teachers utilize contemporary works and etudes in preparing students for twentieth century playing, and (3) continual research be developed reflecting various styles, schools, and trends of playing, not only for clarinet, but other instruments as well.

RALPH LEE MILLS

- 1922 —Born in Cleburne, Texas
- 1940 —Graduated from Abilene High School, Abilene, Texas
- 1942-46—Bandsman in Army Air Forces Band ;
Member, Colorado Springs Symphony Orchestra
- 1947-49—High School Band Director, Lamesa Public Schools,
Lamesa, Texas
- 1949 —B.S. (Performance Practices) McMurry College, Abilene
- 1949-51—Band Director, Odessa Public Schools, Odessa, Texas ;
Member, Odessa Symphony Orchestra
- 1951-54—High School Band Director and Coordinator of
Instrumental Music, Midland Public Schools,
Midland, Texas
- 1951-59—Member, Midland Symphony Orchestra, Midland
- 1954-59—Music Director and Coordinator of Music, First
Baptist Church, Midland
- 1960 —M.M. (Performance Practices), University of Southern
California ; Member, Long Beach Symphony Orchestra
- 1961-62—Director of Instrumental Music, Garden Grove
Unified High School District, Garden Grove,
California ; Member, Anaheim Symphony Orchestra
- 1962-64—Director of Instrumental Music, El Camino College
Torrance, California ; Member, Long Beach
Symphony Orchestra
- 1964— —Chairman, Division of Bands, and Conductor,
Symphonic Band, Sam Houston State College,
Huntsville, Texas ; Member, Houston Wind Ensemble



GENERAL OFFICES
P.O. BOX 16159
2938 SOUTH MINNEAPOLIS
WICHITA, KANSAS 67216
PHONE (316) 522-1531
(800) 858-8050

DR. RALPH L. MILLS
CONSULTANT/REPRESENTATIVE
DIRECTOR OF BANDS EMERITUS
SAM HOUSTON STATE UNIVERSITY

217 ELKINS LAKE
HUNTSVILLE, TX 77340
(409) 295-5553

T.M.E.A.

Band Division Luncheon

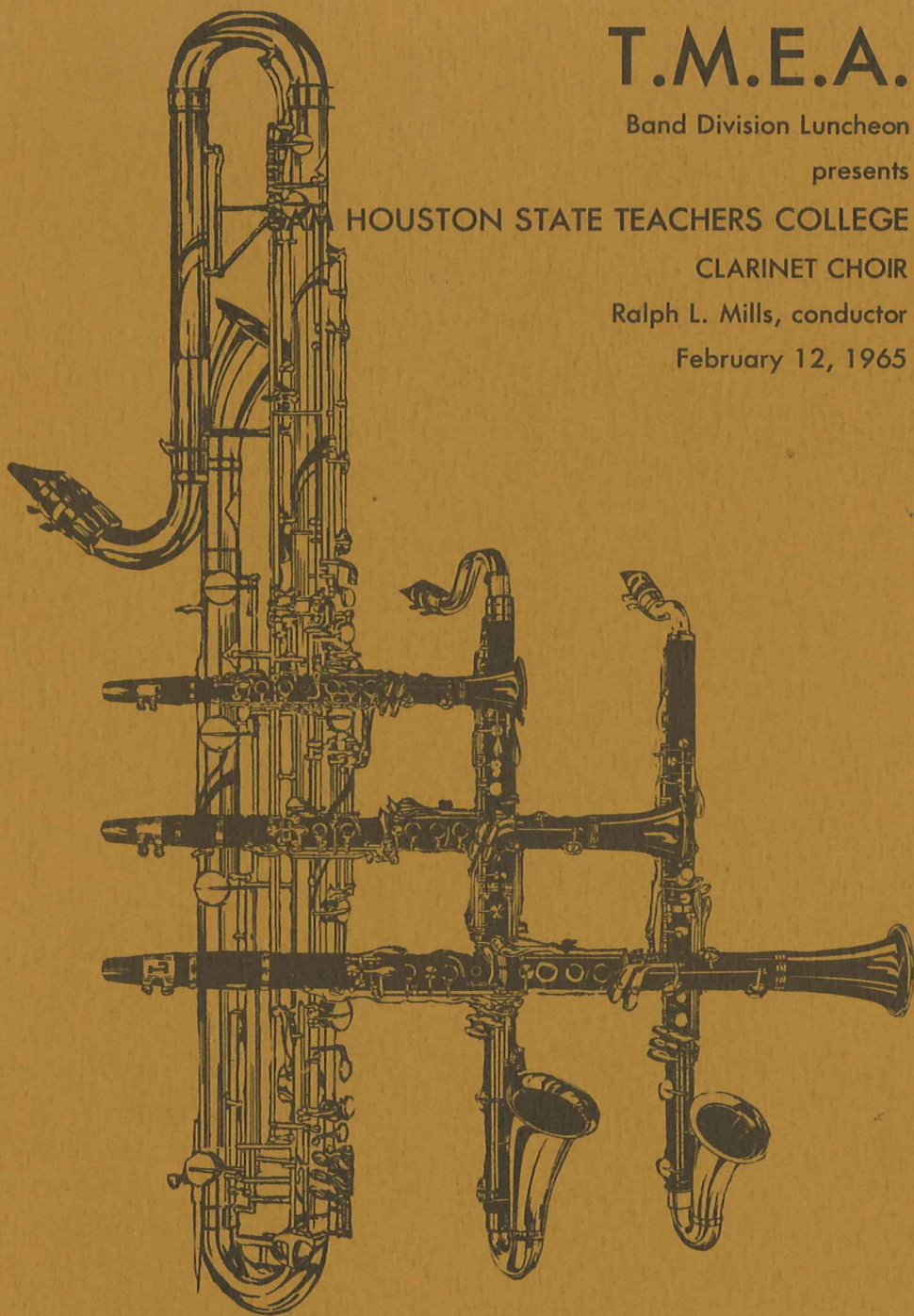
presents

HOUSTON STATE TEACHERS COLLEGE

CLARINET CHOIR

Ralph L. Mills, conductor

February 12, 1965



Guest Soloist—VINCENT J. ABATO

SAM HOUSTON STATE COLLEGE

DEPARTMENT OF MUSIC

presents

CLARINET CHOIR

RALPH L. MILLS, conductor



Spring Tour
1966

SAM HOUSTON STATE COLLEGE

DEPARTMENT OF MUSIC

presents

THE SAXOPHONE ENSEMBLE

Harley Rex, conductor

THE WOODWIND CHOIR

Ralph L. Mills, conductor

Recital Hall
Music Building
8:00 p.m.
January 12, 1967

THE MUSIC DEPARTMENT

SAM HOUSTON STATE UNIVERSITY

Huntsville, Texas



presents

THE SYMPHONIC BAND

Ralph L. Mills, conductor

Spring Tour, 1970

SAM HOUSTON STATE UNIVERSITY

SYMPHONIC BAND

and

WIND ENSEMBLE

PRESIDENT'S CONCERT

Ralph L. Mills, conductor

Raymond T. Bynum, guest conductor

The United States Army Brass Quintet, guest artists

honoring

ELLIOTT T. BOWERS

University Theatre Center

February 8, 1978

8:00 P.M.



THE DEPARTMENT OF MUSIC
SAM HOUSTON STATE UNIVERSITY

presents

THE WIND ENSEMBLE

RALPH L. MILLS, conductor

Hanedans

Nielsen-Moller

Sinfonietta

Ingolf Dahl

Introduction and Rondo

Pastoral Nocturne

Dance Variations

The Italian in Algiers

Gioacchino Rossini—Moses-Tobani

INTERMISSION

THE SYMPHONIC BAND

RALPH L. MILLS, conductor

The Planets

Gustav Holst

Mars

Enigma Variations

Edward Elgar-Slocum

Merlin Patterson, guest conductor

Symphony No. III

Vittorio Gianpini

Allegro Energico

Adagio

Allegretto

Allegro con brio

University Theatre Center

8:00 P.M.

May 8, 1978



SYMPHONIC BAND

AND

WIND ENSEMBLE

RALPH L. MILLS, CONDUCTOR
HENRY HOWEY, ASSISTANT CONDUCTOR
MERLIN PATTERSON, GRADUATE ASSISTANT

THIS CONCERT IS DEDICATED TO
DR. CHARLES SCHMIDT, DEAN OF FINE ARTS
UPON HIS RETIREMENT AFTER THIRTY-TWO YEARS OF SERVICE
TO SAM HOUSTON STATE UNIVERSITY

APRIL 30, 1981
UNIVERSITY THEATRE CENTER
8:00 P.M.

THE MUSIC DEPARTMENT
SAM HOUSTON STATE UNIVERSITY



Huntsville, Texas

presents

THE SYMPHONIC BAND

Ralph L. Mills, conductor

Soloists

Gary Pollard, Trumpet

Merlin Patterson, Euphonium

Fisher A. Tull, director

Department of Music

Spring Tour
and
Texas Music
Educators Association
Concert
1981

SAM HOUSTON STATE UNIVERSITY

Department of Music

presents

THE SYMPHONIC BAND

and

WIND ENSEMBLE

Ralph L. Mills, conductor

December 8, 1981
8:00 p.m.

University Theatre
Center

P R O G R A M

SYMPHONIC BAND

MARCHE HONGROISE (RAKOCZY) HECTOR BERLIOZ
from DAMNATION OF FAUST

ROCKY POINT HOLIDAY RON NELSON

CAPRICCIO ESPAGNOL NIKOLAI RIMSKY-KORSAKOV

INTERMISSION

WIND ENSEMBLE

COMMANDO MARCH SAMUEL BARBER

FÊTES *from* THREE NOCTURNES CLAUDE DEBUSSY

IRISH TUNE *from* COUNTY DERRY PERCY GRAINGER
and SHEPHERD'S HEY

AN OUTDOOR OVERTURE AARON COPLAND

PICTURES AT AN EXHIBITION MODEST MUSSORGSKY

PROMENADE

LIMOGES-LE MARCHÉ

CATACOMBAE

CUM MORTUIS IN LINGUA MORTUA

LA CABANE SUR DES PATTES DE POULE

LA GRANDE PORTE DE KIEV

THE MUSIC DEPARTMENT
SAM HOUSTON STATE UNIVERSITY



Huntsville, Texas

presents

THE CHAMBER ORCHESTRA
AND
PERCUSSION ENSEMBLE

Carol Smith, conductor
Ralph L. Mills, guest conductor
Charles Corbett, conductor

Soloists

Barbara Corbin, Mezzo-Soprano
Gary Pollard, Trumpet

Fisher A. Tull, chairman

Department of Music

Concert Tour, 1982

MENT NIVERSITY

Ensemble
Band
Symphony Orchestra
Choir

SHIPS

Scholarships are available for students by way of audition. Scholarship forms may be obtained from Dr. Fisher A. Tull, Chairman, Instrumental Division of Music; or Dr. Ralph L. Mills, Director of SHSU Orchestral Studies.

Scholarship Audition Dates
March 13
April 17

ADDITIONAL INFORMATION,
Department of Music,
Sam Houston State University, Huntsville,
Texas 77341 (713/294-1360).

MENTAL APPLIED FACULTY

Dr. Chausow, Charles Tabony
Dr. Brooks
Dorothy Moyes
John Schimek
Dr. Laze
George Adams
Dall Griffin
Harley Rex
Pet-Gary Pollard
Phil Stanton
Phonium-Henry Howey
Phonium-Frank Woodruff
Charles Corbett

Summer Instrumental Camps
Grade 5, High School Band & Percussion Camp

Junior High Band Camp
Senior High Band Camp
Fifth Grade Band Camp
Drumming I Camp
Drumming II Camp

PROGRAM

| | |
|--|---------------------|
| FANFARE FOR THE FIGHTING FRENCH | Walter Piston |
| Dr. Mills, Conducting | |
| ANTICHE DANZE ED ARIE (SUITE NO. 1, 1917) | Ottorino Respighi |
| I Balletto detto "Il Conte Orlando" (1599) | |
| II Gagliarda (c. 1550) | |
| III Villanella (c. 1580) | |
| IV Passo Mezzo e Mascherada (c. 1580) | |
| Todd Guess, Oboe | |
| Shannan Hudgins, Violoncello | |
| Howard Williams, Viola | |
| Lane Kowitz, Violin | |
| Jeff Jones, Harpsichord | |
| Danny Wilson, Trumpet | |
| SYMPHONY NO. 1 ("Nordic") in e minor, Opus 21 | Howard Hanson |
| II Andante Teneramente | |
| CONCERTO IN RE | Giuseppe Tartini |
| III Allegro | |
| Mr. Pollard, Trumpet | |
| Dr. Mills, Conducting | |
| "HABANERA" from CARMEN | Georges Bizet |
| Mrs. Corbin, Mezzo-soprano | |
| INTERMISSION | |
| FANFARE FOR THE COMMON MAN | Aaron Copland |
| Dr. Mills, Conducting | |
| PERCUSSION ENSEMBLE | |
| Mr. Corbett, Conducting | |
| "MON COEUR S'OUVRE A TA VOIX" from Samson et Dalila | Camille Saint-Saens |
| Mrs. Corbin, Mezzo-soprano | |
| PLINK, PLANK, PLUNK | Leroy Anderson |
| AMERICAN SALUTE | Morton Gould |



Carol Smith



Ralph Mills



Charles Corbett



Barbara Corbin



Gary Pollard

CAROL SMITH ... CONDUCTOR OF SAM HOUSTON STATE UNIVERSITY ORCHESTRA PROGRAMS ... Carol Smith is in her third year as Conductor of the University Symphony Orchestra and Assistant Professor of Music at Sam Houston State University. She is director of the University's annual string camp, founder/director of the SHSU Preparatory String Project, a member of the 1980 ASTA selection committee for string etude audition material and was a member of the 1979 TMEA Honor Orchestra selection panel. Recent guest conducting engagements have included the Houston Youth Symphony, the Brazos Symphony Orchestra, the University of North Dakota festival, Oklahoma (Phillips University) Fall Festival, and numerous region orchestras. She has been guest conductor at music festivals in Freiburg, Germany and St. Gallen, Switzerland. She has conducted student orchestras from the Vienna Academy of Music at the International Festival of Music in Feldkirch, Austria and premiered two works at the International Symposium of Women in Music. Ms. Smith has served as adjudicator, clinician and conductor in Texas, Louisiana, Oklahoma, California, North Carolina, Mississippi, and North Dakota. She has been published in both national and state magazines. Her edition of a Scarlatti master work is currently being released by Jenson Publications. Ms. Smith received bachelor and masters degrees from Texas Christian University where she served as graduate conducting assistant to B. R. Henson. She has pursued doctoral level studies at the University of Texas and the University of Oklahoma and had additional study with Julius Herford and limited study with Sir George Solti, Robert Shaw, and Clyde Roller. Prior to her present position, Ms. Smith held teaching positions at Southwest Texas State University, in McAllen Public Schools and Fort Worth Public Schools. She was also music consultant for the Texas Education Agency.

Ralph L. Mills is Professor of Music, Director of Bands, and Chairman of the Instrumental Division of Music at Sam Houston State University in Huntsville, Texas. He has held this position for eighteen years and also conducts the University Symphonic Band and Wind Ensemble. Their performances for the Texas Music Educators Association, College Band Directors National Association, Music Educators National Conference, and the combined American Bandmasters Association/Japanese Band Directors Association in Honolulu, Hawaii have been enthusiastically received and widely acclaimed.

Both his masters and doctoral degrees were earned at the University of Southern California where he studied clarinet with Mitchell Lurie. He is an active clinician, clarinetist and conductor and prior to his present position was a high school band director in both Texas and California for ten years. In 1976 he was named Texas Bandmaster of the Year. For the past thirty years his major role in life has been Conductor and Music Educator but he remains an active performer by playing clarinet in the Sam Houston State University Faculty Woodwin Quintet. Dr. Mills has served as both conductor and principal clarinetist with the Long Beach Symphony Orchestra as well as other metropolitan orchestras in the Los Angeles area. His doctoral dissertation, **Technical and Fundamental Problems in the Performance of Clarinet Solo Literature**, includes an in depth study on basic fundamentals of clarinet playing and is one of the sources used in Frederick Westphal's **Guide to Teaching Woodwinds**, editions 2 and 3.

Conductor of the Percussion Ensemble and instructor in percussion, Mr. Corbett also conducts one of the University's lab bands. His degrees are both from North Texas State University, where he has also begun work toward a Ph.D. He has had masterclass experience with Leigh Howard Stevens and Saul Goodman as well as worked throughout Texas as an adjudicator and clinician. His own professional playing experience includes studio recording, timpanist presently with the Brazos Symphony Orchestra, extensive concertizing in mallet work, as well as being in constant demand as a jazz percussionist.

Barbara Corbin is a member of the voice faculty and conductor/director of the Opera Workshop at Sam Houston State University in Huntsville. She is a frequent soloist for oratorios throughout the Southwest, having performed with the San Antonio, Austin, and Brazos Symphonies and in past performances with the TMEA All-State Choir. Her many performances include soloist in Bach's **St. John Passion** conducted by Robert Shaw and soloist at the International Schubert Festival in Feldkirch, Austria. She recently was coached in French and German Art song by Elly Ameling and has coached both art songs and arias with David Garvey (coach-accompanist of Leontyne Price). Mrs. Corbin's other major studies have been with Elizabeth Mannion, Willa Stewart, and Floyd Townsley (student of Jean de Reske). Her adjudication and clinician positions have included national and international workshops in Texas, North Carolina, Oklahoma, and Indiana. Her students continue to be division winners in the National Association of Teachers of Singing Competitions. Her music degrees are both from the University of Texas at Austin. Other teaching positions include the Austin Public Schools, University of Texas at Austin, and the University of Texas at San Antonio.

Gary Pollard has been instructor in trumpet at Sam Houston State University since 1978. He holds degrees from Oral Roberts University and The University of Tulsa and has done doctoral work at Northwestern University. Among his teachers are Vincent Cichowicz and Adolph Herseth. His professional experience includes membership in the Chicago Civic Symphony Orchestra and Houston Grand Opera. He is currently a member of the

SAM HOUSTON STATE UNIVERSITY
DEPARTMENT OF MUSIC

presents

WIND ENSEMBLE CONCERT
RALPH L. MILLS Conductor

George Washington Bridge
An Impression For Band

William Schuman

The Earle of Oxford's Marche
from "William Byrd Suite"

Gordon Jacob

Concertino for Trombone.
Preludium: allegro pomposo
Aria: andante sostenuto
Finale: allegro giocoso

Lars-Erik Larsson
trans. by Mark F. Walker

Henry Howey, Soloist

La Procession Du Rocio
Turina en Fete
La Procession

Joaquin Turina
trans. by Alfred Reed

Intermission

SAM HOUSTON STATE UNIVERSITY
DEPARTMENT OF MUSIC

presents

WIND ENSEMBLE CONCERT

RALPH L. MILLS Conductor

Centennial Fanfare-March

Roger Nixon

Toccatà

Girolamo Frescobaldi-Slocum

Concerto for Tuba

Ralph Vaughn Williams

Prelude

Romance

Steve Smiley, Soloist

Agean Festival

Andreas Makris-Bader

Rod Cannon, Conducting

Intermission

Serenade in E-flat

Richard Strauss

David Cutting Conducting*

Old Wine in New Bottles

Gordon Jacob

The Wraggle Taggle Gipsies

The Three Ravens

Begone, Dull Care!

Early One Morning

Ed Pagliai, Conducting*

THE MUSIC DEPARTMENT
SAM HOUSTON STATE UNIVERSITY

Huntsville, Texas

presents

THE SYMPHONIC BAND

and

WIND ENSEMBLE

Ralph L. Mills, conductor

honoring

FISHER A. TULL

University Theatre Center
December 6, 1976
8:00 P.M.

