

LEON BREEDEN  
1309 TULANE DRIVE  
DENTON, TEXAS 76201  
[ 817 - 382-5625 ]

Mr. Durward B. Howard  
P. O. Box 1198  
Temple, Texas 76503

August 28, 1994

Dear Durward:

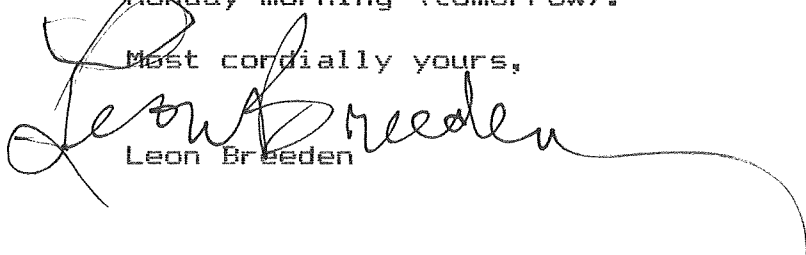
I feel certain that this material will be **MORE** than you will need and will burden you while trying to look through it, but I just got started into my approximately **EIGHTY-SIX** three-inch notebooks and pulled the things which I thought **MIGHT** be of some interest!?

After you have had time to check through these things please give me some idea of your thoughts as to possible ways I can prepare the BEST application paper and the BEST summation. I think it will be rather difficult for me to avoid presenting too much, but after I have given the proper time and thought to the preparation it follows that something fitting will result!?! I HOPE SO ANYWAY!

As I told you in my last letter (you probably just received it!?) we will be running fairly rapidly for several weeks. It seemed a good idea to me to get these materials to you so that you will have **TIME** to consider them. Please know that you can take all the time you want as long as the proper deadline is reached. After you see all of my material you may want to **DROP THE WHOLE IDEA?**

Love to you and family. Will try to get this into the UPS mail Monday morning (tomorrow).

Most cordially yours,

  
Leon Breeden

SAN FRANCISCO

*Symphony*

DAVID  
BREEDEN  
PRINCIPAL  
CLARINET



EDO DE WAART, MUSIC DIRECTOR

70TH SEASON 1981-1982

JANUARY

# LEON BREEDEN

Jazz Archives 1959-1981

STORED IN THE UNT MUSIC LIBRARY -

-13-  
26 3-INCH  
NOTEBOOKS

## INTRODUCTION:

July - 1984

Shortly after I learned that our 1:00 O'Clock Jazz Band was to make a major tour of Portugal and the Soviet Union I felt that the time had come for me to start the final preparation of the materials which will be found in this work. After considering several identifying labels, etc. I arranged for the preparation of these stickers:



It was my wish to start this collection as our Bicentennial year began because it seemed that what we represented was made possible by the founding of this country with its FREEDOM to "dream dreams!" It is my strong feeling that the development of the teaching of jazz music in the university environment could not have happened in any country other than the United States! Our leadership in this work at NTSU has been well-established, and it is hoped that these pages will give strong evidence to document this beyond any question whatsoever!

(LATE)  
My beloved and patient wife, Bonna Joyce, asked me several times during the years of work on this material: "Why? WHY are you knocking yourself out with such long hours on all of those PAST things?" I truly wondered myself about it but think that it goes back to several things which will be mentioned briefly: (1) when my first band director died I was approximately eight-years-of-age and helped my Father go through his earthly possessions to prepare them to be sent back to his relatives in Missouri, his home. In his things I noted three large notebooks which contained many pages of personal diary materials, comments about musical events, programs, etc. This made a lasting impression on me which remains to this day. (2) the complexity of my own life has been such that I have longed for ORDER and for TIME TO ORGANIZE my things into proper perspective. During my professional life it was often to rush from event-to-event in such haste that I would throw various items into boxes and/or filing cabinets and comment to myself: "Someday I'm going to go through these and ORGANIZE them! "Someday" came when I resigned my position at NTSU!

Finally: (3) it has been my wish for several years that the day might come when those interested could see WITH THEIR OWN EYES how our program developed and not have to learn about it from a second or third party who might THINK it happened "this way!"

It is my wish to explain why I decided to call this the "Leon Breeden Jazz Archives!" This was given long and careful thought - I did not presume to tell the complete history since that is impossible; it followed that someday GENE HALL might want to tell of his days with the program with his own collection - also NEIL SLATER may someday want

to do the same with his materials. Since I was the only one who was here the FIRST day and on the LAST day of my tenure it follows that this would identify it truthfully and fairly by putting my name on it to indicate the exact period represented. Those who truly know me will realize that this is not an ego-trip in any way!

Perhaps in the back of my mind there were some other thoughts about using my own name and also for my wish to prepare the collection in the first place - I will present three "exhibits:"

(1) Exhibit 1 is the cover page and part of the table-of-contents for a book which was published in 1965 to tell the "Story of North Texas" and in which one will not find the words "jazz" or "lab band." Future historians would never know that this was part of this university if they referred only to this book! This in spite of the fact that by 1965 the bands had achieved national recognition with Gene Hall's band winning awards during the "Best New Dance Band" National Contest, we had won the Notre Dame National Jazz Festival twice, we had won the University of Kansas Jazz Festival, and many of our students had been voted "Best," "Most Outstanding," and even had won "Best of the Festival" Awards!

(2) Exhibit 2 is a picture in the local newspaper for which I was the "man on the right is unidentified" with Stan Kenton and Dave Wheeler (one of our former 1:00 O'Clock Band members)! It seemed to me that if this could happen WHILE I AM STILL AT THE UNIVERSITY perhaps the day would come when it could happen many times!? At any rate it helped to strengthen my feeling that it might be best to list the proper director merely so that the FACTS could be documented in the future!

(3) Exhibit 3 is an article in which I was misquoted and which undoubtedly caused misunderstandings with my fellow faculty members! When being interviewed for this story I do not remember ever stating that FACULTY MEMBERS were the ones who harrassed me when I first arrived at North Texas! I never thought that, I never stated that to anyone before, and am positive that I did not state "faculty" when I told this young lady about my considering leaving shortly after arriving! I hasten to add that this has nothing to do with the many fine articles which told our story in the Denton Record-Chronicle, Dallas Times-Herald, Dallas Morning News, Ft. Worth Star-Telegram, and many other newspapers. At no time did we SEEK publicity except to tell about something of great musical importance which would involve our young performers. There were some writers whose work helped us greatly - without trying to name all of them I would single out Keith Shelton, Janice Odom, Jerre Bray, Pat Colonna, Olin Chism, Bob Porter, and others.

I am grateful for the opportunity to serve North Texas State University and its students. It is my feeling that I gave everything (totally) to try to reach the highest plateaus of achievement for our students and university. As with any human being on earth I had many faults as I tried to move our program ahead to greater (earned) success with our music. As I look back now I'm sure that one of these faults was that I took everything so seriously! I treated nothing in a casual way to a fault - we could have had more "fun" and I could have avoided the numerous ill spells had I been more relaxed about the events which were happening so rapidly - our survival as a valid program at the university may speak for itself - perhaps it helped to have someone who was not working toward "popularity!?" My only excuse is that I truly believed

in what we represented - I still do to this day but have reservations about certain parts.

I mentioned "scars of the past" in my letter of resignation (that letter is in this collection by the way). I will seek to try to erase one of those by leaving the "President's Award" with Dean Myers for his determination of its final location. It was one of those "scars" which gave me mixed feelings for sure - the fact that it was given to my band members proved beyond doubt that my often-stated philosophy that "we are here to serve our students" was being given notice. The fact that the award indicated that the students had done this all by themselves, without a leader if you will, was a great disappointment to me. I never could accept the fact that this was anything less than a personal insult. I am VERY sorry to state this, but it follows that this is the truth if one looks carefully at the award's wording.

There are many pages in this collection which will have little interest to the average viewer because they have to do with routine events such as forms filled out to validate scholarships, forms which were used for various events of a limited nature, etc., but I have included them because it seems that some future graduate students who may be preparing to lead their own programs might benefit from this material. At least that is why they were not thrown away - I preferred to have the collection too complete rather than have omissions!

Here are some final tabulations regarding materials herein contained:

1. A total of 26 three-inch notebooks - 7 feet of shelf space.
2. 7,402 pages of information
3. 225 concerts - programs/photographs
4. 856 photographs
5. 35 complete periodicals (magazines, etc.)

Under separate cover although listed in this Index are these materials from my own personal collection:

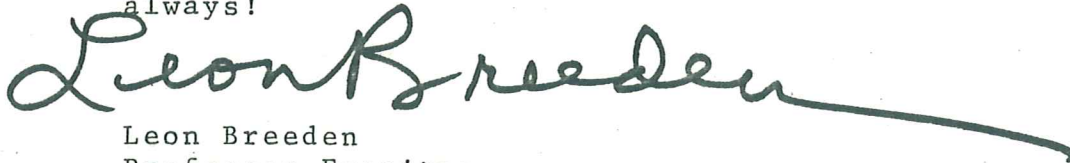
- |                                |                                      |
|--------------------------------|--------------------------------------|
| 1. 345 phonograph albums       | 4. 538 cassette & reel-to-reel tapes |
| 2. 190 Instructional Materials |                                      |
| 3. 22 Hardback books           |                                      |

There are a number of personal letters from friends and former students which are included because they indicate certain events which are related to our NTSU program in some way. If anyone in the future should wish to QUOTE any of these I will request that they obtain the permission from the individual as a courtesy.

Everything contained herein is exactly as it happened, has not been altered in any way, and should be taken for what it states. I have left out many items which will be placed in my personal archives to be left with my family. These are mostly personal letters from friends and former students and also a few items of a controversial nature which may or may not be added later. I'm leaving that up to those who follow!

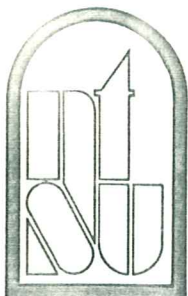
It is my hope that the university will use some method in the future to advise our ex-students that this collection has been placed in the NTSU Music Library. There may be very few who will take the time to come to view the materials, but it is my feeling that, if they do come to see it, they will understand much more clearly than they did as students how our program came into being!

I am most grateful that the Good Lord has made it possible for me to live long enough to complete this lifelong dream, namely of organizing my professional life - FINALLY! I hope and pray that America will remain free so that music can be heard in all parts of the land - always!

A handwritten signature in cursive script that reads "Leon Breeden". The signature is written in dark ink and has a long, sweeping underline that extends to the right.

Leon Breeden  
Professor Emeritus  
School of Music  
North Texas State University  
Denton, Texas 76203

PROFESSOR OF SAXOPHONES  
U.N.T.



North Texas  
State  
University  
Denton, Texas  
76203  
School  
of  
Music

ONE CHERISHED LETTER FROM MANY  
RECEIVED WHEN I ANNOUNCED  
MY RESIGNATION FROM NORTH TEXAS  
Leon Breeden

September 26, 1980

Dear Mr. Breeden:

I am sending you an overdue note to express my gratitude for everything you have meant to me over the years. As a student in Ohio, I listened to the Lab Band records with awe and admiration. Without my realizing it, you had set my goal before I had even left home. The seed of earning a seat in the One o'clock Band and winning your musical approval was germinating as my wife and I drove to Denton, and when achieved, I was one of the happiest men on earth. That excitement of being accepted in the One o'clock Band and simultaneously realizing the excellence of the performing level is a wonderful experience and a cherished feeling that will remain with me to my dying day.

As I look back, the values you taught us were spelled out in such a subtle and unique manner. You showed us that in music there is no limit; no limit as to how good we could become. You pointed to the music and said listen to how good you can be, listen to that beautiful music. You made us look within ourselves to find the reason we played; to see the beauty within ourselves and to see the beauty within the music, the beauty the writers had put there. You taught us that there was no limit!! The greatest music lesson.

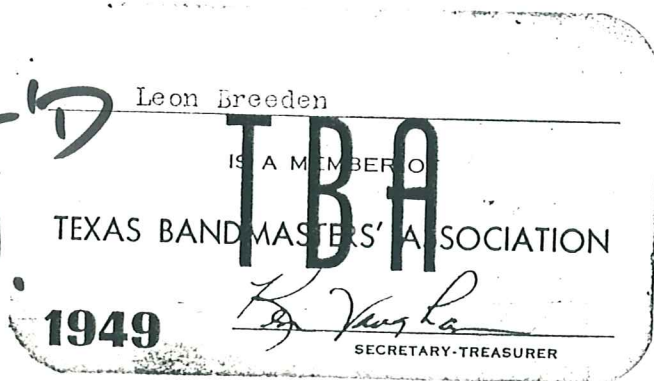
Mr. Breeden, you have honored me many times in the eleven years I've been in Denton and I cannot thank you enough for it. I sincerely hope that you and Bonna enjoy the solace you so richly deserve. I know I speak for each and every ex-One o'clock member in saying that you are a champion of the highest order! Thank you.

Your friend,

*Jim Riggs*



ONE EXTRA I PULLED I'D THOUGHT STICK HERE! Jim B.



TEACHERS COLLEGE, COLUMBIA UNIVERSITY, NEW YORK 27, N. Y.  
UNIFORM RECEIPT FOR PAYMENT BY VETERANS  
FOR INSTRUCTIONAL SUPPLIES

VETERANS AUDIT IDENTIFICATION STUB **B** 8516

Not Valid If Detached, Unless Stamped by Bursar of  
TEACHERS COLLEGE

**TEACHERS COLLEGE BURSAR'S RECEIPT**  
SPRING SESSION 1949-50

MR. MRS. MISS: Breeden Harold L.  
PLEASE PRINT: LAST NAME FIRST NAME INITIAL

IDENTIFICATION SIGNATURE: Harold L. Breeden

IMPORTANT! STUDENT MUST CARRY THIS RECEIPT AT ALL TIMES.

DATE	AMOUNT DUE FOR FEES	CHARGES	PAID	BALANCE DUE
	TUITION (18 PTS.) <sup>75</sup>	\$ 365		
	UNIVERSITY FEE	10		
	LATE REGISTRATION FEE			
	TOTAL	375		375-
	AMOUNT DUE MAR. 1			
	AMOUNT DUE APR. 1			

TEACHERS COLLEGE E. R. RAND BURSAR FEB 4 1950

VET ADIA B. M. O. C. T. C.



# SAN FRANCISCO SYMPHONY ORCHESTRA

DAVID BREEDEN, MEMBER FOR MORE THAN TWENTY-TWO YEARS!

## THE ORCHESTRA

EDO DE WAART

Music Director & Conductor

JAHJA LING  
LOUIS MAGOR

Assistant Conductor, Exxon/Arts Endowment Conductor  
Chorus Director

FIRST VIOLINS  
Raymond Kobler  
*Concertmaster*  
Jorā Fleezanis  
*Associate Concertmaster*  
*San Francisco Symphony*  
*Foundation Chair*  
Mark Volkert  
*Assistant Concertmaster*  
Virginia Voigtlander Baker  
*Assistant Concertmaster*  
Bernard Chevalier  
George Nagata  
David Schneider  
Amy Lozano  
Ezequiel Amador  
Bruce Freifeld  
Sharon Wood  
Catherine Van Hoesen  
Ernestine Chihuaria  
Dušan Bobb  
Leonard Austria  
Ernest Michaelian  
Herbert Holtman  
Nadya E. Tichman  
Zoya Leybin

SECOND VIOLINS  
Daniel Kobialka  
*Principal*  
Elizabeth Baker  
*Acting Assistant*  
*Principal*  
Paul Brancato  
Gail Schwarzbart  
Carol Winters  
Enrique Bocedi  
Maxine Hineman  
Michael Gerling  
Marguerite Figeroid  
Kum Mo Kim  
Verne Sellin  
Janice McIntosh\*  
Silvio Claudio  
Elyn Pesavento\*  
Ervin Mautner  
Sara Ellison Usher\*  
Florence Zamora

VIOLAS  
Geraldine Walther  
*Principal*  
Detlev Olshausen  
*Assistant Principal*  
Don Ehrlich  
John Schoening  
Leonid Gesin  
Mary Jo Ahlborn  
Wayne Roden  
Gennady Kleyman  
Nancy Ellis  
Kenneth Mirkin  
Seth Mausner  
Andrew Berdahl\*

CELLOS  
Michael Grebanier  
*Principal*  
*Philip S. Boone Chair*  
Peter Shelton  
*Assistant Principal*  
Rolf Storseth  
Margaret Tait  
David Goldblatt  
Jill Rachuy Brindel  
Robert Y. Grant  
Tadeusz Kadzielawa  
Barbara Andres  
Lawrence Granger  
Carolyn McIntosh

BASSES  
Michael Burr  
*Principal*  
Leonard Lasher  
*Acting Assistant*  
*Principal*  
Donald Prell  
Carl Modell  
Larry Epstein  
Chris Gilbert  
Stephen Tramontozzi  
Brian Marcus

FLUTES  
Paul Renzi  
*Principal*  
Leone Buysse  
*Assistant Principal*

Gary Gray  
Lloyd Gowen

PICCOLO  
Lloyd Gowen

OBOES  
Marc Lifschey  
*Principal*  
William Bennett  
*Assistant Principal*  
Keith Atkinson  
Julie Ann Giacobassi

ENGLISH HORN  
Julie Ann Giacobassi

CLARINETS  
David Breeden  
*Principal*  
Gregory Smith\*  
*Acting Assistant*  
*Principal*

Frealon N. Bibbins  
Laura Flax\*  
Donald Carroll

E FLAT CLARINET  
Gregory Smith\*

BASS CLARINET  
Donald Carroll

BASSOONS  
Stephen Paulson  
*Principal*  
Walter Green  
*Assistant Principal*  
Wayne Parrish  
Raymond Ojeda

CONTRABASSOONS  
Raymond Ojeda

HORNS  
Arthur Krehbiel  
*Principal*  
Robert Ward  
*Associate Principal*  
William Sabatini  
*Assistant Principal*  
Lori Westin  
Jeremy Merrill

TRUMPETS  
Glenn Fischthal  
*Principal*  
*William G. Irwin*  
*Charity Foundation*  
*Chair*

Laurie McGaw  
*Assistant Principal*  
Chris Bogios  
Donald Reinberg

TROMBONES  
Larry Isaacson\*  
*Acting Principal*  
Ned Meredith  
John R. Engelkes

BASS TROMBONE  
John R. Engelkes

TUBA  
Floyd Cooley  
*James Irvine Chair*

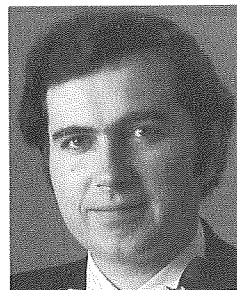
HARP  
Douglas Rieth

TIMPANI  
Barry Jekowsky

PERCUSSION  
Jack Van Geem  
*Principal*  
Anthony Cirone  
Lloyd Davis  
T. Baxter Hemphill

\*Acting member of  
the San Francisco  
Symphony.

James J. Callahan  
*Orchestra Personnel*  
*Manager*  
Yael Gani  
*Orchestra Administrator*  
John G. Van Winkle  
*Orchestra Librarian*  
Donald Ontiveros  
*Associate Librarian*  
Margo Zahorsky  
*Library Assistant*  
Marcia Wyrsh  
*Personal Assistant to the*  
*Music Director*  
James L. Carroll  
*Stage Manager*  
Allan Cole  
*Stage Technician*  
Cecil Forbes  
*Stage Technician*



DAVID BREEDEN

Principal clarinetist David Breeden makes his chamber music debut with the San Francisco Symphony at this concert. Born in Fort Worth, Texas, Mr. Breeden studied at North Texas State University and Catholic University (Washington, D.C.). Among his teachers have been Lee Gibson, Harold Wright, Loren Kitt, and Rosario Mazzeo. Mr. Breeden was principal clarinetist for the Texas Symphony Orchestra in San Angelo, Texas, for the 1966-69 seasons and attended the Berkshire Music Festival (Tanglewood) in the summers of 1966 through 1968, the latter two as a fellowship student. From 1968 until 1972, when he joined the San Francisco Symphony, he played with the United States Navy Band in Washington, D.C.

David Breeden is a founding member of the Caselli Ensemble, one of the chamber music groups composed of San Francisco Symphony musicians. He lives in Belmont with his wife, Barbara, former assistant principal flutist for the Symphony, and their children, Anne and Mark.

(LATER) - AND CHRISTOPHER!

## BRIEF SKETCHES OF FESTIVAL PERSONNEL

**LEON BREEDEN** is on the faculty and director of the Jazz Lab Band at North Texas State College, Denton, Texas. A former professional saxophonist, he is a pioneer of the stage band movement and in nation-wide demand as a clinician for the H. & A. Selmer Co.

**B. E. WETZEL**, superintendent of Oak Lawn Community High School, host and active participant in the Festival since its inception.

**GENE PRITCHARD**, president of the Oak Lawn Community High School Band Parents; has a son in the band.

**SPENCER HENDRICKS**, vice-president of the Oak Lawn Band Parents; has a son in the Oak Lawn band.

### FESTIVAL JUDGES AND CLINICIANS:

**LEON BREEDEN** (see above), judge, chief clinician and conductor of the ALL-STAR BAND from schools with more than 1500 students.

**ROGER SCHEULER**, judge and conductor of the ALL-STAR BAND from schools with less than 1500 students. Faculty member and director of Jazz Lab Band at Millikin University, Decatur, Illinois.

**THEODORE BUENGER**, judge and brass clinician. Music director of Brookfield High School, Brookfield, Wisconsin.

**ROBERT SMITH**, judge and woodwind clinician. Faculty member, Carroll College, Waukesha, Wisconsin.

**GARY HICKS**, rhythm section clinician. School service representative for Lyon-Healy and formerly was a percussion instructor at the U.S. Navy School of Music and member of the Navy Band.

**R. G. PETTIBONE**, music department chairman and band director at Oak Lawn Community High School. Co-founder and chairman of the Stage Band Festival.

**ELLIS DAY**, manager of the musical instruments division of Lyon-Healy and a former professional musician.

The 7th Annual Chicagoland Stage Band Festival was sponsored by Lyon-Healy and the Oak Lawn Band Parents Association, with the assistance of the following groups:

Oak Lawn Community High School  
Humes and Berg  
C. G. Conn Co.  
Gibson Guitars  
Leblanc  
F. E. Olds  
H. & A. Selmer

7th Annual

Chicagoland

# Stage Band Festival

at Oak Lawn Community High School

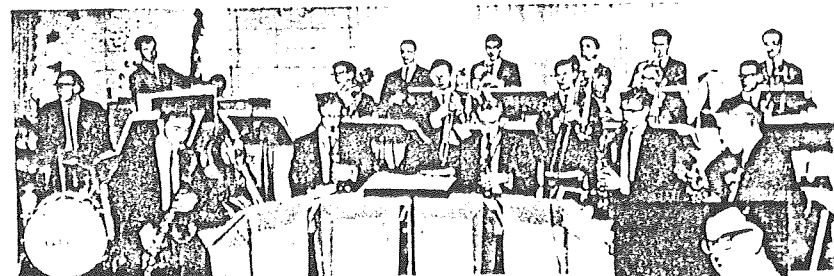
Saturday, February 5, 1966

co-sponsored by Lyon-Healy and  
the Oak Lawn High School Band Parents

featuring

Leon Breeden

and the



Millikin University Jazz Lab Band

directed by Roger Schueler



Fort Worth Press, Sunday, February 6, 1966

Once Disreputable Art Is 'In' Now

# Scott Theater to Host Jazzmen

Their spiritual grandfathers came in through the back door in disreputable New Orleans night spots.

But some of today's jazz musicians — black-tied, blue-suited All-American collegian types—are about to get the spotlight in the Art Center's lavish Scott Theater, playing amid sculpture and paintings on a stage where ballet dancers and opera singers and symphony musicians lately performed.

The first in a series of jazz concerts in the new theater is at 3 p.m. next Sunday, Feb. 13, under the direction of Leon Breedon, with tickets \$2 each.

The fact that great jazzman Breedon's title is now assistant professor of music and director of lab bands at North Texas State University shows the changes that came since 1924 when Gershwin's "Rhapsody in

Blue" took jazz into the "night club only" column.

"THERE USED TO be a big distinction between serious and popular music, but there isn't now," said Mr. Breedon. "To many people jazz is still tied in with the sins of its grandfathers or the image of dope fiends. But that's not what it is.

"I've played in opera and symphony orchestras and I can tell you this: Playing jazz is as demanding as any, and it may be more complex.

"And there is still the excitement of something new and virile, the excitement of the freedom to create right on the spot when you improvise."

Playing here will be 20 musicians and a girl soloist who in the university's Music

Dept. are simply the "one o'clock lab band." The six lab bands on the Denton campus are named after the hour at which the music laboratory begins.

THE ONE O'CLOCK lab is the school's traveling band. The next week it goes to Washington, D. C., for a State Dept. cultural festival, playing in the same series of concerts as the famed symphony orchestra of the Interlochen Arts Academy. Then it will take part in the National Jazz Festival at Villanova, Pa. Then comes the LSU Fine Arts Festival.

This year's musicians, their ages averaging 21.1 years, are as good as any he's had, said Mr. Breedon. And since 1959 his lab bands have won three national championships and dozens of other group and individual honors.

Last April Stan Kenton, one of several modern jazzmen who've played with or conducted the lab bands, said "there is hardly an aggregate of professional musicians today that compares with this band."

THERE'S MORE discipline on the musicians than in smaller professional groups, said Mr. Breedon, but almost every man given freedom to improvise.

"Improvisation is the heart of jazz," said Mr. Breedon. "A jazz man who came back from playing in the Soviet Union told me that this freedom to create spontaneously probably what captured the audiences there."

Mr. Breedon emphasized that jazz is to be listened to and not danced to.

"And we'll let the music speak for itself," he said.

FEB. 6, 1966

## THE BACKGROUND OF TONIGHT'S PROGRAM...

BETWEEN 8:00 A.M. AND 2:00 P.M. TODAY, stage bands from the following high schools were judged for superior and excellent ratings and for the privilege of competing on tonight's program:

### ANTIOCH

Joseph Rush, director

### ARGO

Vaughn Paessler, director

### BELOIT, Wisc.

John Gates, director

### CRYSTAL LAKE

William Laskey, director

### DELAVAN-DARIEN, Wisc.

Robert Spevacek, director

### EARLVILLE

Roger Hewitt, director

### ELMWOOD PARK

Oreste Michi, director

### EVERGREEN PARK

James Oberto, director

### FENTON, Bensenville

Fred Lewis, director

### GILMAN

James Beebe, director

### GORDON TECH, Chicago

John Pyszka, director

### HINSDALE

Walter Nechoa, director

### HOMEWOOD-FLOSSMOOR

Linus Carroll, director

### IRVING CROWN "A", Carpentersville

Don Carriker, director

### JOLIET WEST

Arthur Katterjohn, director

### LEYDEN EAST, Franklin Park

Henry Hiorns, director

### LEYDEN WEST, Northlake

John Brahms, director

### LIBERTYVILLE

John Chambers, director

### MAINE EAST, Park Ridge

O. D. Premo, director

### McHENRY "A"

John Leighty, director

### MILFORD

Jack Campbell, director

### MUNDELEIN

George Bieber, director

### NILES WEST, Skokie

G. Duane McDowell, director

### NOTRE DAME, Niles

Rev. G. Wiskirchen, director

### OAK LAWN

Charles Yara, director

### PROSPECT, Mt. Prospect

Terry Blackley, director

### ST. CHARLES

Stanley Ciciora, director

### SHABBONA

Lowell May, director

### THORNTON TOWNSHIP, Harvey

E. Johnson & F. Derrick, directors

### UNIVERSITY OF CHICAGO HIGH

Dean Hey, Jr., director

### WARREN "A", Gurnee

Sam Liccoci, director

### WASHINGTON PARK, Racine, Wisc.

Norman Lanning, director

### WEST AURORA

Warren Felts, director

### WHEELING

Dean DePoy, director

### YORK, Elmhurst

L. R. Reimer, director

The following bands also performed this morning, not in competition but for judges' comments only:

### GURNEE GRADE SCHOOL

James Ring, director

### IRVING CROWN "B", Carpentersville

Don Carriker, director

### JAZZ LAB "1", "2", "3", "4", Beverly

Niel Dunlap, director

### LAKEWOOD JR. HIGH, Carpentersville

Barry Ekman, director

### McHENRY "B"

John Leighty, director

### NOTRE DAME "B", Niles

Rev. G. Wiskirchen, director

### NOTRE DAME GRADE SCHOOL

### EXTENSION, Niles

Donald Tolosko, director

### WARREN "B", Gurnee

James Ring, director

## PROGRAM

Your host: B. E. Wetzel, superintendent  
Oak Lawn Community High School

Master of Ceremonies: Gene Pritchard, president  
Oak Lawn Community High School Band Parents

FINAL JUDGING of top bands from the morning competition, schools with  
less than 1500 students

ALL-STAR BAND—from schools with more than 1500 students

### MILLIKIN UNIVERSITY JAZZ LAB BAND

directed by Roger Schueler

ALL-STAR BAND—from school with less than 1500 students

FINAL JUDGING of top bands from the morning competition, schools with  
more than 1500 students

## PRESENTATION OF AWARDS

Scholarships to National Stage Band Camp, Indiana University

Benny Goodman Trophy to outstanding band director

Trophies to bands earning superior ratings

Best of class trophies to the two winning bands

*Presenting . . .*

AN EXCITING EVENING WITH

**The North Texas State University**

**LAB BAND**

LEON BREEDEN, Director

*Three Times National Champion  
University Jazz Band From Denton, Texas*

WEST AUDITORIUM

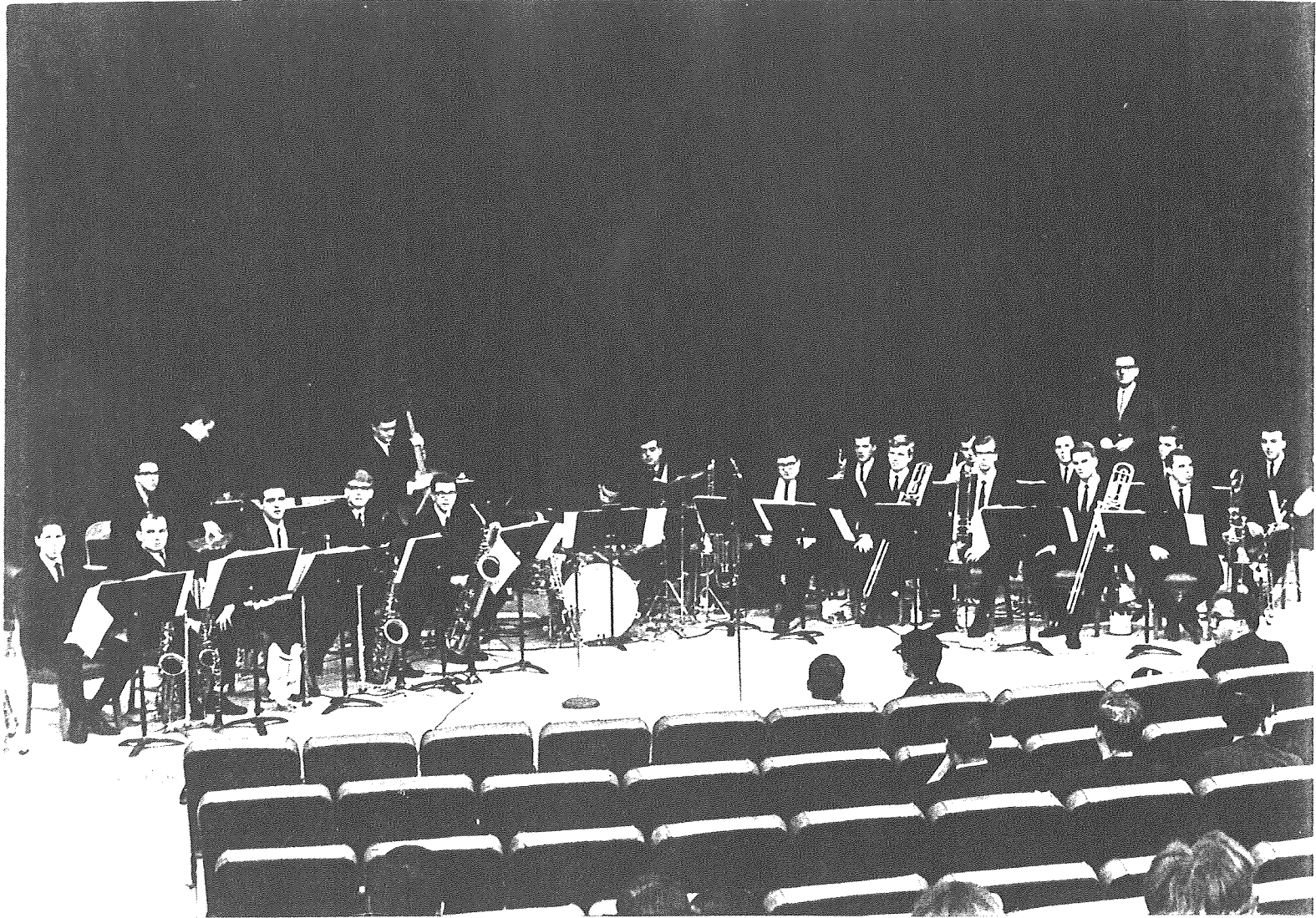
**DEPARTMENT OF STATE**

WASHINGTON, D.C.

February 25, 1966

8:30 p.m.

PUBLIC INVITED—NO ADMISSION CHARGE



February 25, 1966 - U.S. Department of State, West Auditorium, where John F. Kennedy (and other Presidents) had many of his press conferences.  
Below: Leon Breeden introduces the band at the beginning of the concert...





Picture taken at the Venezuelan Embassy  
in Washington, D.C. during our  
performance by invitation there.

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

1966 MAR 5 1201 (4-00)

SYMBOLS

DL = Day Letter  
 NL = Night Letter  
 LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

DB009 LA 073

L HDB081 NL PD=TDHD LOS ANGELES CALIF 4=  
 =LEON BREEDEN=

MARCH 5,  
 1966

1114 WEST CONGRESS DENTON TEX=

=MAY I TAKE THIS LIBERTY TO WRITE YOU ON BEHALF OF THE INTERNATIONAL ACADEMY OF CONTEMPORARY MUSIC WHICH IS A NON PROFIT ORGANIZATION SPONSORING THE ACTIVITIES OF THE LOS ANGELES NEOPHONIC ORCHESTRA THE ACADEMY AND AND ORCHESTRA WERE FOUNDED ~~SOME~~ EIGHTEEN MONTHS BACK FOR THE PURPOSE OF FURTHERING THE DEVELOPMENT OF MODERN CONTEMPORARY MUSIC WE FIND THAT MORE AND MORE

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

1201 (4-00)

SYMBOLS

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OUR PATHS IN THIS ADVENTURE ARE TAKING US TO UNIVERSITIES AND OTHER INSTITUTIONS OF EDUCATION IN MUSIC WE HAVE BEEN AWARE OF THE ACHIEVEMENTS OF NORTH TEXAS STATE UNIVERSITY IN THIS DIRECTION FOR A LONG TIME IT IS A MATTER OF FACT THAT WE HAVE SINGLED OUT NTSU ON NUMEROUS OCCASIONS AS THE INSTITUTION LEADING ALL OTHERS IN THE RECOGNITION OF THIS NEED IN MUSIC EDUCATION THEREFORE WE FEEL THAT NOTHING COULD BE MORE REWARDING THAN HAVING YOU AND YOUR LAB BAND PEROFRM AT ONE OF OUR NEOPHONIC CONCERTS. PLEASE CONSIDER THIS A FORMAL INVITATION TO BE PRESENTED AT OUR BEAUTIFUL MUSIC CENTER

HERE IN LOS ANGELES ON APRIL 4 =  
 FROM: STAN KENTON 8467 BEVERLY BLVD. LOS ANGELES 90048



PERFORMANCE WITH  
THE NEOPHONIC ORCHESTRA

AT

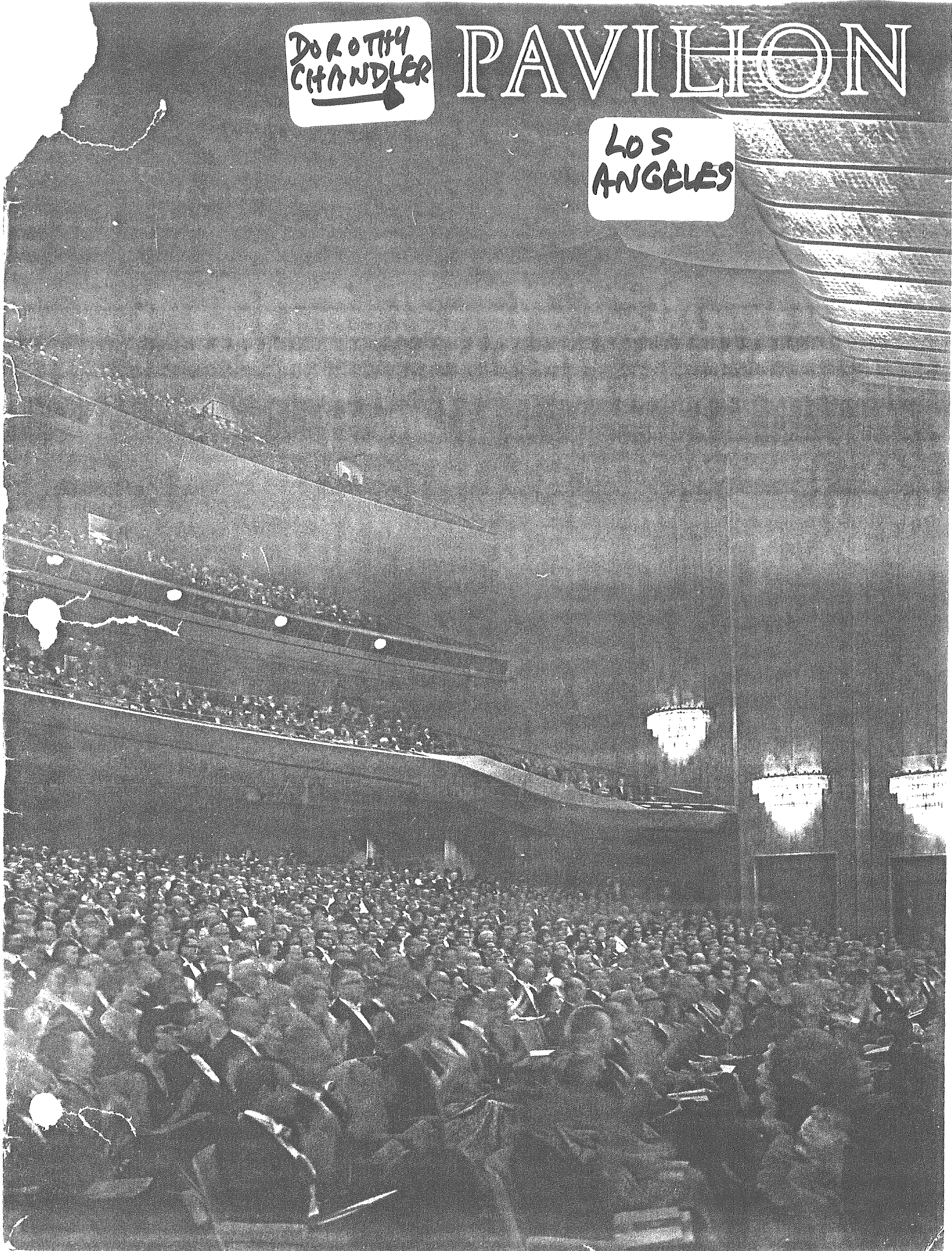
THE MUSIC CENTER  
LOS ANGELES, CALIFORNIA

APRIL 4, 1966

DOROTHY  
CHANDLER  
→

# PAVILION

LOS  
ANGELES



MONDAY EVENING, APRIL 4, 1966 AT 8:30 P.M.

SECOND SEASON

THE INTERNATIONAL ACADEMY OF CONTEMPORARY MUSIC

STAN KENTON, *President*

GEORGE GREIF, *Vice President*

SID GARRIS, *Secretary-Treasurer*

presents

The First Permanent Contemporary Jazz Orchestra in the World...

THE LOS ANGELES  
NEOPHONIC ORCHESTRA

Resident Conductor: STAN KENTON

Conductor: STAN KENTON

Soloists: DICK NASH, Tenor Trombone  
GEORGE M. ROBERTS, Bass Trombone

Guest Soloists:  
THE NORTH TEXAS STATE UNIVERSITY NO. ONE LAB BAND,  
from Denton, Texas. Under the direction of LEON BREEDEN

PROGRAM

Four Pieces for Neophonic Orchestra  
a work dedicated to Dr. Fromm for  
his contribution to humanity  
a) Freedom! Freedom!  
b) The Lost Love  
c) Serious Fun  
d) Fusion

Sinfonia  
a symphony in miniature

Figures in Rotation  
polymetric work in which the marimba is featured  
in an extended improvisation; an extrapolation  
of four themes in a single movement

Rock City  
an extension of the Folk Rock idiom

Stool Pigeon  
inspired by the private life of the "Master Race,"  
by Bertolt Brecht and written for two trombones.  
Soloists: DICK NASH, Tenor Trombone  
GEORGE M. ROBERTS, Bass Trombone

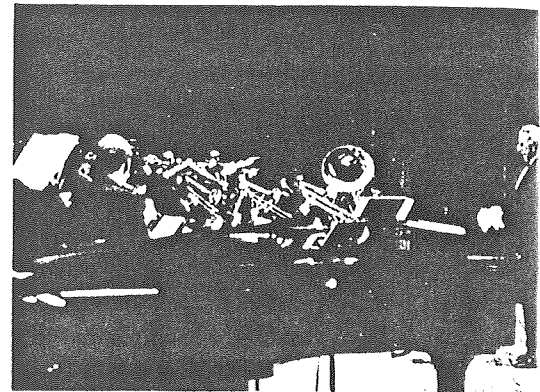
TOMMY VIG

WILLIAM FRITZ

GIL MELLE

BOB MAYER

DICK NASH



Fred Seligo, official Neophonic photographer

This was a MAJOR event in jazz education history.

The fact that STAN KENTON would invite our entire jazz band to fly to Los Angeles to appear in JOINT CONCERT with the auspicious Neophonic Orchestra was recognition for our educational work at the highest professional level.

A very large audience (Mancini, Rugolo, TV & motion picture writers, etc.) gave a standing ovation to the performance! L.B.

INTERMISSION

*In response to numerous requests, LATE COMERS WILL NOT BE SEATED WHILE THE PERFORMANCE IS IN PROGRESS. / INVITED guests only are welcome backstage AFTER the performance. Please use the performer's entrance off the promenade on the Grand Ave. side of the theater. / The use of tape recorders or cameras in the auditorium during any performance is STRICTLY PROHIBITED. / Photographs of individuals and crowds often are taken in public areas of The Music Center. Your use of a theater ticket constitutes acknowledgment of your willingness to appear in such photographs and releases The Music Center Operating Company, its lessees, and all others from any liability resulting from use of such photographs. / Programs and artists subject to change.*

**LEON BREEDEN**

Assistant Professor of Music and Director of Lab Bands at North Texas since 1959. Woodwind performer with opera, symphony, television, and Broadway shows. Mr. Breeden has done compositions and arrangements performed by Cincinnati and Cleveland orchestras and the Boston "Pops".

After receiving a Bachelor of Arts from Texas Christian University in 1945 and a master of music education in 1949, Breeden went on to become director of bands at TCU and music editor of Station WBAP-TV in Fort Worth, Texas. He then served as band director for Grand Prairie High School before coming to NTSU.

He has appeared as Clinician at many high schools and universities for summer music camps and for stage band festivals. Membership in professional associations includes the Texas Association of College Teachers, Texas Music Professors, and others. He received the Fessor Graham Award, honoring him not only for his works at NTSU, but also for his activity and responsibility to the community.

Leon Breeden is the proud father of three children, with two sons pursuing musical careers: David, solo clarinetist, with North Texas Concert Band and Symphony Orchestra, and Danny, pianist and organist entering North Texas next fall.

**NORTH TEXAS STATE UNIVERSITY LAB BAND**

This group from Denton Texas has been a part of the music curriculum at North Texas since 1947. There are six of these lab bands rehearsing daily. Among the guests who have performed with the lab band are Sam Donahue, Maynard Ferguson, John La Porta, Buddy DeFranco, Johnny Richards, Russ Garcia, Don Jacoby, Buddy Morrow and Stan Kenton.

Among the awards which the band has received are seven first-place awards at national intercollegiate jazz festivals (four awards: Notre Dame, 1960 and 1961; First place at Kansas University in 1964 and two awards as "Best Big Band" and "Best performance of Festival" at Villanova, Pennsylvania in 1966). Two small groups have won national awards and nineteen individuals have been awarded "Best," "Most Outstanding," or "Most promising" on their respective instruments at national festivals.

**Rabble Rouser**

**The Thrill is Gone**

Orchestrated by — DON DIMICK

Soloist: LOU MARINI, Tenor Sax

**Eliz**

Orchestrated by — JAY PRUIT

Soloists: TIM BELL, Alto Sax  
GALEN JETER, Trumpet

**Concertino**

Soloists: BILL STAPLETON, Trumpet  
JOHN GIORDANO, Alto Sax  
MIKE HEATHMAN, Trombone

**Montage**

(a composite from the music library of the Lab Band)

**Here and Now, Part III**

BOB FLORENCE

**GUEST SOLOISTS:**

NORTH TEXAS STATE UNIVERSITY NO. ONE LAB BAND  
under the direction of LEON BREEDEN

**Two Voices**

a suite in three (3) movements  
(a premier work especially composed for two orchestras)

JIM KNIGHT

**SOLOISTS:**

THE LOS ANGELES NEOPHONIC ORCHESTRA  
and the  
NORTH TEXAS STATE UNIVERSITY LAB BAND

**NORTH TEXAS STATE UNIVERSITY LAB BAND 1966 Concert Season  
(4th concert — April 4)**

**Saxophones**  
John Giordano  
Tim Bell  
Louis Marini  
Ray Loeckle  
Tom Boras

**Trumpets**  
Larry Ford  
Galen Jeter  
Bill Stapleton  
Jay Saunders  
James Scaggiari

**Trombones**  
Mike Heathman  
Connie Seidel  
Ray Campbell  
Joe Randazzo  
Rick McCarthy

**Rhythm Section —**  
*Piano:* Dan Haerle  
*Bass:* John Monaghan

*Drums:* Ed Soph  
*Guitar:* Tom Bruner

*Vibes:* Bill Farmer

**THE LOS ANGELES NEOPHONIC ORCHESTRA**

**Saxophones**  
Bob Cooper  
Don Lodice  
John Lowe  
Bill Perkins  
Bud Shank

**Trombones**  
Jim Amlotte (*Bass Trb.*)  
John Bambridge (*Tuba*)  
Lou Blackburn  
Bob Fitzpatrick  
Vern Friley

**Drums**  
Larry Bunker  
  
**Percussion**  
Frank Carlson  
Emil Richards

**French Horns**  
Vince De Rosa  
Bill Hinshaw  
Art Maebe  
Richard Perissi  
Henry Sigismonti

**Trumpets**  
Gary Barone  
Conte Candoli  
Ronnie Ossa  
Dalton Smith  
Ray Triscari

**Bass**  
Bob West  
  
**Guitar**  
Ron Anthony

**Piano**  
Ray Sherman

**Orchestra Manger**  
James Amlotte



STAN KENTON CONDUCTS THE FINALE:  
"TWO VOICES" BY JIM KNIGHT FOR THE  
NTSU 1:00 BAND AND THE LOS ANGELES  
NEOPHONIC ORCHESTRA.

**ABC STUDIOS  
HOLLYWOOD, CALIFORNIA**

**WHILE FILMING A SHOW WITH  
STAN KENTON**

\*\*\*\*\*APRIL 5, 1966\*\*\*\*\*



STAN KENTON (RIGHT) TALKS WITH  
LEON BREEDEN DURING THE FILMING  
OF THE SHOW AT THE ABC STUDIOS  
IN HOLLYWOOD - APRIL 5, 1966...  
SHOWN IN BACKGROUND (L to R):  
Tom Boras - John Monaghan -  
Dan Haerle - Ed Soph.....



As First-Place winners we were given the large trophy in the background by the M.C. as Bill McCloskey, General Chairman of the event (left) and Stan Kenton (right) observe - the awards were presented on national radio.....

PHILLANOKA, PA.  
"JAZZ FESTIVAL"  
ON NBC (FINALS) NATIONWIDE



## 1967 State Department Tour of Mexico

### SAXOPHONES:

Tim Bell  
Danny Garcia  
Louis Marini  
Ray Loeckle  
Tom Boras

### TRUMPETS:

Larry Ford  
Galen Jeter  
Bill Stapleton  
Jay Saunders  
Jim Scaggiari

### TROMBONES:

Mike Heathman  
Connie Seidel  
Wendell Shepard  
Orrin Hager  
Joe Randazzo

### RHYTHM:

Piano: Bobby Henschen  
Bass: John Monaghan  
Drums: Ed Soph  
Guitar: Frank Kimlicko  
Vibes: Vic Glazer



Concert by the NTSU 1:00 O'Clock Jazz Band in Merida, Mexico on February 4, 1967. Typical of crowds at almost every concert!



## 1967 State Department Tour of Mexico

### SAXOPHONES:

Tim Bell  
Danny Garcia  
Louis Marini  
Ray Loeckle  
Tom Boras

### TRUMPETS:

Larry Ford  
Galen Jeter  
Bill Stapleton  
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Mike Heathman  
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Wendell Shepard  
Orrin Hager  
Joe Randazzo

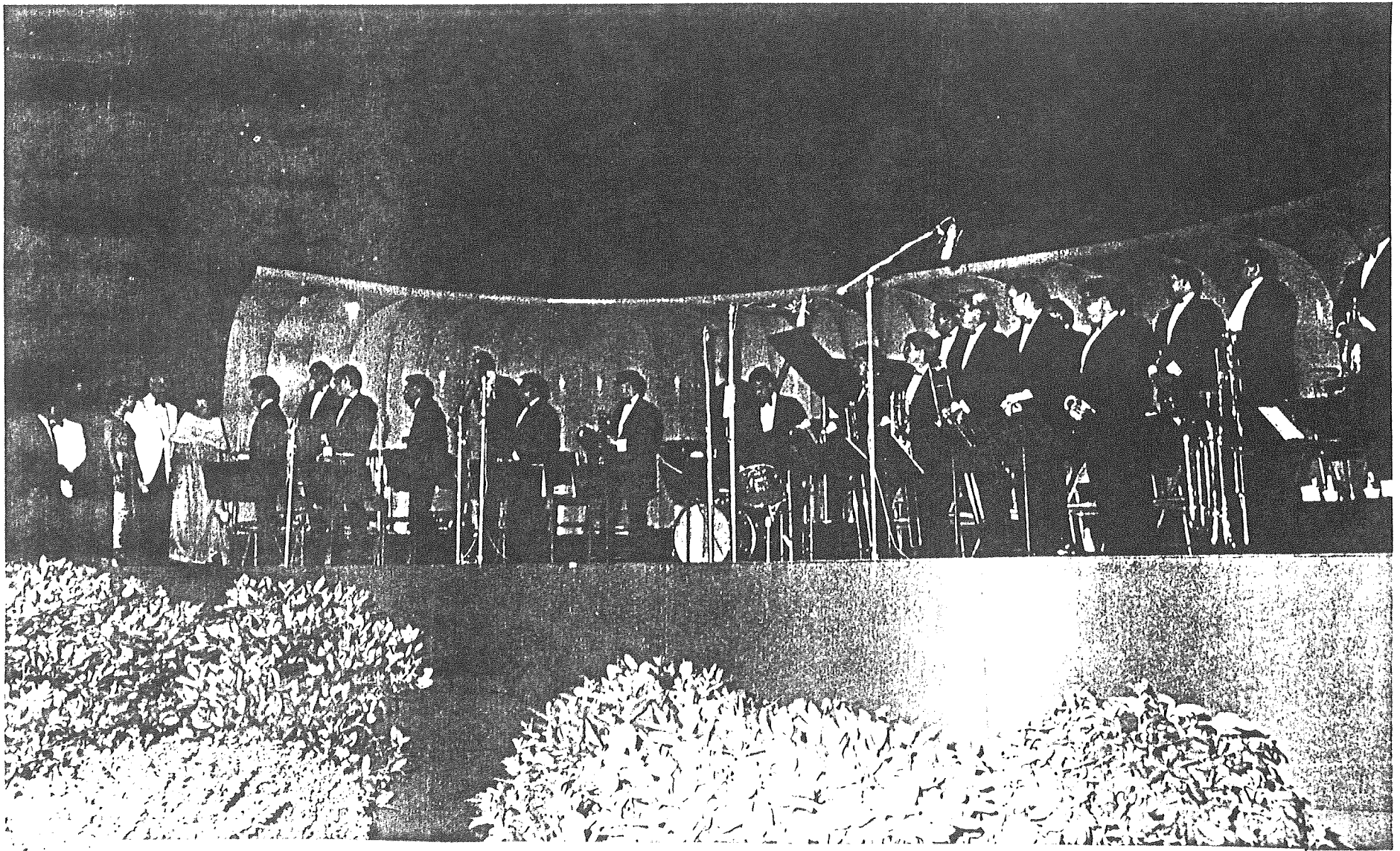
### RHYTHM:

Piano: Bobby Henschen  
Bass: John Monaghan  
Drums: Ed Soph  
Guitar: Frank Kimlicko  
Vibes: Vic Glazer

President Johnson is informed  
by Leon Breeden: "Mr. President  
our Tour of Mexico was a great  
success!" His answer: "I  
know, I have been briefed re.  
it - congratulations!"

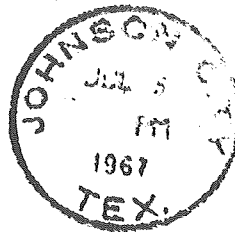


Mrs. Breeden is shown on the  
left, Leon Breeden, Mrs. Johnson  
in the background, President Johnson  
and Horace Busby, who helped to set  
up this reception with Mrs. Johnson,  
barely seen on right.



President and Mrs. Lyndon Johnson escort the King and Queen of Thailand onto the stage at the White House after our concert on June 27, 1967. They greeted all of us and then posed for pictures as the audience stood and applauded

THE WHITE HOUSE



In honor of  
Their Majesties  
**THE KING AND QUEEN  
OF THAILAND**  
Tuesday, June 27, 1967  
**THE WHITE HOUSE**

Mr. Leon Breeden  
North Texas State University  
Denton, Texas

THE WHITE HOUSE  
WASHINGTON

June 30, 1967

Dear Mr. Breeden:

How can I possibly tell you how much we all enjoyed the magnificent performance of the North Texas State Lab Band at the White House Dinner! All your hard work and long hours resulted in a marvelous display of creative musical talent. The King and Queen of Thailand complimented your entertainment again and again. I want to thank you and each band member for your part in making the evening a truly memorable one. The President and I also would like to thank you for your wonderful new album, "Lab '67".

With our deep appreciation and warm best wishes,

Sincerely,

Mrs. Lyndon B. Johnson

Mr. Leon Breeden  
North Texas State University  
Denton, Texas

FEBRUARY 28, 1967 - 1:00 Band Concert for  
the National Association of Secondary-School  
Principals at the DALLAS MEMORIAL AUDITORIUM  
ARENA.....



# 1969 N.Y. ALL-STATE JAZZ ENSEMBLES.

Ideas, Methods, Materials, for Stage Band Development  
FIRST ONE IN U.S.!



New York All-State Stage Band — Leon Breeden, guest conductor

EXCITING EXPERIENCE —

## NEW YORK ALL-STAGE BAND

— WHAT, WHERE, HOW?

BY THOMAS BROWN

NOTE: It is hoped that the information reprinted here on the 1969 New York All-State Stage Band might serve as a guide to the development of other All-State Jazz Ensembles. (Ed.)

The annual Director's Conference of the New York State School Music Association in December featured the first All-State Stage Band. The Conference was held at the giant Concord Hotel, the largest resort hotel in the Catskill Mountains and the setting was complete as this outstanding group was featured in the 3,000 capacity Imperial Room.

The All-State Stage Band, guest conducted by Leon Breeden, director of Lab Bands at North Texas State University was not met with a standing ovation, but upon completing the final number the audience literally jumped to their feet in one exciting unison which was unequalled throughout the entire Conference. The five minute applause was loud, long, and so sincere in the respect paid the group and its conductor that many directors were moved to tears. Successful was an understatement and plans are under way for a second All-State Stage Band next year.

"The New York All-State Stage Band went unbelievably well," said guest conductor Leon Breeden, "I hope that the New York State Stage Band Chairman Tom Brown gets the word out regarding the Jazz Educator's meeting, and the great reception given my young band of sixteen-year-olds!"

"I think that we made waves," said Leon, "that will go out from the Concord Hotel in the Catskills and will spread all over the state (perhaps even the nation!)"

### AUDITION PROCEDURES (1969)

Auditions will not be held during the spring competition festivals, but at separate centers listed. Students who have already auditioned for All-State Band or Orchestra also have the opportunity to audition for stage band; previous auditions do not preclude stage band auditions.

For New York Stage Band Audition Schedule, see next page—

Y DUKER, PRESIDENT  
UNIVERSITY OF ILLINOIS  
URBANA, ILLINOIS

*Leon Congratulations? Please Kenner & Notuma*  
RICHARD BOWLES, VICE-PRESIDENT  
UNIVERSITY OF FLORIDA  
GAINESVILLE, FLORIDA

ACTON OSTLING, JR., SECRETARY-TREASURER  
IOWA STATE UNIVERSITY  
AMES, IOWA

# COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

AN ASSOCIATE MEMBER OF THE MUSIC EDUCATORS NATIONAL CONFERENCE — A DEPARTMENT OF THE NATIONAL EDUCATION ASSOCIATION

HONORARY LIFE PRESIDENT AND FOUNDER, WILLIAM D. REVELLI, UNIVERSITY OF MICHIGAN, ANN ARBOR

February 8, 1971

IMMEDIATE PAST PRESIDENT  
JAMES JORGENSON  
UNIVERSITY OF REDLANDS  
REDLANDS, CALIFORNIA

PAST PRESIDENT  
MANLEY WHITCOMB  
FLORIDA STATE UNIVERSITY  
TALLAHASSEE, FLORIDA

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HOFSTRA UNIVERSITY  
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RUSTON, LOUISIANA

NORTH CENTRAL  
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DONALD I. MOORE  
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JOHN CARRICO  
UNIVERSITY OF NEVADA  
RENO, NEVADA

NORTHWEST  
DAVID SEILER  
UNIVERSITY OF IDAHO  
MOSCOW, IDAHO

Dr. Kenneth N. Cuthbert  
Dean - School of Music  
North Texas State University  
Denton, Texas

Dear Dr. Cuthbert

The impact of Leon Breedon and his Lab Band on the "standing room only" audience at the National Convention of C.B.D.N.A. was superb. The acceptance of Jazz Education by the C.B.D.N.A. was tentatively approved at the convention two years ago and was almost eliminated because of the poor showing and performance of the Jazz Band from the University of Indiana. This group did nothing to dispel the musical fears of this conservative organization, and it took considerable effort on the part of our committee to, again, include a session on Jazz at the collegiate level.

You would have been proud to have attended the session. Mr. Breedon presented an educationally centered clinic exactly appropriate for the C.B.D.N.A. He was articulate, cordial, and well prepared, and the band was phenomenal!! The precision, musicality, and high performance standard demonstrated by the band literally stunned the audience. I was proud to have been able to present the band to the convention.

Thank you for your cooperation in allowing the Lab Band to perform. They did a great service to Jazz Education and the College Band Directors National Association.

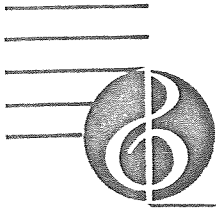
Cordially,

*Herb Patnoe*

Dr. Herb Patnoe  
Stage Band Committee Chairman  
Director of Bands  
De Anza College  
Cupertino, California

HP:cc





PHONE: 492-1254  
Area Code: 716

**KENDOR MUSIC, INC.**  
MUSIC PUBLISHERS

DELEVAN, N. Y. 14042

October 3, 1973

Mr. Leon Breeden  
Band Director  
Box 5038, N.T. Station  
North Texas State University  
Denton, Texas 76203

Dear Leon:

Once again my sincere thanks for the LAB BAND albums.  
I don't see how you do it, but every year it seems to  
get better.

You must believe that your LAB BAND albums hold a unique  
place of honor in my collection of big band jazz, which,  
incidentally, is quite a large one.

Congratulations on your superb teaching, and my deepest  
admiration to the guys in the band.

Sincerely,

KENDOR MUSIC, INC.

  
Art Dedrick

AD:bc



TONY  
BENNETT

DEC. 9,  
1973  
SAN ANTONIO  
COLORCAST

LEON  
BRECKENRIDGE

# T M E C

This is to certify that

LEON BREEDEN

is a CHARTER MEMBER of

## Texas Music Educators Conference

1975

Nelson Atkins  
Ruth Red  
Barbara F. Eads

Ken Fulton

Judith Longwell  
J. H. King, Jr.  
J. R. W. Enters  
Chairman

### Charter Executive Committee

# NATIONAL BAND ASSOCIATION



## EXECUTIVE COMMITTEE

WILLIAM D. REVELLI  
PRESIDENT

W. J. JULIAN  
FIRST VICE PRESIDENT

ROBERT F. CLOWES  
SECOND VICE PRESIDENT

MAXINE LEFEVER  
EXECUTIVE SEC.-TREAS.

EARL DUNN  
IMMEDIATE PAST PRESIDENT

October 9, 1976

OFFICE OF THE PRESIDENT  
WILLIAM D. REVELLI  
REVELLI BAND HALL  
350 EAST HOOVER  
ANN ARBOR, MICHIGAN 48109  
OFFICE: 313-764-8525  
HOME: 313-663-8097

Mr. Leon Breeden, Professor  
School of Music  
North Texas State University  
Denton, Texas 76203

Dear Leon:

Your letter of September 29 is deeply appreciated. Welcome aboard our NBA Bandwagon. I am sure you will be a valuable member of the band.

In reply to your questions, I advise:

1. The committee is composed of a chairman (you) plus two additional members. I will appreciate your recommendations for the members to serve with you for the term November 1, 1976 to May 1978. The appointments are subject to renewal.

Please select two men, preferably from different areas of the nation. When your nominees have been approved by you, I will notify them of their appointment. This should be determined as soon as possible.

2. Requirements for committee choices: They must be top high school or college Jazz Band leaders - those whose bands, program, philosophy, musicianship, and interest are in accord with the total educational, teaching, and performance goals of the program.

3. You are free to develop your ideas, projects, etc. and submit them to my office. We want you to really get this program in motion, and I believe you are the person to do it.

4. At our next national convention in 1978, I am hopeful that we can have top-flight high school and college Jazz Bands represented. Let me have your thoughts, and please get the nominations to me soon.

Cordially,

*Bill*

William D. Revelli  
President, NBA

WDR/klp  
cc: Lefever

## BOARD OF DIRECTORS

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KENNETH BLOOMQUIST

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## ADVISORY COUNCIL OF PAST PRESIDENTS

EARL DUNN  
CHAIRMAN

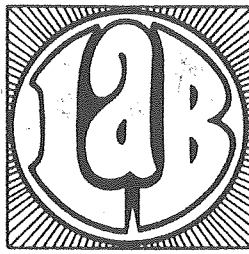
GEORGE S. HOWARD

WILLIAM MOODY

JOHN PAYNTER

AL G. WRIGHT  
HONORARY LIFE PRESIDENT  
FOUNDING PRESIDENT

NTSU



JAZZ

LEON BREEDEN, Director  
Box 5038, North Texas Station  
Denton, Texas 76203

October 13, 1976

Dr. William D. Revelli, President  
National Band Association  
Revelli Band Hall  
350 East Hoover Street  
Ann Arbor, Michigan 48109

Dear Bill:

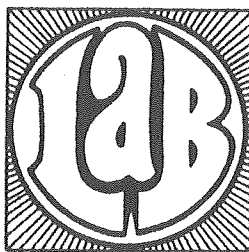
Your letter of October 9th has just arrived and the contents noted. Since your kind offer to serve with you I have been giving MUCH careful thought to the possibilities that our association offers. Some thoughts are presented below for your consideration.

Background (before presenting my ideas): during my Music 546 class last week I mentioned your offer and my accepting that offer to serve as chairman of the jazz committee. One of the eighteen graduate students in that class raised his hand: "I am surprised - I have heard that Dr. Revelli objects quite strongly to jazz!" Several nodded their heads in apparent agreement, to which I responded: "Having never heard any statements of a negative nature re. jazz from Dr. Revelli I cannot assume that he has opposed it in the past; HOWEVER it is entirely possible that he may have (like many other dedicated educators in the band field) heard some very weak or bad jazz or stage bands and, like he would for ANY bad performance, stated his feelings in no uncertain way (as he SHOULD have done!"

I have been at North Texas State now for seventeen years. I can state truthfully that I have never made statements against our concert or marching band program here, BUT I can also state truthfully that MANY times I have had young performers come to me and relate unfortunate negative statements made to them, SOMETIMES IN THE REHEARSAL WITH THE ENTIRE BAND IN ATTENDANCE, which caused them embarrassment and caused them to feel that we had a big "iron curtain" between us and the band department.

Reports have come to me many times from various parts of the country stating, truthfully it would seem, that "We are not permitted to play a note of jazz in the building because Mr. "X" is strongly against jazz entirely!" These have caused much concern to me since they have seemed to indicate a strong misunderstanding of our goals in jazz education. Articles which seemed to gloat over the fact that "The stage band MOVEMENT can now boast of TEN THOUSAND (or some such number) stage bands!" as if NUMBERS was more important than QUALITY in our performing groups have not helped the situation!

NTSU



JAZZ

LEON BREEDEN, Director  
Box 5038, North Texas Station  
Denton, Texas 76203

<sup>NOT</sup> - Page Two -

For many years I have tried to maintain a low profile insofar as trying to tell others what to do by ~~not~~ accepting a number of invitations to write articles for magazines and other publications. I FELT THAT IT MIGHT APPEAR THAT I WAS TRYING TO LEAN ON MY COLLEAGUES TO TRY TO SET MYSELF UP AS AN "AUTHORITY" WHO COULD TELL THEM WHAT TO DO IN THEIR SITUATION (which could be as different from mine as night from day!). This was just a personal feeling that I had (and maintained strongly).

WITH ABSOLUTELY NO PRESSURE WHATSOEVER I NOW MAKE A PROPOSAL:

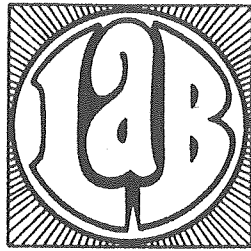
Listen to the enclosed tapes (I apologize for the time it will take and hope it won't take you away from other things too long). After hearing them and having time to reflect on what I have said let me know your reaction or merely return the tapes without comment and I'll know that we move in ANOTHER direction!

My hope is this: you are the acknowledged, proven, number one band director/conductor in the country (at least to everyone with whom I have ever talked in my career in the band field). If you feel moved to make any kind of a favorable introduction to what I have said, perhaps killing once and for all time the feeling that some have that you are (or have been) against jazz, it can have monumental importance to all of us who have had as our goals, in jazz education AND in our concert and marching bands, EXCELLENCE of MUSICIANSHIP and the best preparation of our young students for their TOTAL preparation for a life in music or, if going into other fields, an appreciation for the best in music.

It seems that in this year of 1976 some statements from one almost totally involved in jazz education for these past seventeen years of its growth, COMMENDED in some way by the number ONE bandman in the country (one from the Southwest, the other from the North - not necessary to consider but giving a national importance to this move I feel), would have as a possible result the COMING TOGETHER WITH MORE APPRECIATION FOR ALL ASPECTS OF OUR INSTRUMENTAL MUSIC IN OUR SCHOOLS. It might be a "healing" of the "wounds" of misunderstandings in the past with the result that our students would feel that we are COOPERATING for his or her welfare instead of bickering about what KIND of music it is. We still do not compromise our goals of demanding the BEST from the students, regardless of the style of music being performed.

Further: my proposal is that these comments, with an introduction from you (ideally it would be my wish that the National Band Association might be the association which "Presents" this work,

NTSU



JAZZ

LEON BREEDEN, Director  
Box 5038, North Texas Station  
Denton, Texas 76203

- Page Three -

which would be a DOUBLE ALBUM, available at a reasonable price to educators everywhere for their study and consideration. A very reasonable part of the expense would be for my use since it truly represents  $\rightarrow$  my entire professional life (and I have my first grandchild coming next March! My son and daughter-in-law perform with the San Francisco Symphony Orchestra and have told us of this blessed event - any and all proceeds I might receive would go into a fund for that child as a "legacy" if one could call it that, from Grandfather!)

I mention the above FIRST because we live in days of corruption and greediness which defies understanding; I would want no one to criticize the fact that something might come my way for putting my thoughts out into the open (I'm sure for criticism pro and con!)

After all expenses of production of the album, mailing costs, the above, etc. I would propose that all proceeds beyond this, and it could be a pretty good sum if handled properly, would go into a fund for SCHOLARSHIPS under the NATIONAL BAND ASSOCIATION banner, to be handled as follows:

All applicants for these scholarships (amount would depend upon the income, of course) would be required to submit tapes SHOWING THEIR EXPERTISE IN BOTH CONCERT BAND AS WELL AS IN JAZZ - it would be a further requirement that recipients would perform in BOTH areas when they arrived at the university of their choice! The committee to judge these should be composed of directors strong in concert band and directors strong in jazz education. Ideally you would serve on the concert band part with one or two of your choice and I could serve with one or two in jazz so that both areas had the proper coverage.

Now - this is at this moment a "dream" and I know it. Nothing whatsoever may ever come of it. I might possibly go ahead and make the work available on my own by borrowing the money or letting some recording company handle it if they are interested; HOWEVER it is my strong desire to handle it in the educational field with strong emphasis on the items mentioned above.

In many ways I feel ridiculous in proposing this - there may not be that many directors who give a continental ---- what Breedon feels about jazz education or life as he has seen it in his work! I DON'T DOUBT THAT THIS MAY BE THE CASE!

Anyway - think it over. It might be an event of major importance in music education! I do know of a number of young directors who would almost shout for joy to see us all COME TOGETHER for the welfare of our students and get out of this putting each other down! FURTHERING JAZZ EDUCATION SINCE 1947 Most cordially yours,

*Leon B*

!! COULD  
NOW HAVE A  
MEMBERSHIP  
LIST SENT TO  
ME (NBA  
MEMBERS  
I.E.)  
LMB

# NATIONAL BAND ASSOCIATION



## EXECUTIVE COMMITTEE

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FIRST VICE PRESIDENT

ROBERT F. CLOWES  
SECOND VICE PRESIDENT

MAXINE LEFEVER  
EXECUTIVE SEC.-TREAS.

EARL DUNN  
IMMEDIATE PAST PRESIDENT

October 20, 1976

OFFICE OF THE PRESIDENT  
WILLIAM D. REVELLI  
REVELLI BAND HALL  
350 EAST HOOVER  
ANN ARBOR, MICHIGAN 48109  
OFFICE: 313-764-6528  
HOME: 313-663-5097

Mr. Leon Breeden, Director  
NTSU Jazz  
Box 5038, North Texas Station  
Denton, Texas 76203

Dear Leon:

Your interesting letter of October 13 is at hand.

I am not at all surprised to learn that you heard I object quite strongly to jazz. If you were in the marching band field or the symphonic band area, you would probably have heard that I object strongly to them also. What people do not repeat is that I say I am opposed to mediocrity in those fields.

Never have I ever evinced any objection to jazz as a form of musical expression. In fact, I played my way through college in jazz bands, among which was the Isham Jones Band at the College Inn, Sherman House in Chicago, for 3½ years. Isham was before your time, but believe me, he was a superb musician and a grand person.

If you would review my career and work before and at Michigan, you will find I was not anti-jazz. However, I was and still am anti any program that neglects the basic fundamentals of true, sincere, thorough musicianship - and, SO ARE YOU, for I know your fine taste, training, and concepts demand this of your great jazz band program at NTU.

You, Leon, SHOULD set yourself up as an authority, because in your field you are an authority. I hope you will agree with me that too many of our young school musicians become obsessed with playing jazz before they have established even the most elementary fundamentals of musical performance. But, this is just as true in all phases of performance, whether it be marching, concert, solo instrument, etc. A fine jazz concert is indeed a most worthy, interesting, and challenging musical experience as is a fine concert or marching performance. In fact, from a creative, individual, talent viewpoint, it is even more challenging.

I, too, want us to come together. Never should the "Tail wag the Dog". I do hope one day we can discover the

TO PROMOTE THE MUSICAL AND EDUCATIONAL SIGNIFICANCE OF BANDS

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# NATIONAL BAND ASSOCIATION



OFFICE OF THE PRESIDENT  
WILLIAM D. REVELLI  
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350 EAST HOOVER  
ANN ARBOR, MICHIGAN 48106  
OFFICE: 313-764-6525  
HOME: 313-663-8097

Page 2

formula of attracting audiences to our musical performances, whether they be jazz, symphonic, ballet, opera, string quartet, etc., as the sports have succeeded.

True musical values are only so when they are TRUE HUMAN VALUES. Music in any form exists wholly and solely for the sake of life. Just what role the jazz, marching, or concert bands will play in the music of the future will depend largely upon the vision and foresight of ourselves and the music educators to be found in every city, town, hamlet, and crossroads in America.

Yes, do select only those committee members who have proven themselves in both the concert and jazz fields. Please send to me a suggested list of your nominees, and I will then be glad to submit additions for your consideration.

Cordially,

*William D. Revelli / klp*

William D. Revelli  
President, NBA

WDR/klp

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# NATIONAL BAND ASSOCIATION



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EXECUTIVE SEC.-TREAS.

EARL DUNN  
IMMEDIATE PAST PRESIDENT

October 9, 1977

OFFICE OF THE PRESIDENT  
WILLIAM D. REVELLI  
REVELLI BAND HALL  
350 EAST HOOVER  
ANN ARBOR, MICHIGAN 48109  
OFFICE: 313-764-6528  
HOME: 313-663-5097

Mr. Leon Breeden  
Director, NTSU Jazz  
Box 5038, North Texas Station  
Denton, Texas 76203

Dear Leon:

Your letter and enclosures of September 26 arrived only recently. (Pony express was faster, wasn't it?)

My congratulations to you and your committee for the work you have been doing. I have reviewed the material and find it to be excellent. Hence, I am forwarding it to Maxine with my approval.

I do hope we can get at this immediately. Certainly it would be highly desirable to announce an awardee or two at the Dallas meeting.

Please do try to make the NBA December meeting. If you do, I will make time for you in our meeting.

Thanks again for your fine work. You will hear from me as soon as I have the decision from the Executive Committee.

Cordially,

*William D. Revelli/klp*

William D. Revelli  
President, NBA

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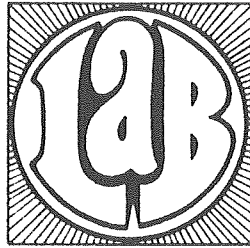
WILLIAM MOODY

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WDR/klp  
cc: Lefever

NTSU



JAZZ

LEON BREEDEN, Director  
Box 5038, North Texas Station  
Denton, Texas 76203

December 5, 1977

Dr. William D. Revelli, President  
National Band Association  
Revelli Band Hall  
350 East Hoover Street  
Ann Arbor, Michigan 48109

Dear Bill:

I'll forego the myriad of excuses which could be given to explain my delay in getting this committee report re. the jazz education committee's work during the past few months!

A brief report would include the following items: After careful consideration of a number of candidates a final jazz education committee was determined with Leon Breedon, North Texas State University, Chairman, and John Sheeley, Music Coordinator for the Hermiston, Oregon Schools and Robert SC Myers, Director of Bands at the University of Bridgeport, Conn. serving as committee members. These men were chosen to: (1) represent widely diverse sections of the country; (2) represent the secondary level as well as the university level; and (3) utilize the knowledge of their having been successful in BOTH concert and jazz band work to develop an award which could be presented to some of our colleagues who have also been successful in both fields.

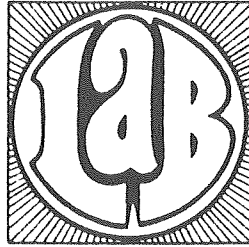
All correspondence was carefully forwarded to President Revelli, the committee members, and to Maxine Lefever so that all would be aware of developments.

After much consideration an award was determined which was originally designated: "Outstanding Educator Recognition" and was ultimately changed to "Outstanding Jazz - Educator Award" because it was felt that the inclusion of "jazz" would distinguish this particular award more clearly as to its purpose.

A sample (two in fact) was finally chosen and sent to Dr. Revelli to present to the committee for consideration. The cost for these (\$221.00 for 100) might seem prohibitive, but our thinking is that a NATIONAL AWARD of this scope should be considered reasonable if the total price is \$2.21 for that award. Of course the general budget would determine if this is possible. 100 would indicate an average of two recipients per state, but it follows that some states are more active in the field of jazz than others; therefore it would not be limited to this quota.

It was recommended that the applications should come directly

NTSU



JAZZ

LEON BREEDEN, Director  
Box 5038, North Texas Station  
Denton, Texas 76203

Page Two

to the chairman of the jazz committee for final determination by all three members of the committee for approval of awardees. Information would then be sent immediately to Dr. Revelli and Maxine Lefever for proper recognition as to the manner and place in which the presentation was made.

One final thing - we inadvertently left off of the sample award a place for the signature of Dr. Revelli as President of the NBA - this should probably be placed directly under the heading at the top with the committee signatures at the bottom. This is just a suggestion - it should definitely be included; the location is subject to the approval of the Executive Committee.

Forms would be very closely identical to those used for the "Citation of Excellence" except that in all cases we would add "Band AND Jazz Band" to the facts regarding successful work with instrumental students in both areas.

We sincerely hope that this will give some idea that we have at least STARTED the procedure to come up eventually with an award which should have merit at the highest level of recognition for those who have made contributions to the preparation of their students for a life in music, often far beyond the expectations of their contracts!

Respectfully submitted, this 5th day of December, 1977

Leon Breeden, Chairman  
Jazz Education Committee  
National Band Association

P.S. I had hoped to be on hand with you, but we have two major concerts BETWEEN SEMESTERS! One is for the NAJE Convention in Dallas (it would be nice to announce at our concert the implementation of this award!) and the other is a full concert at one of Dallas' major supper clubs where bands such as Woody Herman's & Stan Kenton's appear from time-to-time. This is the first time for a UNIVERSITY jazz ensemble to have this opportunity (and CHALLENGE!).

# NATIONAL BAND ASSOCIATION



## OUTSTANDING JAZZ EDUCATOR AWARD TO

for effective leadership in instrumental  
music education by developing successful  
concert and jazz bands in America's schools

PRESIDENT, NATIONAL  
BAND ASSOCIATION

CHAIRMAN, JAZZ  
CITATION COMMITTEE

DATE

I am happy that I was able to get this award into final production while serving as Chairman of the Jazz Committee for the National Band Association!  
Leon Breeden

## REUNION SPONSORS AND SCHOLARSHIP DONATORS to 9/3/87

Pete Aan, John Adams, Ashley Alexander, Robert Allen, Steve Allen, George Anderson, Ron Anson, Dean Artall, Gerald Ash, Jerry Atkins, William Barton, Frank Battaglia, Paul Bauer, Charlie Baxter, Steve Bayless, Rule Beasley, Bob Belden, Tim Bell, Joe Beneshan, Ron Bergan, Frank Bettencourt, Matt Betton, Jr., Matt Betton, Sr., Gregg Bissonette, Steve Blocher, Rodney Booth, Tom Boras, Beal Box, Euel Box, David Breeden, Bob Brenner, Pete Brewer, Laura J. S. Brown, Curly Broyles, John Bryant, Dave Butler, Mike Campbell, Jim Cann, Tom Canning, Gerard Carelli, Gerald Chamberlain, Ernie Chapman, James Chirillo, Jim Clark, Jim Clouse, Pat Coil, Dick Cole, Bill Collins, W. W. Collins, Jr., Ms. Pat Colonna, Charlie Coltman, Doug Coltman, Chuck Compber, Rick Connell, Rick Cornish, John Crews, Bev Dahlke-Smith, Jeff Davang, Joe Davis, Phil DeGreg, Tom DeLiberio, Gary Denton, Earle Dhus, Don Dimick, Banks Dimon, Roger Dismore, Steve Duke, Brad Dutz, John Eckert, Bob Eidenier, Jack Evans, Bill Farmer, Ken Fears, Lou Fischer, Bruce Fowler, Gene Gandy, Harold Garrett, Tom Gause, Ken George, Don Gilliland, Lew Gillis, John Giordano, Vic Glazer, Dave Glenn, Gene Glover, Mark Goodyear, Bob Grace, Mr. and Mrs. Harry Grant, Shawn Gratz, Paul Guerrero, Dennis Guillaume, John Gunter, Bill Gutekunst, Bill Guthrie, Toby Guynn, Charlie Hackett, M. E. Hall, Jim Hall, Frank Hames, Mike Hansen, Neil Harmon, Dave Harris, Pat Hasty, John Haynie, Marshall Head, Mike Heathman, Ron Helvie, Mark Henderson, Mark Henderson, Terry Henry, Bob Henschen, Mark Hettle, Dan Higgins, Roger Holmes, Barry Hopper, Steve Houghton, Bob Houston, Steve Howard, Bruce Hultgren, Dave Hungate, John Inglis, Dennis Irwin, Don Jacoby, Clay Jenkins, Raoul Jerome, Galen Jeter, Claude Johnson, Dr. Cone Johnson, Keith Jourdan, Dude Kahn, Cindy Kamenitsa, Bob Kase, Bill Keil, Phil Kelly, Denny Kemp, Rich Kent, Jerry Keys, Frank Kimlicko, Ray Kireilis, Bobby Knight, Hubert Knight, Larry Koeppen, Sparky Koerner, Bubba Kolb, Craig Konicek, Gordie Konkle, Ken Kunz, Jim Lacefield, Claude Lakey, Bob Lanese, Randy Lee, Jim Lewis, Cal Lewiston, Joe Lindsey, Woody Lingle, Frank Lively, Ray Loeckle, Paul Loomis, Dave Love, Bob L'Roy, Tom Malone, Chuck Mandernach, Frank Mantooth, Paul Mariconda, Lou Marini, Frank Mayes, Lyle Mays, Paul Mazzio, Ken McCoy, Ron McKeel, Mr. and Mrs. Bob McNeil, Chip McNeil, Will Miller, Ken Mills, Carolyn Monaghan, Jim Moore, Bob Morgan, John Mossblad, Rob Nebe, James Neel, Matt Nicholl, Chuck Nolen, Butch Nordal, Jim Ed Norman, Jim Ogilvy, John Osborne, Deverl Overman, Steve Owen, Dean Parks, Dr. A. M. Pate, Jr., Jack Petersen, Kim Platko, Herb Porter, Morgan Powell, Dean Pratt, Jim Pritchard, Sterling Proctor, Joe Randazzo, Morris Repass, Jeff Richey, Dave Riekenberg, Tim Ries, Jim Riggs, John Riley, Sam Riney, Wally Roberts, Dave Robertson, A. G. Robeson, Jose Rodriguez, Billy Rogers, Larry Rosolowski, Mike Ross, Jack Rumbley, Efrain Sain, Dan Sales, Ray Sasaki, Jay Saunders, Fred Sautter, Jim Scaggiari, Chuck Schmidt, Joel Sears, Chris Seiter, Tom Senff, Marv Shaw, Greg Smith, Mike Smith, Wes Smith, Bob Snook, Ed Soph, Larry Spencer, Mrs. Peggy Spencer, Steve Spencer, Marvin Stamm, Max Stanaland, Lanny Steele, Mike Steinel, Kerby Stewart, Fred Stites, Rick Stitzel, Jon Stone, Jeff Sturges, Mark Taylor, Bobby Thomas, Don Thomas, John Thomas, Bruce Thompson, Bill Wallace, John Wasson, Greg Waters, Tommy Watkins, Archie Wheeler, Gary Whitman, Jim Widner, John Wilmeth, Bob Wimberly, Mike Winter, Tom Wirtel, Henry Wolking, Ric Wolkins, Bill Yeager, Charlie Young, Dave Zeagler, Randy Zimmerman, Bob Zwick, Keith Atkins, Leonard Belota, Dave Bowman, Leonard Candelaria, Chris DeRose, Randy Drake, Jim Foster, Danny Garcia, John Gatchell, Alan Gavin, Dan Haerle, Marc Johnson, Chuck Owen, Art Osborne, Jack Scherschell, Jim Shannon, Fred Sherman, Neil Slater, Joy Sollenberger, Lance Strickland, Martin Mailman and George Papich.



# REUNION '87

## THE REUNION DINNER

September 12, 1987

Silver Eagle Suite

University Union

North Texas State University

## REUNION '87

A One O'Clock Lab Band Reunion

Commemorating the Leon Breeden Years

(1959-1981) as Director of

The North Texas State University Lab Bands

## PROGRAM

7:30- 8:15	Cocktails
8:15- 9:30	Seated Dinner
9:30-10:30	Presentation of Music written for this occasion; Performed by the Fall, 1987, One O'Clock Lab Band under the direction of Neil Slater.
10:30-10:45	Performance of "Thank You, Leon" by the Reunion Band directed by Dan Haerle

This reunion is sponsored entirely by the ex-students and friends of Leon Breeden. All proceeds realized from this event will be deposited into The Leon Breeden Scholarship Fund.

TONIGHT'S PERFORMANCE OF "THANK YOU, LEON" WAS WRITTEN BY ROB McCONNELL AND ORIGINALLY COMMISSIONED BY DR. CONE JOHNSON FOR THE 1985 SPRING LAB BAND CONCERT. DUE TO UNAVOIDABLE CIRCUMSTANCES IT WAS NOT PLAYED AT THAT TIME. TONIGHT IS THE PREMIER PERFORMANCE.

## REUNION BAND

The following members of the Reunion Band were selected by ballot to represent ALL musicians who have been members of Leon Breeden's one o'clock lab band.

### Saxophones

Jim Riggs ('69)  
Jerry Keys ('60)  
Randy Lee ('69)  
Lou Marini ('64)  
Tommy Watkins ('70)

### Trombones

John Osborne ('69)  
Bill Guthrie ('72)  
Bruce Fowler ('67)  
Gerry Chamberlain ('62)  
Keith Adkins ('77)

### Trumpets

Marvin Stamm ('59)  
Gary Grant ('67)\*  
John Thomas ('69)  
Jay Saunders ('65)  
Joe Rodriguez ('71)

### Piano

Pat Coil ('74)

### Bass

Marc Johnson ('75)

### Drums

Ed Soph ('64)

### Guitar

Dean Parks ('68)

### Vibes

Gene Glover ('75)

\*If Gary is unable to attend, his place will be taken by Chuck Schmidt ('75).

## ONE O'CLOCK LAB BAND

Special Thanks to Neil Slater and the current One O'Clock Lab Band for performing the special music for this evening. The band is still auditioning at this time, so personnel will be announced at time of concert.

Tentative Music Program includes:

Breeden . . . . . Comp. and arr. Henry Wolking  
In The Tradition . . . . . Comp. and arr. Steve Owen  
Anthropology . . . . . arr. Mark Taylor  
Have You Met Miss Jones? . . . . . arr. Greg Waters  
Daniell's Song . . . . . arr. Ken McCoy

## LEON BREEDEN SCHOLARSHIP FUND

Established by friends and ex-students, this fund will endow five scholarships:

Trumpet  
Saxophone

Trombone  
Rhythm

Jazz Composition/Arranging

Two fully endowed scholarships have been donated by:

W. W. Collins, Jr.  
Fort Worth, Texas

Dr. Cone Johnson  
Abilene, Texas

Major contributions to the Scholarship Fund:

Dr. A. M. Pate, Jr.  
Fort Worth, Texas

## SPECIAL THANKS

TOBY CORPORATION . . . . . Sound System  
(Steve Allen, Toby Guynn)

BROOK MAYS MUSIC CO. . . . . Guitar & Bass Amps.  
Drum Set, Electric Piano

NTSU MUSIC LIBRARY . . . . . Photograph Acquisition  
(Morris Martin, David Lively)

NTSU ARCHIVES . . . . . Photograph Acquisition  
(Richard Himmel, Perri Hamilton)

NTSU PUBLIC AFFAIRS &  
INFORMATION SERVICE . . . . . Photograph Acquisition  
(Peggy Spencer)

NTSU CENTER FOR  
INSTRUCTIONAL SERVICES . . . . . Photograph Production  
(Shawn McClurkan, Kevin Mullet)

NTSU LAB BAND . . . . . Neil Slater, Director



# CONGRATULATIONS!

## 1992 Band Members and State Winners

SAXOPHONE	CO	David Philippus	AL	Daniel Rider, Sax	NJ	Carrie Lansberry, Trumpet	
KS	Lori Anderson	ME	Jared Tardy	AZ	Wesley Hawkins, Drum Set	NM	Beth Yip, Trombone
FL	D. Fernandez	GUITAR		AK	Dennis Bromley, Trombone	ND	Wyeth Tvenge, Bass
UT	Greg Floor	IL	Bill Cox	AR	Patrick Davison, Alto Sax	OK	Lisa Knoche, Tenor Trombone
LA	Clarence Johnson III	GA	Daniel Nettles	DE	Brian Hutchings, Alto Sax	PA	Ian Hendrickson-Smith, Alto Sax
OR	Ricky Sweum	DRUMS/PERCUSSION		DC	Ferman Roane, Jr., Alto Sax	PR	Martin Lopez, Trumpet
TRUMPET		MA	Robert Egan	ID	Shane Cargo, Piano	RI	Penny Cleveland, Trombone
TN	Phillip Holland	CT	Thomas Fitzgerald	IA	Michael McMan, T. Trombone	SC	Brett Dent, Alto Sax
NV	Danny Kalkantzakos	CA	Trevor Lawrence	KY	Charles Steward, Piano	SD	Angela Okroi, Piano
IN	Michael Kerns	HI	Bradley Nelmda	MN	Cameron Schroeder, Trumpet	VT	Matthew Shulman, Trumpet
NY	Michael Leonhart	KEYBOARDS		MS	Jason Collum, Percussion	VI	Reuben Rogers, Bass
MI	Ben McKenzie	MD	Douglas Abrams	MO	Pete Matthews, Trumpet	WV	Kyle Geiger, Trombone
TROMBONE		OH	Ron Oswanski	MT	James Browning, Trumpet	WI	Kathryn Bollinger, Trumpet
NC	Brian French	BASS		NE	Benjamin Strain, Percussion	WY	Bret Sexton, Alto Sax
WA	John Graham	NH	Stephan Kingsbury				
VA	Christopher O'Hair	TX	Eddie Weiner				

McDonald's and the Recording Academy<sup>®</sup> wish to thank and recognize the thousands of music educators and students whose commitment to jazz and jazz education made this year's band a success.

Special thanks to Leon Breeden, Director, and Henry Mancini, Guest Conductor.

Congratulations to Michael Leonhart, winner of the First Annual Grammy<sup>®</sup> High School Student Music Award, and Ricky Sweum, recipient of the Yamaha Outstanding Student Award.

For more information about the 1993 program, contact:

The Recording Academy Education Department • 303 N. Glenoaks Blvd., Suite 140 • Burbank, CA 91502 • (213)849-1313



-ADDENDA-

SINCE MY LIFE HAS BEEN ALMOST-TOTALLY INVOLVED WITH MUSIC SINCE I WAS A SMALL CHILD IT FOLLOWS THAT ONE OF THE GREATEST JOYS OF MY LIFE HAS BEEN THE SUCCESS OF MY SON, DAVID, WHO HAS TAKEN A CLARINET I GAVE HIM IN THE FOURTH GRADE AND, WITH MANY LONG HOURS OF PRACTICE AND EXCELLENT INSTRUCTION, HAS REACHED AN EXTREMELY HIGH LEVEL OF ACHIEVEMENT WITH HIS MEMBERSHIP IN THE SAN FRANCISCO SYMPHONY (and for several years the OPERA ORCHESTRA also!) HE HAS PERFORMED WITH THIS WORLD-FAMOUS SYMPHONY ORCH. FOR MORE THAN TWENTY-TWO YEARS, THE PAST TEN AS PRINCIPAL CLARINETIST!

DURING HIS YEARS AS A STUDENT AT (THEN) NORTH TEXAS STATE UNIVER-  
SITY HE DISTINGUISHED HIMSELF BY HAVING THE MUSIC MAJORS VOTE HIM THE "OUTSTANDING MALE MUSIC MAJOR" HIS FRESHMAN, SOPHOMORE, JUNIOR, AND SENIOR YEARS, A FEAT THAT HAS NOT BEEN DUPLICATED BEFORE-OR-AFTER! WHAT FATHER WOULD NOT BE PROUD OF A SON WHO RECEIVES THIS RECOGNITION?

(without ever seeking it I might add!)

DAVID AND WIFE BARBARA (FORMER ASSISTANT PRINCIPAL FLUTE WITH THE ORCHESTRA) HAVE THREE BEAUTIFUL CHILDREN, ANNE, MARK, AND CHRIS. ANNE AND MARK HAVE WON A NUMBER OF AWARDS WITH PERFORMANCES ON THE PIANO AND CHRIS IS NOW GETTING SERIOUS ABOUT HIS MUSIC!

NO SUMMARY OF MY LIFE WOULD BE COMPLETE WITHOUT INDICATING MY DEEP LOVE FOR SON DAVID, DEPARTED SON DANNY LEON (killed by a drunk in Dallas in 1968) AND DAUGHTER VICKI LYNN (retarded since birth but living as normal a life as possible in a Halfway House here in Denton). I SHOULD QUICKLY ADD DEPARTED WIFE BONNA, PRESENT WIFE BENNYE WAYNE (we met in the fourth grade at age nine-or-ten!), AND MANY OTHERS IN OUR FAMILY WHO ARE NO LONGER WITH US! WE'VE LOST SEVEN MEMBERS IN RECENT YEARS!

Leon Breeden  
August 29, 1994 when this was written...

## RECEIVES HONORS

# Denton Clarinetist Makes His Own Pathway In Music

By LINDA WRIGHT

Special Writer

When he entered North Texas State University in 1964, sophomore David Breeden of Denton had to adjust to something which few students face — going into a school of the university in which one's father teaches.

In addition to this obstacle, Breeden had a reputation to live up to and standards to meet. He is the son of Leon Breeden, director of the award-winning NTSU 1 O'clock Lab Band. Young Breeden felt that the music faculty would be expecting a lot from him.

But this music student set out to prove himself and soon he found that the faculty treated him just as they would any other pupil. Breeden likes it that way, too.

The polite 19-year-old recently received two awards, one of which was an honor given to the most outstanding and deserving student or graduate student in the School of Music by the NTSU Music Exes Association. A committee of faculty members who are also NTSU music exes decided the recipient should be someone whose accomplishments and talents point toward success in the music field. Young Breeden was their choice.

If he is good, this has a lot to do with his father, but it can also be attributed to David's will to be an accomplished, respected and worthwhile musician. He wants to make it on his own without depending upon his father's reputation. In February Breeden entered the contest for the "Hampill-Wells Sorantin Award" in San Angelo. He came back with a \$200 cash prize for being the winner of the orchestral instrumental division on the clarinet.

Breeden loves music of any kind and is fast gaining his goal of becoming an accomplished clarinetist. Phi Mu Alpha Sinfonia of America, national music fraternity for men, voted Breeden last year as the Outstanding Male Freshman Music Major. He received the same title from Pi Kappa Lambda, national music society.

DENTON RECORD-CHRONICLE  
MARCH 22,  
1966

Lessons on the clarinet began for Breeden when he was in the fourth grade. He was coached by his father, but was not forced into music. Leon Breeden, who at that time was teaching in Grand Prairie, had merely made the suggestion to his son but found him eager to learn.

The sophomore musician believes that he gained more from his music because his parents did not push him. All the practice he did was completely by his own will.

"Most kids are made to think that practice is all work," Breeden says, "but it's not. Practice is only a means." The young clarinetist says that one's attitude in the field of music is of most importance and success depends upon it.

Breeden and his father are not the only musicians in the family. For the second son, Danny, also plays the clarinet.

However, this Denton High student decided he would also learn to play the piano "just to have some new sounds around the house." All three Breeden men play the saxophone in addition to the clarinet. David Breeden is in the field of music education because he hopes to teach woodwinds or clarinet on the college level someday. When he is out of graduate school, Breeden says that the best way for him to keep in musical shape would be to participate in various civic bands and give frequent performances.

"I really don't practice as much now as I should," Breeden says. "I guess everyone feels that way, though. I used to play quite a bit with my father but I never have time for it anymore."

However, with an 18-hour class load, Breeden still gets in an hour and a half to two hours practice time each day. He also accumulates much playing time as the first-chair clarinet in the Concert Band, and by participating in the Clarinet Quartet and the Symphony Orchestra.

Breeden has occupied the first-chair position in the Concert Band since he was a freshman, and Maurice McAdow, director, comments that this is a rare honor for a freshman.

For weeks the Concert Band worked on their recently completed annual spring tour, which took them through Texas and New Mexico. Breeden, as well as the other members of the band, went through rigorous

daily workouts, rehearsing, practicing and memorization of music.

Breeden, the student of Dr. Lee Gibson of the music faculty, received a full scholarship from the Theodore Presser Foundation to come to NTSU. He had previously played three years in the Denton High School Band and two years in the junior high band.

When asked why he did not participate in the lab bands after so much experience with the marching groups, Breeden answered that he simply did not have the time, but he does intend to get into one of them, for he likes jazz as well as concert music.

His creativeness goes still further into another realm of music—that of “reed-making.” A reed is a small flexible piece of cane attached to the mouth of the clarinet which is used to set in motion the air column within the instrument. They normally sell for 35 cents or more, and Breeden, like most musicians, often has to re-work the reeds he buys to make them perform better. However, the NTSU clarinetist became interested in completely constructing his own reeds. He bought small tools such as knives, sandpaper, and other equipment, and began working on blocks of cane known as “blanks”. One end of one side of the reed must be shaved until it is a paper-thin slice.

“I’ve ruined more reeds than I have made,” Breeden admits.

Nevertheless, the reeds last longer, are of better quality and cost only about eight cents apiece.

“Like father, like son.” To hear this is a great compliment to David Breeden. He is aware that he is following his father, but he is not following in his footsteps, for the younger musician is making his own pathways. His deep blue eyes sparkled when he was asked about receiving the Music Exes Award in Dallas.

“Dean Cuthbert (of the School of Music) asked my parents and me to come to the meeting but I had no idea what was going on. I figured it was something for Dad—I’m quite honored. They could have given this to so many great people in this department,” he said.

When you talk to someone like Concert Band Director McAdow, you seldom hear descriptions such as “he’s Breeden’s son,” or “he’s good, just like his father.”

No, McAdow says “talented musician,” and “the finest boy I’ve seen around here in a long time.”



DAVID BREEDEN  
Son Of Leon Breeden

NORTH TEXAS STATE UNIVERSITY

DENTON, TEXAS

OFFICE OF THE PRESIDENT

April 23, 1965

Mr. and Mrs. Leon Breeden  
1114 Congress  
Denton, Texas

Dear Mr. and Mrs. Breeden:

It is my honor and pleasure to inform you that your son, David McKee, has been nominated for membership in PHI ETA SIGMA, the national honorary society for freshmen men. This is indeed a signal honor and one of which you should be justly proud. Membership in this national organization is extended only to those freshmen men who show outstanding scholastic achievements during their first semester of college studies. Less than three per cent of the freshmen men meet the qualifications for admission.

The essential purpose of this society is to recognize scholarly ability early, and by such recognition, to stimulate interest in maintaining high scholastic standards throughout college.

There will be a recognition dinner in honor of these students at the Holiday Inn in Denton the evening of May 15, 1965. We would be very pleased if you could be here to participate in this event in honor of your son and his colleagues.

May I extend my sincerest congratulations to you and to your son.

Sincerely,



J. C. Matthews  
President

bf

# High-Rated Lab Band Draws Standing Ovation at Concert

By STANLEY HOUSTON

The 1 O'clock Lab Band, two time winner of the Notre Dame Jazz Festival, earned a standing ovation Tuesday night for a concert filled with exciting and colorful jazz.

The band's performance, directed by Leon Breeden, climaxed the annual fall program by the four Lab Bands. The music was played with enthusiasm, as jazz must be played, and the Lab Bands proved once more that jazz is an audience pleaser.

IT PLEASES even more when there are soloists around like Don Gililand, Charles Pearson, Toby Guynn, Claude Johnson, Billy Harper and Joe Davis to improvise and bring cheers from the bands' fans.

Gililand, who twice won the best guitarist award at Notre Dame, held the audience spellbound as he performed his own composition, "Theme to Someone."

Guynn, last year's winner of the best bass player award at Notre Dame, received prolonged applause after his performance of Johnny Richards' "Sir Counce of Curtis."

THE 1 O'CLOCK Lab Band gained its ovation after playing nine numbers which ranged from

Stan Kenton arrangements to a jazz version of Debussy's "Afternoon of a Faun." "Green Dolphin Street" featured Joe Davis on the tenor saxophone and "Get Out of Town" gave Tom Senff a chance to show off his ability

with a trombone. The concluding number on the program, "Why Do I Love You?", was announced as a sentimental Nelson Eddy love song but turned out to be one of the liveliest pieces on the concert.

"I Remember Clifford," winner of the best composition at Notre Dame, was performed by the 2 O'clock Lab Band with Don Owens doing the solo work on trumpet. The 2 O'clock Band, directed by Morgan Powell, also presented "Pyramid," "Blueish," and "There'll Never Be Another You."

THE 3 O'CLOCK Lab Band performed a composition by its director, Lanny Steele, which was only finished last Sunday. "Easy Does It" was exactly what its title implies — slow, easy and pleasant to listen to. The 3 O'clock Band also played "What New?" and "David Taylor," an original composition by bassist Guynn.

The 6 O'clock Lab Band, directed by Tom Wirtel, presented "Gone With the Wind," featuring Jim Cuomo and Joe Kindred on the solos; "Black is the Color," with Dick Sowell and Jay Pruitt playing the solos; and "Out of Nowhere," with soloist Greg Waters.

BOARD OF EDUCATION

MRS. TRACY H. RUTHERFORD  
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J. WILLARD GRAGG  
LEON G. SHELBY

DALLAS INDEPENDENT SCHOOL DISTRICT  
DALLAS, TEXAS

W. E. GREINER JUNIOR HIGH SCHOOL  
625 SOUTH EDGEFIELD STREET  
DALLAS 8, TEXAS

JOHN J. SANTILLO, PRINCIPAL

W. T. WHITE  
SUPERINTENDENT OF SCHOOLS

E. D. WALKER  
ROBERT H. MCKAY  
FRANK L. WILLIAMS  
DON E. MATTHEWS  
DALE DOUGLAS  
HOLLIS ALLEN  
ASSISTANT SUPERINTENDENTS

April 16, 1963

Mr. Leon Breeden  
Director of Lab Bands  
North Texas State University

Dear Mr. Breeden:

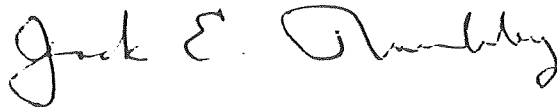
Your concert of last Tuesday night was, in my opinion, perhaps the finest musical effort to ever come out of North Texas State. I expected the concert to be good but considering the material to be performed I was prepared for some "goofs". Instead the performance was as professional as anyone could have played it.

The performance of Maynard Ferguson and the appearance of Johnny Richards was a high point of the concert and "electrifying" to say the least. Both men should be commended for their efforts.

Leon, you are certainly to be commended for your efforts at North Texas and the progress the Lab band program has made since my day at N. T. Fuel Eox and I were sitting together in the audience and we were reminiscing about the same event some twelve years ago when we had only one lab band and played a concert of what would now be considered trite dance music. The only trouble with this concert, you will never be able to top it.

Keep up the good work.

Sincerely yours,



Jack E. Rumbley  
Director of Band  
W. E. Greiner Junior High  
Dallas, Texas

NORTH TEXAS STATE UNIVERSITY

DENTON, TEXAS

April 11, 1963

SCHOOL OF MUSIC

Mr. Leon Breeden, director  
NFSU Laboratory Dance Bands  
Denton, Texas

Dear Leon:

Congratulations to you and your bands on the very fine concert which featured Maynard Ferguson and Johnny Richards. Unquestionably this is the peak of performance for your group. This is not meant to indicate previous performances were inferior because this most recent performance is the result of many years of building and the hard work of those students who have long since left us. All have had a part in this most eventful night.

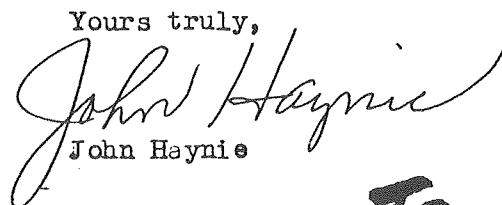
Certainly the preparation for the guest artists must have given the group a drive, desire, and a spirit unparalleled in past years. I was a little afraid that the mere presence of Maynard Ferguson would cause my trumpet students to "choke up"; however they outdid themselves. I was very proud of my students who did such a remarkable job of backing Maynard.

And speaking of Maynard...how he does play! His solo performances were nothing short of spectacular, and his talk to my students was most helpful both to me personally and to all present.

Whether or not a person understands it or not, the music of Johnny Richards has class. This "class" is reflected in the enthusiasm the players and audience have for his compositions.

Thank you for a unique, interesting, and dignified experience.

Yours truly,

  
John Haynie

**PROFESSOR OF TRUMPET**

**N.T.S.U.**

DENTON STATE SCHOOL  
DENTON, TEXAS

MAILING ADDRESS  
P. O. BOX 368  
DENTON, TEXAS



UNDER THE SUPERVISION  
OF THE BOARD FOR TEXAS  
STATE HOSPITALS AND  
SPECIAL SCHOOLS

E. W. KILLIAN  
SUPERINTENDENT  
November 5, 1964

Mr. Leon Breeden  
114 West Congress  
Denton, Texas

Dear Mr. Breeden:

Words are inadequate to express appreciation to you for organizing and directing the band for the Halloween dance held for the Denton State School students. I am sure you will agree that this was a most enjoyable occasion for them.

They look forward each year to the carnival and dancing to "live music"; without it, the carnival would be considered a "flop" in their judgment.

Mr. Killian and I are grateful for your interest in the social training of the students. It is a pleasure to work with parents who express a concern for all of the student residents.

Very sincerely,

A handwritten signature in cursive script that reads "Lorene".

(Mrs.) Lorene Skidmore,  
Coordinator of Volunteer Services

LS:dm

Approved:

A handwritten signature in cursive script that reads "E. W. Killian".  
E. W. Killian,  
Superintendent



# DENTON RECORD-CHRONICLE

Evening and Sunday

P. O. BOX 369 - DENTON, TEXAS 76202 - TELEPHONE AREA 817, NUMBER 382-2551

October 9, 1964

Mr. Leon Breeden  
1114 West Congress  
Denton, Texas

Dear Leon:

On behalf of the Denton County United Fund I want to express our grateful thanks for your help in providing the music for our Kickoff Breakfast last Tuesday morning.

Would you also please be kind enough to extend our thanks to the boys who made the supreme effort in playing for us at 6:45 a.m.

I hope that we will have something to report to you soon on the project to have the Lab Band invited to The White House.

Thanks again for your help.

Cordially,

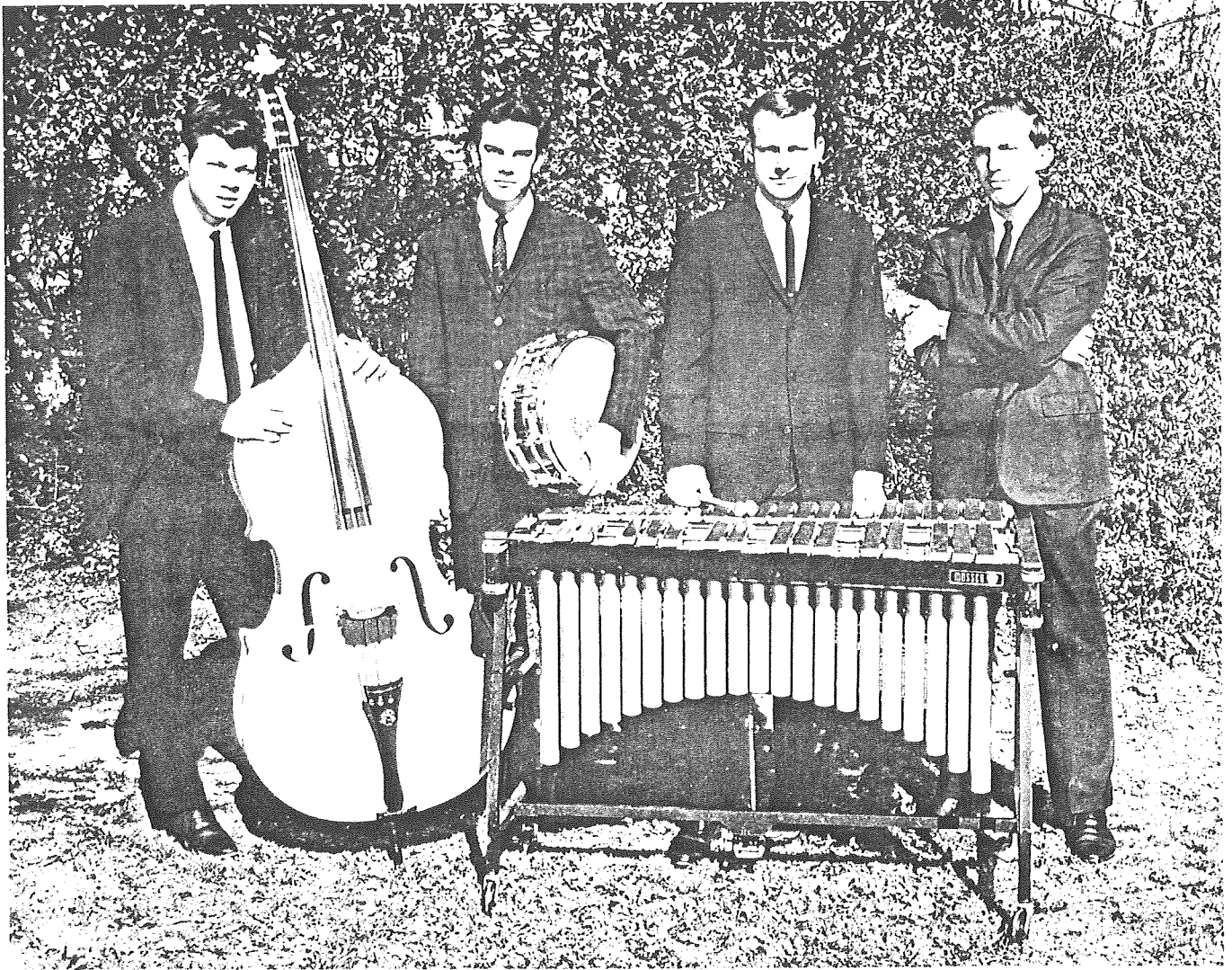


Roy Appleton, Jr.  
General Manager

AJr:ns

NORTH TEXAS LAB BAND APPEARED AT  
KANSAS CITY MUNICIPAL AUDITORIUM  
(BELOW) AS PARTICIPANT IN KANSAS  
CITY JAZZ FESTIVAL - APRIL 26, 1964  
ESTIMATED 4,500 IN ATTENDANCE





# THE BILL FARMER QUARTET

North Texas State University  
Denton, Texas

Personnel as shown above (left to right): JOHN WILMETH, Bass/trumpet  
ED SOPH, Drums      BILL FARMER, Vibes/piano      DAN HAERLE, Piano/bass

This quartet was awarded first-place as the  
"Best Small Group"  
at the

**OREAD NATIONAL COLLEGIATE JAZZ FESTIVAL**

University of Kansas  
Lawrence, Kansas  
April 25, 1964

AWARDS: Engagement at the New York World's Fair

Tour of Europe (Summer — 1964)

# NORTH TEXAS LABORATORY DANCE BAND AWARDS

## BIG-BAND AWARDS:

- 1959 — Third-place winner of American Federation of Musicians' "Best New Dance Band" Contest in New York City . . . in competition with professional bands from every state.
- 1960 — Winner of second-place award at Georgetown Intercollegiate Jazz Festival in Washington, D. C.
- 1960 } — Winner of first-place awards as "Best Big Band" and  
1961 } "Best Jazz Group" at Notre Dame Intercollegiate Jazz Festival.
- 1964 — Winner of first-place award at Kansas University Oread Jazz Festival.

## SMALL GROUP AWARDS:

- 1961 — Lanny Steele "Jazztet" a finalist at Notre Dame Jazz Festival.
- 1964 — Bill Farmer Quartet first-place winner at Kansas University Oread Jazz Festival.

## INDIVIDUAL AWARDS:

### Notre Dame Jazz Festival:

- 1960 — Marv Stamm, "best instrumentalist of the festival"
- 1961 — Morgan Powell, "most promising trombonist"  
Tom Wirtel, "best trumpeter of the festival"  
Dee Barton, "best trombonist of the festival"  
Toby Guynn, "best bassist of the festival"  
Don Gililland, "best guitarist of the festival"  
Paul Guererro, "best drummer of the festival"
- 1962 — Archie Wheeler, "best tenor sax of the festival"  
Bob Morgan, "most promising arranger"  
Morgan Powell, "outstanding original composition"  
Don Gililland, "best guitarist of the festival"
- 1964 — Billy Harper, "most promising saxophonist of the festival"  
Dick Sisto, "best vibist of the festival"

### Kansas University Oread Jazz Festival:

- 1964 — John Wilmeth, "best brass player of the festival"  
Dan Haerle, "best rhythm player of the festival"  
Ed Soph, "scholarship to Berklee School of Music"

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## COMMENTS BY OUTSTANDING PERSONALITIES WHO HAVE HEARD THE NORTH TEXAS LABORATORY DANCE BAND:

- "The North Texas Lab Band is one of the most exciting and musical organizations in the country" — BUDDY DE FRANCO, winner of polls for many years as best jazz clarinetist in the United States
- "The Lab Band is a consistent band, always good, not up today and down tomorrow. The men in the band deport themselves well, and are dependable. This band is, without a doubt, one of the finest and probably the best non-professional band in the nation." — KEN MORRIS, President, National Stage Band Camps
- "The Lab or stage band movement, so very important to American music today, probably had its inception in the schools there at North Texas State. I feel this movement at the school level is the main hope for American music today." — SAM DONAHUE, Leader of the Tommy Dorsey Orchestra
- "Being more than casually interested in good music, I was thrilled to hear this great band from North Texas State!" — JACKIE COOPER, star of movies and TV
- "The North Texas Lab Band, with its tremendous musicianship, versatility, and maturity, constitutes for me the ultimate in a college jazz lab program." — REV. GEORGE WISKIRCHEN, C.S.C., director of award-winning Notre Dame High School "Melodons" of Niles, Illinois
- "All arrangements show off the band to best advantage." — HENRY MANCINI
- "There is hardly an aggregation in professional music today that can compare with this band" — STAN KENTON, internationally-known leader in American jazz
- "Great" — QUINCY JONES, composer, arranger, and leader of own band
- "The Ruling Lord Mayor of Berlin thanks you for the wonderful recording which you sent over the first of the month. He has listened to the performance of your lab band with great interest and conveys to you his greeting by this means." — Starr (assistant to MAYOR WILLIE BRANDT, West Berlin)
- "I must assure you that you were a tremendous 'smash' on our campus. It should interest you to note that you and Winston Churchill were the only two attractions that filled that gymnasium at any time. This is not an idle statement but one based on very accurate information." — DR. JUDSON WHITE, Dean of the College, William Woods College; Fulton, Missouri
- "Excellent big band" — GEORGE RUSSELL, nationally-known New York composer/arranger
- "The appearance of the North Texas Lab Band here in Dallas gave a stunning opening to the Dallas Festival on Tuesday of this week. We are indeed grateful that this celebrated group was able to do us that honor." — WALDO STEWART, Dallas Business Executive
- "Superb." — BILL EVANS, internationally-known pianist recording artist
- "You received the distinguished honor of a standing ovation following your performance, an almost unheard-of thing here—and you deserved it!" — THE BATTALION, Texas A&M official newspaper
- "This very professional organization deserves to be heard by everyone. Their decorum on and off the band stand is something that we should all be proud of. The present band could compete with any professional band in the country." — JOHNNY RICHARDS, nationally-known composer and arranger and former associate of Victor Young in Hollywood
- "Dr. Glowacki discovered while he was here what we in the Embassy have felt to be the case for some time. Namely, that jazz is on the verge of acquiring respectability and official acceptance here, somewhat in opposition to heretofore official communist policy. Since we feel that past experience has proved that jazz always carries in its van a proliferation of Americana, we applaud and do what we can to assist this development.  
Professor Glowacki suggested that your school has done more in this field than any other school in America." — AMERICAN EMBASSY, Warsaw, Poland
- "We plan to help create a better image of American youth abroad by preparing films covering the activities of five young Americans—an architect, a teacher, an engineer, a journalist, and a jazz musician. Our subject for the jazz musician will be Mr. Tom Wirtel, a member of your Lab Band at North Texas State." — UNITED STATES INFORMATION AGENCY, Washington, D.C.

April 8, 1964

Dr. Kenneth Cuthbert  
Mr. Maurice McAdow

Last evening I attended the Dance Band Concert and it was quite enjoyable. The musical efforts these students are making is commendable. I would like to especially point out that Mr. Breeden publicly demonstrated his educational sincerity and spirit of cooperation. When Larry Ford came down front to play a jazz solo, Mr. Breeden told the audience that Larry is an example of the kind of musician we are all trying to produce. He mentioned that Larry toured with the concert band as a featured soloist.

I thought you might like to know of these remarks in case you were not present for the concert.

Sincerely,

John Haynie

*Congratulations to the band*  
*JH*

Wednesday, April 28, 1965

## UNDER STAN KENTON

# Crowd Responds To 'Neophonic'

By JIM BARLOW  
Staff Writer

West Coast jazzman Stan Kenton led the North Texas State University lab band through the excitement of Neophonic music Tuesday night and left the packed auditorium cheering with delight.

Kenton, working with an expanded jazz band which included French horns and augmented percussion and woodwind sections, led the group to one of the most exciting musical evenings this reviewer ever experienced.

The music for neophonic orchestra was presented for the first time outside Los Angeles. It was first played this season in the New Music Center in Los Angeles.

As Kenton explains it, neophonic music is an attempt to remove the barrier that existed

heretofore between American jazz and what was regarded as more serious music.

It succeeds admirably. The music performed Tuesday night retained all the freshness and drive that has made jazz an universal export, and at the same time it used many of the forms of serious music.

As Kenton said, "We feel its time for American music to take its place with the music of the rest of the world. It's our feeling that jazz music has grown up."

Most impressive of the seven selections played was "Neophonic Impressions '65" by California composer Marty Paich. Using a variety of rhythms and tempos, the music at times brought gasps of delight from the audience.

The student musicians under the direction of Kenton played with a verve that could only be envied by a professional.

Their crisp biting attack of the swinging portions of the program coupled with a sensitive and moving treatment of the rest of the music was a joy to hear.

Kenton told the audience after the performance. "I don't think you could find another orchestra, not only in universities but in our major cities, that could produce a group of musicians as capable as we have on this stage tonight.

"We in American music are so grateful for what is being done here. At any musical gathering across the United States you'll find Denton, Texas, is known.

The excitement generated by the music and playing was enough to bring the audience to their feet for a five-minute standing ovation at the end of the concert.

## Editorials

### *The Bank Call*

All over Texas, generally speaking, bank deposits have increased in the past year.

Money on deposit in Denton County financial institutions, through Monday, amounted to more than \$92,558,000. At a comparable time last year, it was approximately \$75,805. That's a jump of 16-million plus.

The jump is a big one but it isn't sensational. The deposit figures would have been higher if the bank call had been made earlier, because some big checks such as for income tax payments—had time to clear the banks. But even those amounts wouldn't have made the rise in deposits an eye-popping one.

But it is better to have a steady growth, which this bank call report reflected, than a sensational one which might not be a true indication of the times.

W. C. Orr Jr., president of the First State Bank, which leads the county in the total of deposits, views the rise as "a sign of continued economic growth of this county."

The increase in deposits is occurring all over the nation, which is a sign that the U.S. economy is humming.

### *Another Lab Band Hit*

An event of considerable significance in the history and culture of North Texas State University occurred last Tuesday night, when Stan Kenton was on campus.

The noted jazz musician led the university's lab band in neophonic music, which is a combination of American jazz and what is generally considered more "serious" music (although the men who write jazz are just as serious, probably, as any other composers).

This was the first time this new form of musical expression had been played in concert away from Los Angeles, where Kenton and other dedicated musicians developed it.

The Denton concert was a roaring success, generating great excitement in the packed Main Auditorium at North Texas.

Kenton, graciously—but with obvious sincerity—heaped praise upon the university and the young collegians who had just played for him. After the concert, he said "I don't think you could find another orchestra, not only in universities but in our major cities, that could produce a group of musicians as capable as we have on this stage tonight."

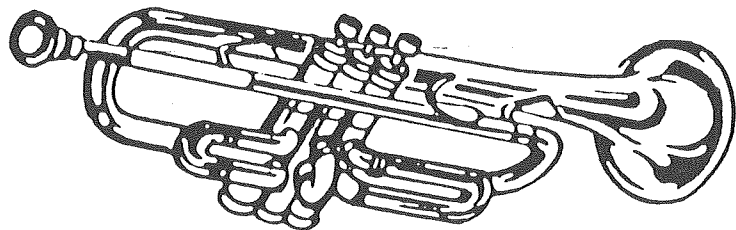
He also referred to the dynamic experimentation which has characterized the North Texas music department for many years. "We in American music," he said, "are so grateful for what is being done here. At any musical gathering across the United States you'll find Denton, Texas is known."

BLUE KEY Presents - - -

**LEON BREEDEN**

with One O'Clock LAB BAND

**INSIGHTS into JAZZ**



Sunday, March 7, 1965

2:30 p.m.

Music Recital Hall

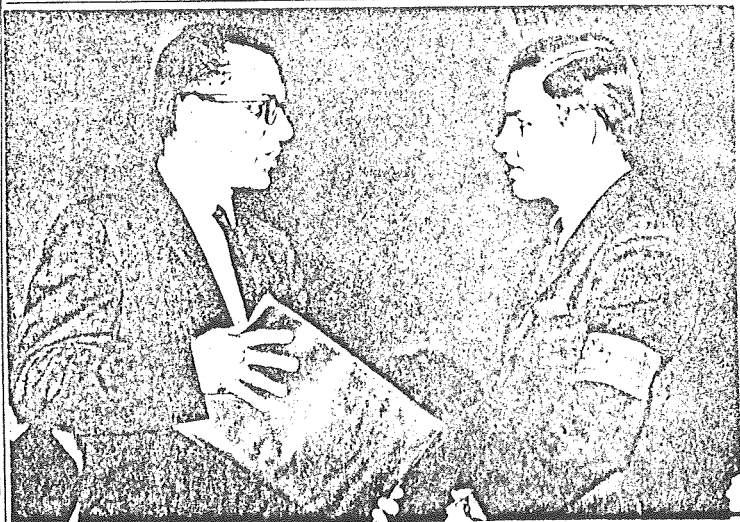


# The Campus Chat

NORTH TEXAS STATE UNIVERSITY, DENTON, TEXAS

WEDNESDAY, MARCH 10, 1965

## 'Romeo and Juliet' Drama Will Open



### Jazz and Blue Key

Lab Band Director Leon Breeden, left, talks with Blue Key member Tim Trickey at the first of Blue Key's Sunday Forum series, in which Breeden discussed "Insights Into Jazz."

## Breeden Acts as Surgeon

# Jazz 'Skillfully Dissected'

By GARY BRAHL

Leon Breeden, director of the North Texas Lab Bands, performed the work of a master surgeon Sunday. Skillfully he dissected "that thing we call jazz, for lack of a better word," and then reassembled the clearly labeled individual parts to let his 1 O'Clock Band demonstrate how well the patient survived the operation.

### INFORMATIVE PROGRAM

The audience which attended the first in a series of Blue Key Sunday Forums was so interested in Breeden's informative "Insights Into Jazz" presentation that it refused to leave when the program was over. Many obviously wanted to hear a good deal more of the kind of music that the lab bands are nationally known for. Consequently, a number of jazz buffs left the Music Recital Hall disappointed.

But it was not Breeden's inten-

tion to create a concert-type atmosphere for his listeners. Instead, he served more as a lecturer, using the band to demonstrate points he wanted to emphasize.

### NEXT FORUM

After the performance Blue Key announced that the next forum in the series will be April 4, when Mary Sue Fridge, assistant director of the Dallas Theater Center, presents a program on the contemporary theater.

Breeden began by explaining to the audience that he intended to isolate some of the things that go to make up the terrifically complex form of music called jazz. He then proceeded to discuss the various aspects in layman's terms, letting the lab band do the demonstrating of typical passages that go by so quickly the average listener would never hear them.

The band played short excerpts from tunes to illustrate certain feelings and devices that every big

band uses to create an effect. The quiet, controlled ensemble and the full power build-up moods were illustrated in an arrangement of "San Francisco."

Portions of Henry Mancini's "Fallout" served to illustrate the polyrhythmic feeling created by playing three notes in the time its normally takes to play two.

"This sounds to me like there are a lot of people talking at once," Breeden commented during one passage. "The trumpets ask a question and the saxes answer," he added.

Breeden and the band illustrated how, by putting different instruments on "lead" (the melody line or top line), different feelings may be communicated to the audience. Also, the use of mutes for the trumpets and trombones and vibrato for the saxes can create a definite feeling or mood.

### RHYTHMIC INTEREST

Rhythmic interest plays a vital part in this form of music, as clearly exemplified by the artistry of the talented sophomore Ed Soph. Soph demonstrated the drum "fill" which keeps a tune moving while the rest of the band is taking a momentary break. Breeden also showed how the inclusion of a double-time feeling (stepping a tune or passage up to twice as fast as normal) is used to add color to an arrangement.

In conclusion, Breeden said that the main criterion for determining an outstanding jazz performance is originality. If something good has been created without repeating clichés, then the performer or arranger has succeeded.

Breeden said that the future of

jazz can go one of two ways: there is now the traditionalist who will cling to the past and insist that revolutionary ideas are not jazz ideas; and there is the avant-garde connoisseur who feels that jazz can become much more complicated and should not be limited at all.

### DIFFERENT GROUP

The speaker made it clear that he belongs to yet another group which feels that one should search for the new and retain the old. This third group would be happy with any form of jazz as long as it was done well.

At the conclusion of the program it was announced that the 2 O'Clock Band will perform in concert on March 18, and that the 3 and 6 O'Clock Bands will be presented to the students the following Thursday, March 25.

DALLAS MORNING NEWS WED., MAY 12, 1965

## NTSU's Leon Breeden Gets 'Graham Award'

DENTON, Texas (Sp.) — Student leaders at North Texas State University Tuesday night presented their annual award for an outstanding professor to Leon Breeden, director of the university's famed lab band program.

He received the "professor Graham Award" given to a member of the faculty who has contributed significantly to the school. Presentation was made at a banquet at the Denton Country Club by Gus Fargarson of Carthage, president-elect of the United Students of North Texas.

The award is named for its first recipient, Floyd Graham, music faculty member who conducted the Saturday night stage show at NTSU for 32 years. The show produced such stars as Pat Boone and Ann Sheridan.

Also awarded was a special plaque to NTSU President J. C. Mathews "for his devoted service to the school for the past 14 years."

A native of Grand Prairie, Breeden became director in 1959, and during the next two years the band won the top awards in the collegiate jazz festivals at Notre Dame University. In 1964, it won top honors at the Oread Jazz Festival at the University of Kansas.

The NTSU program leading to a major in dance band music was started in 1947 and has since at-

tracted nationwide attention. Breeden is a former band director at North Texas State School and TCU and music editor of station WBAP-TV in Fort Worth.

Breeden's original compositions and arrangements have been played by the Boston Pops orchestra, Cleveland Symphony Orchestra, Cincinnati Symphony Orchestra and the NBC Band of America.

As a performer on saxophone and clarinet, Breeden has been a soloist with the Dallas Symphony Orchestra.

The deadline for buying tickets for the Baylor Road Trip has been extended to 5 p.m. today. The "Bear Tracks Special" needs to sell 30 more tickets to reach the minimum number. Tickets are on sale on the second floor of the Union Building.

# The Campus Chat

NO. 21

49TH YEAR

NORTH TEXAS STATE UNIVERSITY, DENTON, TEXAS

FRIDAY, DECEMBER 3, 1965

## Concert Band Will Present Opener Sunday

The NTSU Concert Band will open its season Sunday at 3 p.m. in the Music Recital Hall under the direction of Maurice McAdow.

Leon Breeden, director of NTSU Lab Bands, will be the featured soloist. He will play "Introductions and Samba" for saxophone and band.

The Concert Band will perform an original work by Gordon Jacob, "Flag of Stars," and a short piece for percussion and band, "Nocturno," by Erickson.

The program will also include "Cortège and Fanfare" from Rimsky-Korsakoff's "Snow Maiden," and Giovanni's "Chorale and Capriccio."

McAdow, who joined the NTSU faculty in 1945, has taken his bands to national fame. Recordings of both the Marching Band and the Concert Band are widely played, and the 17 annual tours of the groups have covered a dozen states.

A professional trumpeter, McAdow has been guest conductor and clinician at festivals across the nation.

Breeden has also taken his bands to national fame. In 1960 he took his Lab Band to the Collegiate Jazz Festival at Notre Dame and won top awards.

As a performer on the saxophone and the clarinet, Breeden has been soloist with the Dallas Symphony Orchestra.

The Concert Band was selected from the Marching Band, which completed its performances after the last home football game Nov. 13. Only those who participated in the Marching Band this fall were eligible for auditions for the Concert Band.



Featured Soloist

Leon Breeden (left) will be the featured soloist for the NTSU Concert Band under the direction of Maurice McAdow (right). The band, made up of members of the Marching Band, will play its opening concert at 3 p.m. Sunday in the Music Recital Hall. Admission is free.

## Yarborough Will Speak To Students Monday

BOHNNY HENDRIK

Sen. Ray Yarborough has accepted the USNT's invitation to address North Texas students and Denton residents Monday.

Yarborough will speak at 1 p.m. in the Education Auditorium. USNT President Gus Fargarson announced.

Fargarson said the speech will concern the last session of Congress and will be non-partisan. A question and answer session will follow the speech.

Jean Van Smith, president of the Young Democrats, said Yarborough will also speak to the YDs Monday at 3 p.m. in the Music

Recital Hall.

"At this meeting Yarborough will make a brief talk about the role of Young Democrats in the Great Society," Miss Smith said.

Mrs. Yarborough and State Rep. Alonzo Jamison of Denton will also attend the YD meeting. Harriet Cobb, president of the Texas Woman's University YDs, will present a corsage to Mrs. Yarborough, a TWU alumna.



YARBOROUGH

## Council Makes Changes In Frat Rush Procedures

In an effort to increase the number and quality of men signing up for rush, the Interfraternity Council has revamped rush procedures.

Some of the changes were made at the last two meetings of the IFC, and the group hopes to have the final plans ready before the Christmas holidays.

Changes thus far are:

- There will be a two-week deferred rush period beginning Feb. 7, the second day of spring classes, in which students may be signed up for rush by individual fraternity members.

- Information packets will be issued to prospective rushees outlining expenses, size, location and background of each fraternity.

- Rushees will no longer be required to pay a \$3 rush fee.

- The use of smoker cards for rushees to have signed by a fraternity officer at each smoker has been abolished.

The IFC has not yet decided how it will conduct the signing of rushees in the two-week period. The fraternities may work in groups of men from different fraternities, but more likely each fraternity will be allowed to visit dorms and apartments and sign men up. A final decision will be made Monday.

chance to ask questions about rush and the individual fraternities.

Lohmann urges the prospective rushees "that the best place to learn about the fraternities is at the fraternity house, not from a non-Greek."

To be eligible for rush a male student must have completed at least 12 hours at NTSU with a 1.00 grade average.

The schedule for next week's pre-rush smokers is:

Monday, Dec. 6  
 6-7:30 p.m. Delta Sigma Phi  
 7:30-9 p.m. Sigma Nu  
 9-10:30 p.m. Geesles  
 Wednesday, Dec. 8  
 6-7:30 p.m. Kappa Alpha  
 7:30-9 p.m. Lambda Chi Alpha  
 9-10:30 p.m. Phi Kappa Sigma  
 Thursday, Dec. 9  
 6-7:30 p.m. Sigma Phi Epsilon  
 7:30-9 p.m. Kappa Sigma

As a tribute to the senator, Jim Cuomo, a senior music composition major from Dallas, has written an original composition for piano. Cuomo will present Yarborough with a bound copy of the composition, which will then be played by Christina Garcia, a sophomore from Brownville.

Miss Smith said all students and faculty are invited to the meeting.

Afterwards there will be a reception at 4 p.m. in the Student Study of the Music Building.

"Everyone can meet the senator at this reception and refreshments will be served," Miss Smith said.

Yarborough was the guest of honor at a coffee at NTSU last year.

He was appointed to the senate in 1967 and won re-election in 1968 and 1964.

Yarborough is on the Senate Commerce Committee, the Labor and Public Welfare Committee, the Post Office and Civil Service Committee, and the Special Committee on Aging.

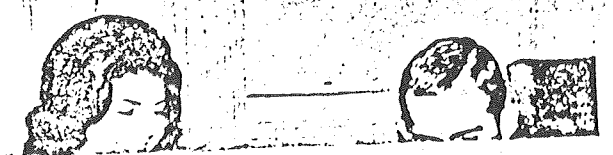
## Draft May Call Piddlers

9-Hour Load?—Beware!

## Chips Down; Mouse Foiled

That the mouse was in the room at all was bad enough, but he was stealing potato chips.

It was will be submitted and accepted in the past.



NORTH TEXAS STATE UNIVERSITY

School of Music

presents

CONCERT BAND

MAURICE McADOW, Conductor

LEON BREEDEN  
Guest Soloist

December 5, 1965  
3:00 p.m.  
Recital Hall

Feria ..... *Frank Erickson*

"Feria" is a Spanish word meaning fair or festival. The music harks back to the Spanish celebrations witnessed by the composer while he was living in Los Angeles. The musical form, as well as the melodic, harmonic and rhythmic devices are quite simple and straightforward. But the piece is rather unusual in that the Latin percussion instruments generally employed in a composition of this type, are not utilized other than the claves which is used together with the snare drum.

\* \* \* INTERMISSION \* \* \*

Chorale and Capriccio ..... *Caesar Giovannini*  
(Arr. Wayne Robinson)

"Chorale and Capriccio" is in two movements, played as one, beginning with an ostinato "g" which is heard in various registers and in four guises. The chorale is immediately stated by the brasses in a sonorous and expressive manner. After the introduction of a secondary theme and its development, the first theme is re-stated. The chorale closes with a full rich ensemble. After a short bridge passage for percussion, the capriccio enters, establishing a rather satirical mood. This alternates with fanfare-like brass figures; the whole movement draws to a triumphant conclusion.

Fantasia for Band ..... *Vittorio Giannini*

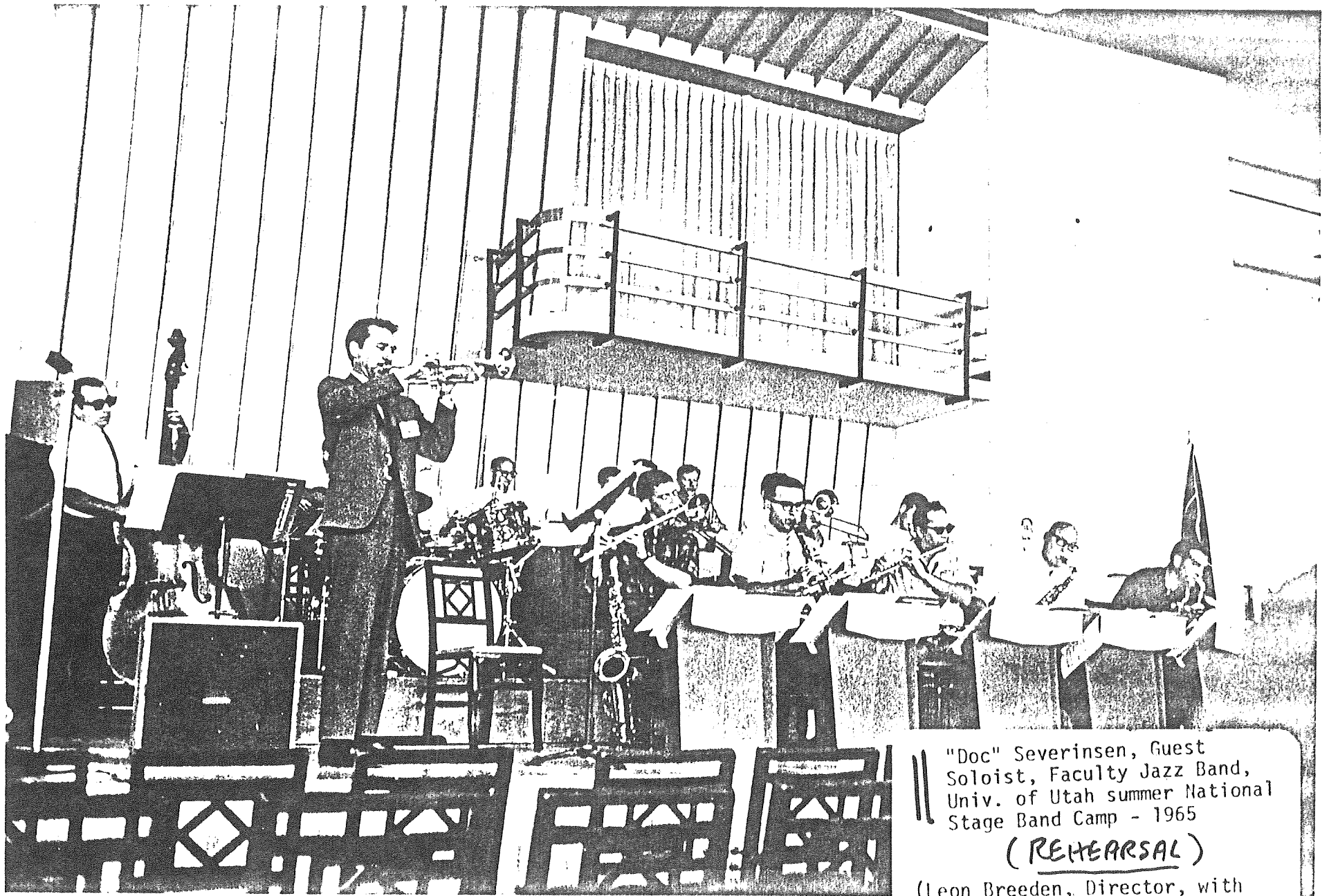
Introduction and Samba ..... *Maurice Whitney*

\*Leon Breeden, Soloist

Flag of Stars ..... *Gordon Jacob*

The composer writes . . . "The overture was written during the end of 1953 and the beginning of 1954 and is intended as a gesture from an inhabitant of the Old World to those of the New."

\*N.T.S.U. School of Music Faculty

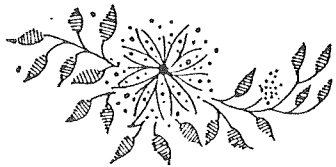


"Doc" Severinsen, Guest  
Soloist, Faculty Jazz Band,  
Univ. of Utah summer National  
Stage Band Camp - 1965

(REHEARSAL)

(Leon Breeden, Director, with  
Clarinet in saxophone sec.)

APPRECIATED THIS LETTER  
VERY MUCH (U. L. B.)

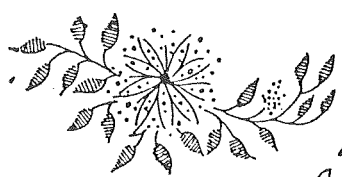


Roanoke, Texas  
May 11, 1959

Dear Mr. Breeden,

I wanted you to know how very happy I am for you on your new appointment. Although I hate to see Grand Prairie leave you, we all knew it was inevitable, and I can't think of a better place for you to go than "good ole N.I."! They can use some new blood in that department, and in you they are really getting good blood!

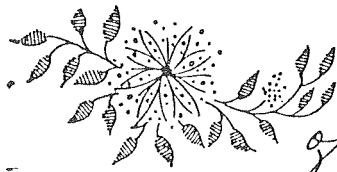
I shall never forget that hot day in the summer of '53 when I met you for the first time. I must admit that it was with a great deal of reserve, for I was bitterly disappointed that Andy Grant was leaving. I was about ready to turn in my haton and whistle - (and I almost did when we went to Wichita Falls - remember?) It didn't



take long, however  
 for us to discover what  
 a wonderful band director and  
 musician we had in you. I  
 remember all the painstakingly  
 "little" things you did to make  
 our little club into a really  
 fine band - the portable line  
 markers - repairing the hats by  
 hand, sewing citation cards -  
 writing scripts - composing  
 music - and marking countless  
 hours for which you never  
 were paid - these things we  
 in the band appreciated and  
 benefitted from more than  
 you know.

of course, not the least of the  
 things we learned was music -  
 how to play it in a fine manner -  
 through the years I have seen  
 the results of all your hard  
 work and have gained greater  
 respect for you and your ability  
 as a man, as a teacher, and as  
 an excellent musician -





I know that the people of Grand Prairie and all of your band students past and present will never forget the things you have done. If your successor is only half your caliber, Grand Prairie will be fortunate!

I'm going to start work on another degree this summer at N.J., so I'll look for you in the halls of "ye olde music Hall", if they haven't collapsed by then!

May God continue to bless you and your lovely family. My best wishes and thoughts go with you. Thank you for the year's training I had, and for the other five years you have given to all the others -

yours sincerely,  
Sarah Brecken Marlow

# 18 Firsts Won By GP Band

Two Grand Prairie High School band members set an all-time record at the Dallas Area Band Festival Friday by bringing home four first-place medals each.

Also, the entire Gopher Band turned in its best performance in memory, with its members winning an aggregate of 18 first-place awards.

"The students did wonderfully well, and we are very proud of them," said Leon Breeden, director of the 95-piece GPHS group.

Facultymen and directors from North Texas State and TCU judged the individual competitions. SMU was the host school. No judging was done on the attending 34 bands as groups.

Winning a record-breaking four first places were Clifton Otts and Frank Fiol. Both entered two events in trombone and two in baritone horn and won all of them.

Winning two first places were James Dean (cornet and trumpet), and James Garret (tuba).

Others winning individual first places were Bill Duff (baritone horn), Gerald Baker (baritone horn), Ann Sramek (French horn), Jerry Tapp (trumpet), Marshall McClay (trombone), and James Ard (trombone).

DALLAS MORNING NEWS  
May 16, 1959

## NTSC Instructor Accepts Position at Michigan State

DENTON, Texas (Sp.) — A member of the North Texas State College music staff who has gained national recognition in the field of collegiate dance band work will leave the Denton campus in July to accept a post with Michigan State University. Dr. M. E. Hall, who has been an instructor or student at NTSC since 1942, will organize a laboratory dance band program at the Michigan University, which music department is headed by Dr. Walter Hodgson, formerly of NTSC.

The program initiated at NTSC by Dr. Hall has grown from a beginning of one full dance band and a couple of combos to three full bands, and involves around 235 students.

Size of the department now has to be limited. For several years Dr. Hall and the laboratory band have made many personal and television appearances, made recordings and participated in con-

The North Texas band placed third in a contest a few days ago in New York. Of the 180 bands to participate in the contest, the North Texas band was the only college group to enter the finals.

Dr. Hall's successor at NTSC will be Leon Breeding, now band director at Grand Prairie High School.



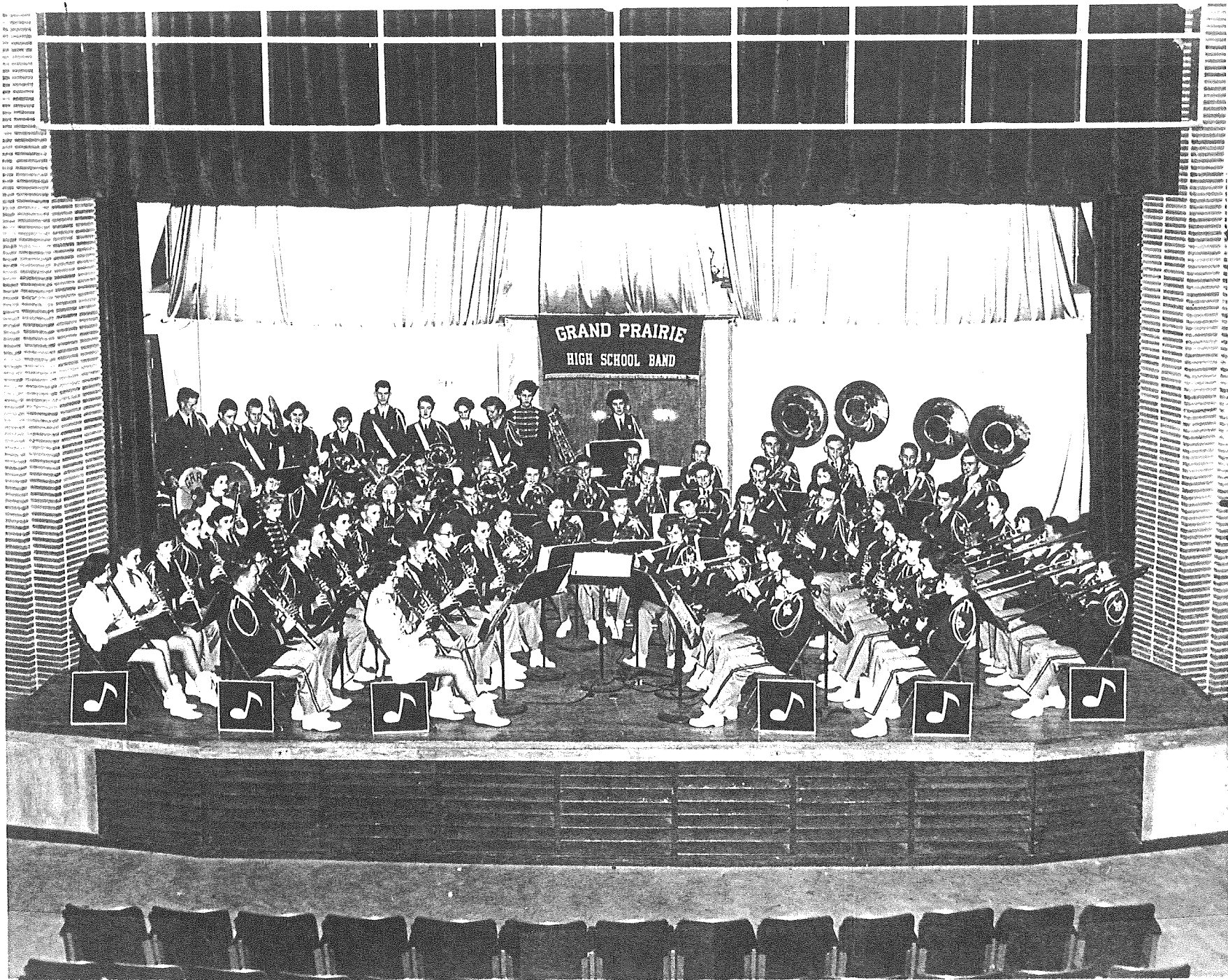
Picture taken in the Grand Prairie Band Hall during my last year there (1959). I had a stand built which had casters on it so that it could be faced one way for concert band music and the other way for marching band music. I am placing music into the individual holders for each person on the MARCHING band side.



Picture taken in the Grand Prairie Band Hall just before we had our daily rehearsal - this was taken in 1959 shortly before I left Grand Prairie to come to North Texas State Univ.

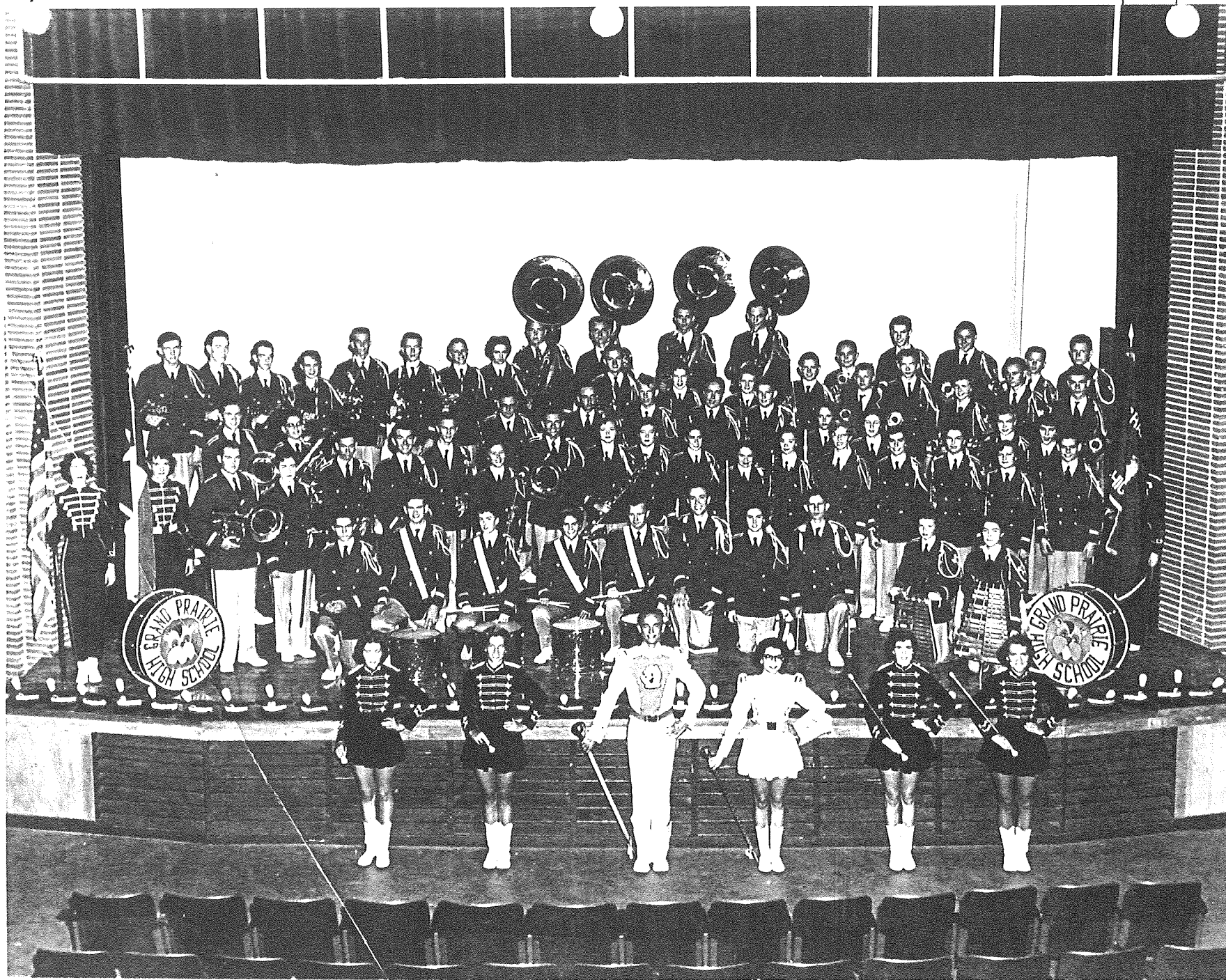


Picture taken in the Grand Prairie Band Hall just before we had our daily rehearsal - this was taken in 1959 shortly before I left Grand Prairie to come to North Texas State Univ.



THIS WAS THE YEAR (1953) THAT I WROTE  
THE NEW ALMA MATER FOR THE HIGH SCHOOL -  
STILL IN USE TODAY! (1994)

1953 (OLD UNIFORMS)



1954 (OLD UNIFORMS)

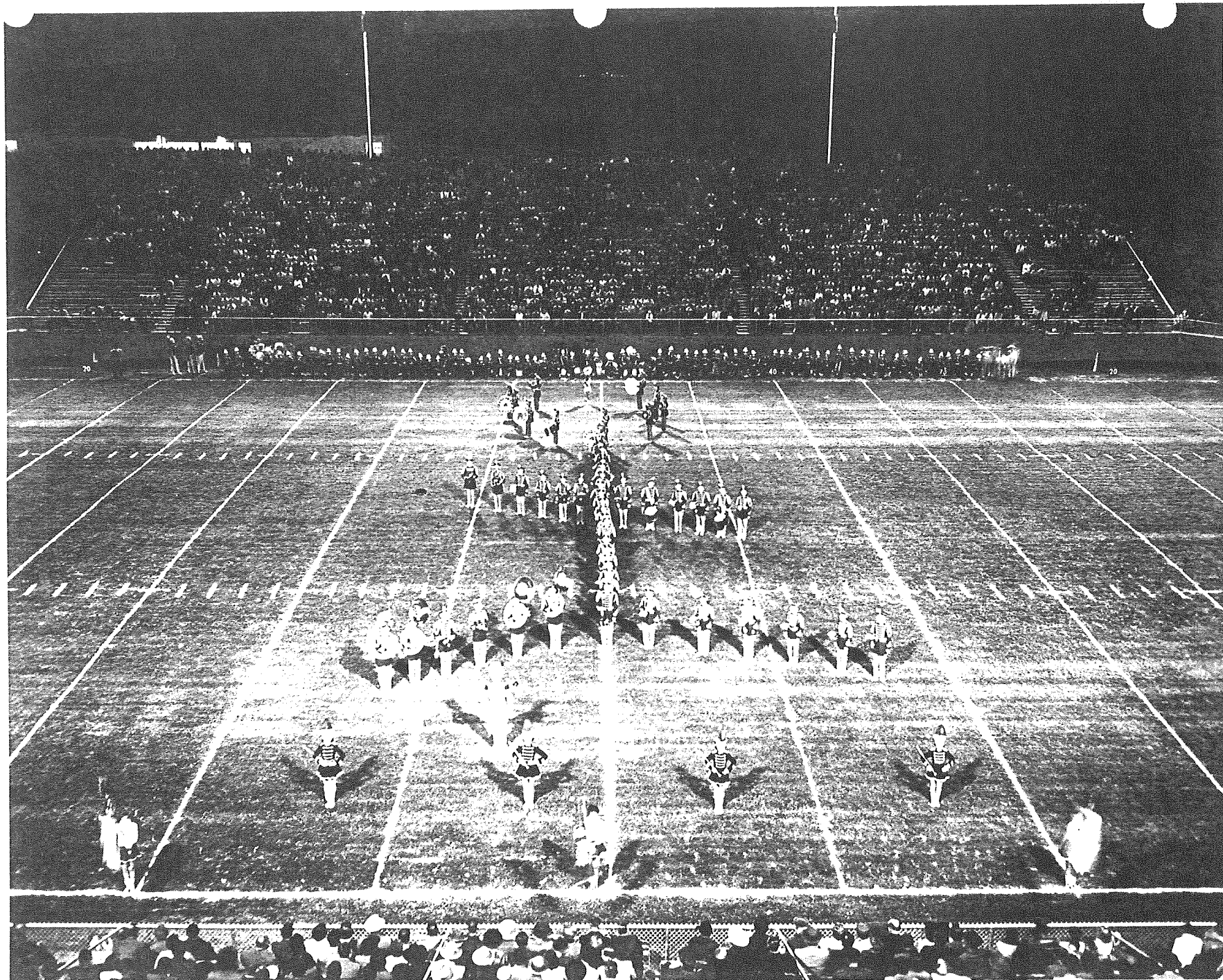


1956 (NEW UNIFORMS)





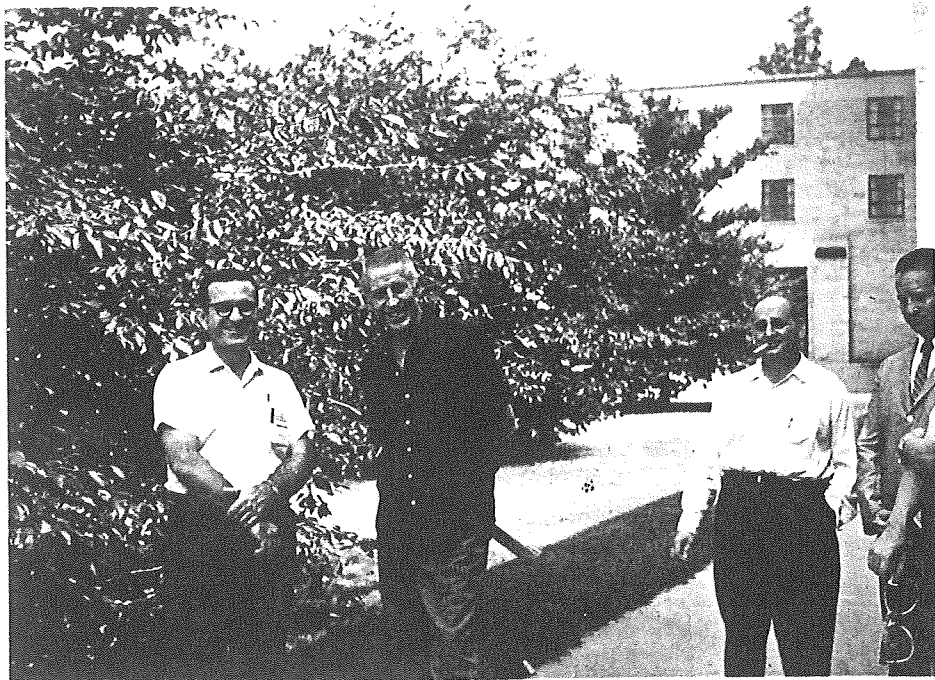
MY LAST YEAR AT GRAND PRAIRIE  
FINALE - FIVE RACES!



"STICK FIGURE" - GOPHER BOWL  
GRAND PRAIRIE

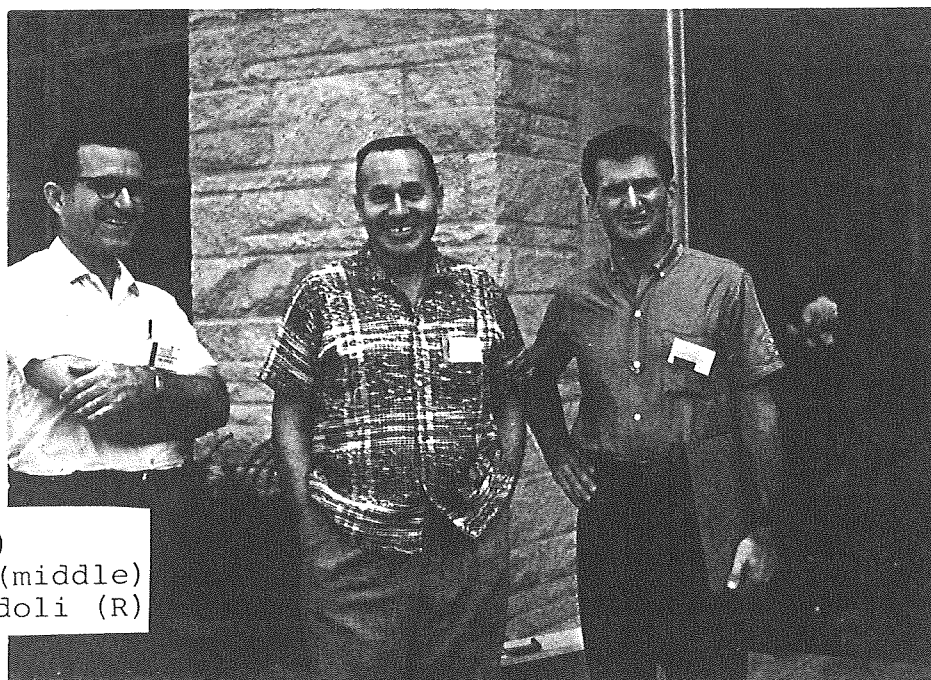
SUMMER, 1960  
IN FOREST PARK  
FORT WORTH, TEXAS  
PROFESSIONAL BAND  
CONCERT  
LEON BREEDEN, COND.





THE 1960 STAN KENTON CLINIC  
INDIANA UNIVERSITY  
BLOOMINGTON, INDIANA

L-to-R: Leon Breeden  
Stan Kenton  
Johnny Richards  
Sam Donahue



Leon Breeden (L)  
Russ Garcia (middle)  
Conte Condoli (R)



L-to-R:

Buddy De Franco  
Sam Donahue  
John La Porta  
Leon Breeden (clar. solo)  
Sal Salvadore, guitar  
Toby Guynn, bass (not positive)  
Paul Guererro, drums ( " " )



STAN KENTON'S FIRST VISIT TO NORTH TEXAS STATE UNIVERSITY - SHOWN WITH LEON BREEDEN, DIRECTOR, AS THEY LISTENED TO THE 1:00 O'CLOCK BAND. Breeden identified players about whom Stan asked - later several of them joined his band!!!



# **Jazz Festival**

5 nights only — April 24 - 28

**LEON BREEDEN**  
**and his 18 piece Orchestra**  
**of Denton, North Texas**

Winner of the Notre Dame Jazz Festival

Finest Jazz Group in the Nation

... Stan Kenton

*Featured In Time Magazine*

**AT**

**THE PLAYBILL**

**2716 McKinney**

**Admission \$1.25 Per Person**

**For Reservations Call TA 7-9254**

COLLEGIATE JAZZ FESTIVAL 1961  
University of Notre Dame  
April 21-22

Competition Results

FINEST JAZZ GROUP: North Texas State College Lab Band  
BEST BIG BAND: North Texas State College Lab Band  
BEST COMBO: Omar Clay Trio, University of Michigan

Individual Awards

OUTSTANDING INSTRUMENTALIST: Don Menza, State University of New York  
(Associated Booking Corp. Scholarship  
and V-M Tape Recorder and Koss Headphones)

MOST PROMISING SOLOISTS: Bob Pierson (Tenor), University of Detroit  
Omar Clay (Drums), University of Michigan  
Jim DiPasquale (Tenor), Northwestern University  
Loren Binford (Trombone), Northwestern University  
Morgan Powell (Trombone), North Texas State  
(BMI Scholarships to National Band Camp)

MOST PROMISING ARRANGER: Jim DiPasquale, Northwestern (Down Beat award)

MOST PROMISING LEADER: Steve Willis, State U. of N. Y. (Willard Alexander award)

OUTSTANDING ORIGINAL COMPOSITION: "Festival Suite" by John Mason and  
Earle Dhus, Michigan State University

OUTSTANDING SOLOIST AWARDS FOR:

Trumpet: Tom Wirtel, N. Texas State (Martin trumpet)

Trombone: Dee Barton, N. Texas State (Buescher trombone)

Alto: Gary Grey, Indiana University (Selmer alto saxophone)

Tenor: Don Menza, State University of New York (King tenor saxophone)

Baritone: Les Rout, Chicago Area Colleges (Conn baritone saxophone)

Bass: Toby Gynn, N. Texas State (Kay bass)

Piano: David Lahm, Amherst College (Wurlitzer electronic piano)

Guitar: Don Gilliland, N. Texas State (Harmony guitar and amplifier)

Drums: Paul Guerrero, N. Texas State (Zildjian cymbals)

---

Special Commendation: College Jazz Workshop, State University of New York

Runnerup Finalist Groups: The Houstonians, Sam Houston State Teachers College;  
College Jazz Workshop, State U. of N. Y.; Paul Winter Sextet, Chicago  
Area Colleges; Amherst College Duo; North Texas State Jazztet.

# DER REGIERENDE BÜRGERMEISTER VON BERLIN

- Der Persönliche Referent -

Geschäftszahlen: RBm/Ref.

① BERLIN-SCHÖNEBERG, DEN 25. September 1

RUDOLPH-WILDE-PLATZ  
FERNRUF: 71 02 61, APP. 3313

1962

(95) ..... (nur im Innenbetrieb)

Herrn  
Leon Breeden - Lab Bands  
North Texas State University  
D e n t o n , TEXAS

Sehr geehrter Herr Breeden!

Der Herr Regierende Bürgermeister dankt Ihnen für die schöne Schallplatte, die Sie ihm Anfang d.M. übersandt haben. Er hat sich die Darbietungen Ihrer Lab Band mit großem Interesse angehört und übermittelt Ihnen auf diesem Wege seine Grüße.

Mit vorzüglicher Hochachtung

*W. Staar*  
(Staar)

Dear Mr. Breeden,

The ruling Lord Mayor of Berlin thanks you for the wonderful recording which you sent over the first of the month. He has listened to the performance of your Lab Band with great interest and conveys to you his greetings by this means.

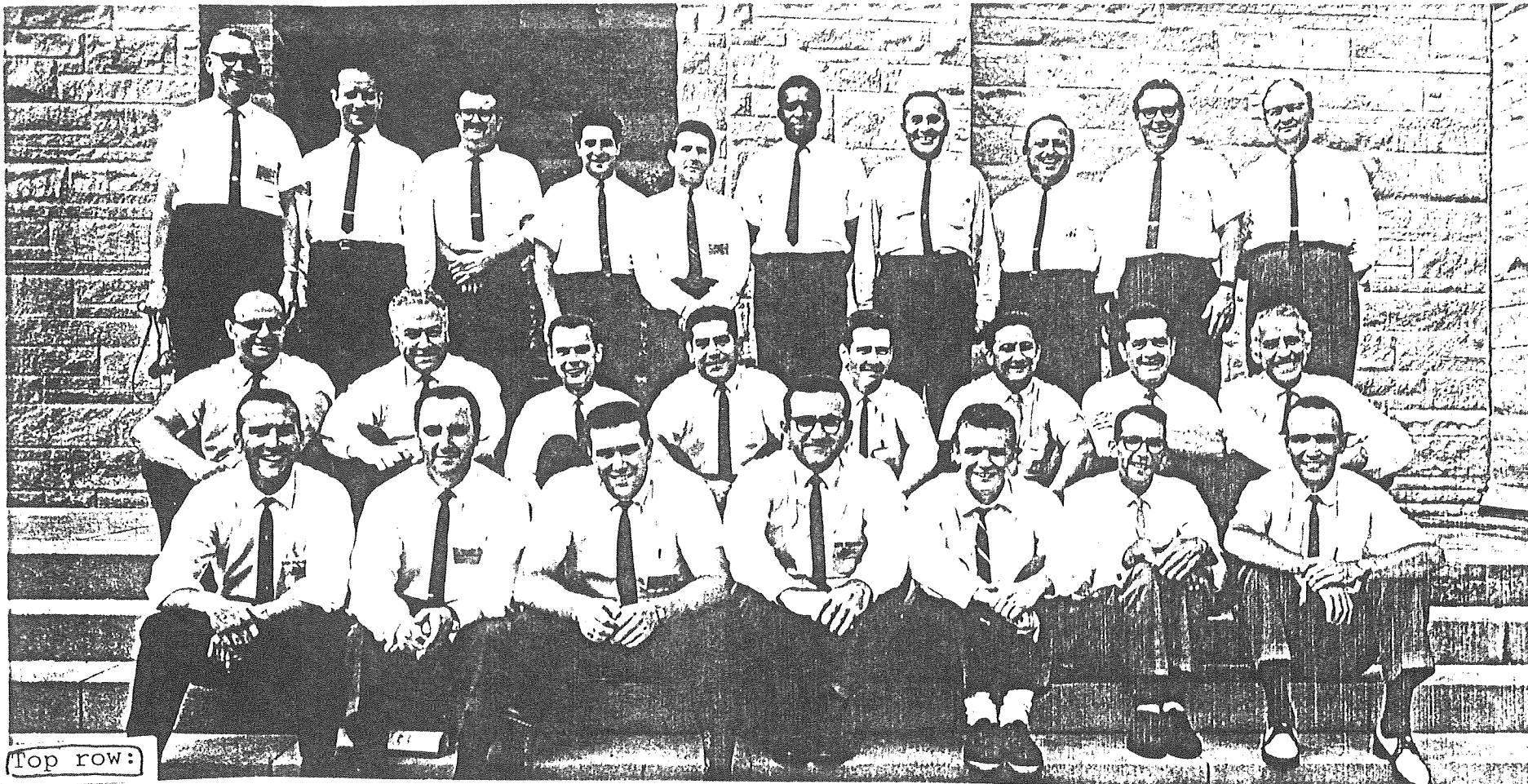
Very respectfully,

Staar

(Letter from Willie Brandt, Mayor of Berlin)



FOLLOWING ARE  
ELEVEN PHOTOS OF SOME  
OF OUR MEMBERS OF THE  
FACULTIES AT SUMMER  
CAMPS — I WAS A MEMBER  
OF THE FACULTY ON THE  
FIRST TWO & SERVED AS  
DIRECTOR FOR THE  
FINAL NINE SHOWN —  
J. B.



Top row:

Matt Betton-Sam Donahue-Jim Maxwell-Marv Stamm-Ray Santisi-Don Byrd-Russ Garcia-Don Jacoby  
Bud Doty-Gene Hall

Middle row:

John LaPorta-Ken Morris-Jack Petersen-Paul Guererro-Buddy Baker-Phil Rizzo-  
Eddie Safranski-STAN KENTON

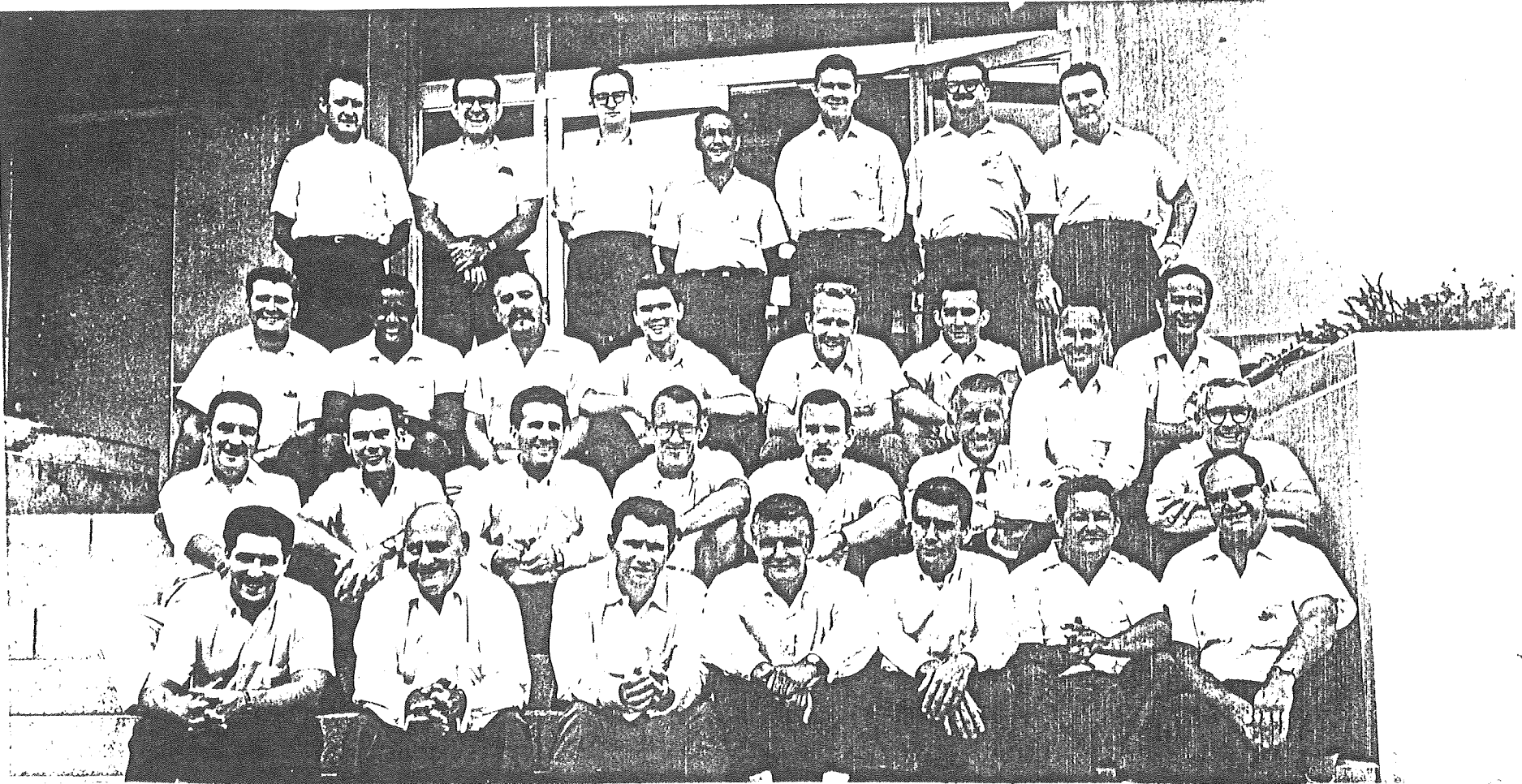
Front row:

Ralph Mutchler-Buddy Morrow-Clem DeRosa-Leon Breeden-Charles Perry-Bob Seibert-Johnny Smith

**THE  
STAN  
KENTON  
CLINICS**

**INDIANA UNIVERSITY  
BLOOMINGTON, INDIANA**

**AUG. 1961**



**Top row:**

Darrell Goes-Leon Breeden-Dave Wheeler-Tommy Gumina(?) - (?) - Jim Maxwell - (?)

*BOB DEHREANT TOM KING*

*FRED MACAGROSE*

**2nd row:**

Dalton Smith-Don Byrd-Dee Barton-Joel Kaye-(?) - Buddy DeFranco(?) - Russ Garcia-Gabe Baltazar

**3rd row:**

(?) - Jack Petersen-Ray Santisi-(?) - Al Beitler-STAN KENTON-Matt Betton

**Front row:**

Marv Stamm-Johnny Richards-(?) - Charles Perry-Charlie Mariano-Phil Rizzo-John LaPorta

*GARY SLAVO?*

*ALB FITZPATRICK*

**THE  
STAN  
KENTON  
CLINICS**

**INDIANA UNIVERSITY**

**BLOOMINGTON, INDIANA**

**AUG. 1962**

Top row: Ron Carter/Herb Pomeroy/Don Byrd/Ken Morris/(?)  
Middle row: John La Porta/Leon Breeden/Ray Santisi/Oliver Nelson/Charlie Perry  
Bottom row: Buddy Baker/Charlie Mariano/Dave Brubeck/Tom Brown/Clem De Rosa





ROY STANTSI

JOHN LA PORTA

(1)

DR. MCLBURN  
CAREY

LEON BREEDEN, DIRECTOR

(2)

BUDDY BAKER

HERB  
POMEROY

CHAS.  
MORANO

MARY  
FACET

WILLY  
(?)

DARREN  
GOLDS

JIM  
STARRETT

NATIONAL STAGE BAND CAMP  
PHILLIPS UNIVERSITY  
ENID, OKLAHOMA  
JULY 19-25, 1964

Chuck Suber

Don Byrd

Leon Breeden

Herb Pomeroy

Ron Carter

Darryl Goes



Buddy Baker

Ray Santisi

John La porta

Charlie Mariano

Tom Brown

NATIONAL STAGE BAND CAMP  
 WESTERN RESERVE UNIV.  
 August 10, 1964.....

HERB POMEROY . CHARLIE MARIANO

OLIVER NELSON . RON CARTER

LEON BREEDEN . RUSS GARCIA



DON BYRD . RAY SANTISI

BUDDY BAKER . TOM BROWN . DARRELL GOES

NATIONAL STAGE BAND CAMP  
WESTERN RESERVE UNIVERSITY  
CLEVELAND, OHIO  
Aug. 3, 1964



Leon Breeden

John La Porta

Johnny Smith

Herb Pomeroy

Russ Garcia

Ken Morris

Leonard Feather

Tom Brown

Ray Santisi

Buddy Baker

Darryl Goes

Ralph Mutchler

UNIVERSITY OF NEVADA  
SUMMER - 1964  
2ND WEEK





NATIONAL STAGE BAND CAMP  
UNIV. OF UTAH - SALT LAKE CITY  
AUGUST 22, 1965

Not sure!

Bill Fowler

Ralph Mutchler &  
Leon Breeden

Red Norvo

Johnny Smith

Ken Morris

Marv Stamm, Leonard Feather,  
Toshiko, Charlie Mariano

Front row (L-R): Ralph Pena, Tasso Harris, Bill Holman

NATIONAL STAGE BAND CAMP  
UNIV. OF CALIF. AT SACRAMENTO  
AUGUST, 1965....

JAN HYDE?  
Not sure

Leon Breeden

Bill Holman

Tasso Harris

Ralph Mutchler

Not sure

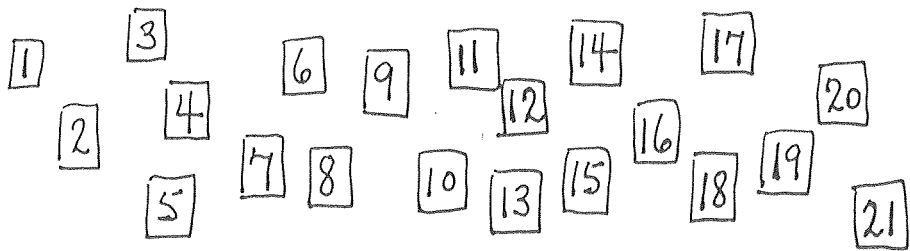
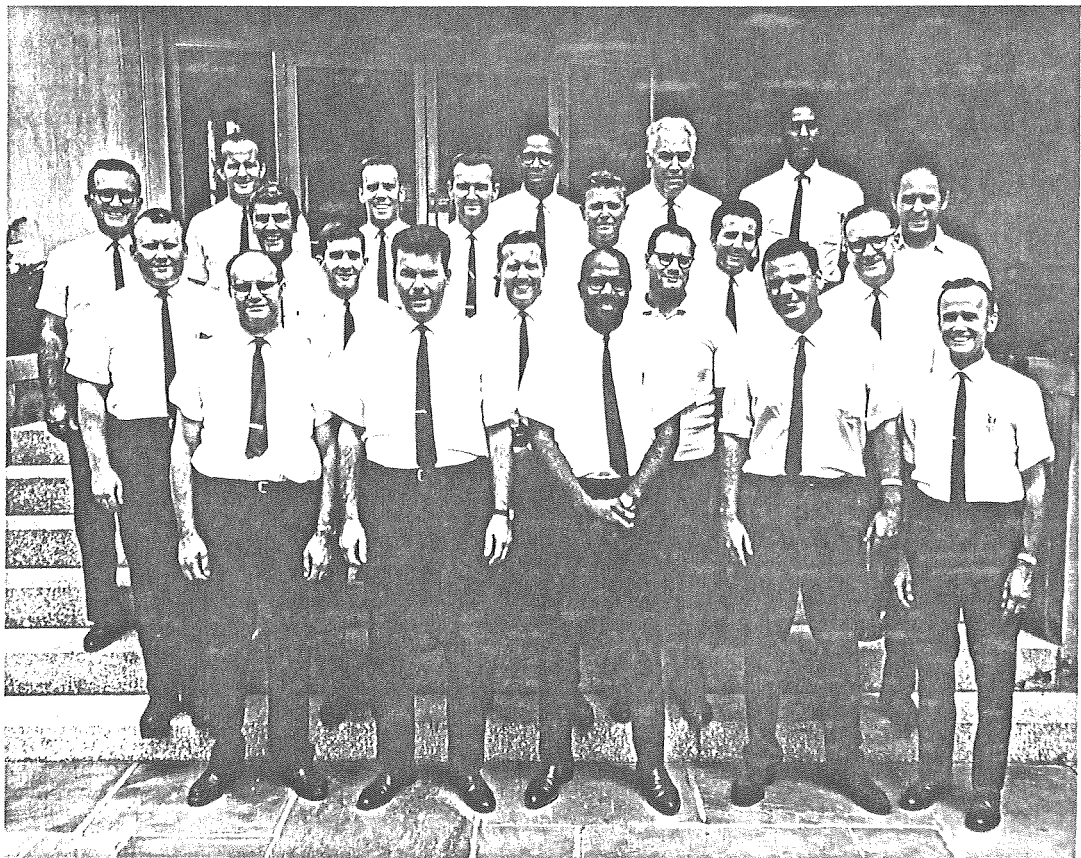
Toshiko

Ralph Pena

Charlie  
Mariano

Mary Stamm





1- LEON BREEDEN, DIR.  
 2- KEN BARTOSZ  
 3- JERRY COKER  
 4- CHARLIE MARIANO  
 5- JOHN LA PORTA  
 6- (?) GREEN  
 7- JAMIE AEBERSOLD

8- HERB POMEROY  
 9- EVERETT LONGSTRETH (?)  
 10- TOM BROWN  
 11- ALAN DAWSON  
 12- MORGAN POWELL  
 13- DAVID BAKER  
 14- KEN MORRIS

15- DOMINIC SPERA  
 16- RAY SANTISI  
 17- RON CARTER  
 18- PHIL WILSON  
 19- NEIL DUNLAP  
 20- ATTILA ZOLLER  
 21- WALLY BARNETT

NATIONAL STAGE BAND CAMP  
 INDIANA UNIVERSITY - 1967

NATIONAL STAGE BAND CAMP  
UNIV. OF CALIF. AT ~~SACRAMENTO~~  
AUGUST, 1965... UNIV. OF UTAH



# NATIONAL STAGE BAND CAMPS 1965

ELEVENTH ANNUAL

# Stage Band Festival

BROWNWOOD, TEXAS

FRIDAY and SATURDAY  
February 23-24, 1962

JUDGES

Stan Kenton  
Leon Breeden  
Jerry Coker  
Vincent Dinino

BROWNWOOD HIGH SCHOOL AUDITORIUM

12TH ANNUAL

# Stage Band Festival

BROWNWOOD, TEXAS

FRIDAY AND SATURDAY  
February 22-23, 1963

JUDGES

Buddy De Franco  
Leon Breeden  
Dr. W. F. Lee  
Phil Manning

THE NEW  
BROWNWOOD HIGH SCHOOL AUDITORIUM  
(END OF TENTH STREET)

13TH ANNUAL

# Stage Band Festival

---

BROWNWOOD, TEXAS

FRIDAY AND SATURDAY

February 21-22, 1964

JUDGES

Dr. M. E. Hall  
College of the Desert

Leon Breeden  
North Texas State

Harley Rex  
Sam Houston State

Dr. Ted Craeger  
Texas Woman's University

THE NEW  
BROWNWOOD HIGH SCHOOL AUDITORIUM  
(END OF TENTH STREET)

14TH ANNUAL

# Stage Band Festival

---

BROWNWOOD, TEXAS

THURSDAY, FRIDAY AND SATURDAY

February 25-26-27, 1965

JUDGES

Don Jacoby  
New York

Clem DeRosa  
Fred Gretsch Mfg. Co. — Chicago - New York

Leon Breeden  
North Texas State

Vincent DiNino  
Texas University

BROWNWOOD HIGH SCHOOL AUDITORIUM  
(END OF TENTH STREET)

- LEON BREEDEN -

BEFORE NORTH TEXAS = A few highlights:

First arrangement for orchestra performed at Will Rogers Auditorium by professional orchestra under the direction of Don Gillis...Breedon was seventeen-years-of-age at the time.

Became the youngest band director at a major university in America at twenty-three when he took over the TCU Band program. Held this post for five years - 1944-1949.

Was arranger/librarian for the 69th Division Band during WW II.

Performed with *Dallas Symphony Orchestra, Fort Worth Symphony Orchestra, Fort Worth Opera Orchestra*, and performed on several shows at NBC in New York City.

While in New York City attended many of the rehearsals and broadcasts by the *NBC Symphony* under the direction of Arturo Toscanini, sitting in the control room next to his colleague Don Gillis whose invitation made this possible.

Arrangements performed by the *Boston "Pops" Orchestra, Cleveland Symphony Orchestra*, and the *Cincinnati Symphony Orchestra*.

Arthur Fiedler offered Breedon the post of official arranger for *The Boston "Pops" Orchestra* which he declined because his family was unhappy in the East and his father was seriously ill in Texas. He would have succeeded Leroy Anderson who was leaving to join the Mills Music Publishing Corporation in New York City.

Conducted own dance orchestra for several years in the Dallas/Fort Worth area for debutante balls, presentation balls, etc. at the major country clubs and hotels in the Southwest.

The Breedon's had three children during the period that Breedon was on the faculty at Texas Christian University in Fort Worth, Texas. Danny Leon was killed by a "Hit-and-Run" driver in Dallas in 1968, Vicki Lynn is retarded and lives in a halfway home in Denton, and David McKee is principal clarinetist with the *San Francisco Symphony Orchestra*, a post he has held for a number of years.

Wife of forty-three years, Bonna Joyce McKee of Ennis, Texas, died in 1988. In 1990 Breedon married former classmate Bennye Wayne Nobles - they met in the fourth grade and at that time were in several school plays together. They renewed their acquaintance at a class reunion of their former classmates at the Wichita Falls High School in 1989 and now live in Denton.

# LEON BREEDEN

Director of the jazz program at NTSU from 1959 until 1981, a total of twenty-two years.

During this time some of the highlights of the 1:00 O'Clock Jazz Lab Band which Breedon conducted (in addition to serving as Director of the program):

- Won the two top awards at the 1960 and 1961 Notre Dame Jazz Festival in South Bend, Ind.
- Place First in 1964 at the Kansas University "Oread" Jazz Festival...
- First university jazz group ever to appear in the West Auditorium of the State Department in Washington, D.C. - February 25, 1966...
- Won top three awards at the National Intercollegiate Jazz Festival at Villanova, Pennsylvania - February 26, 1966...
- Performed in joint concert with the Los Angeles Neophonic Orchestra at the Dorothy Chandler Music Center in Los Angeles at the invitation of Mr. Stan Kenton - April 4, 1966...
- Made a colorcast with Stan Kenton for West Coast television stations at the ABC Studios in Hollywood - April 5, 1966...
- Served as demonstration band at summer camps at Indiana University, Michigan State University, and Southern Methodist University...
- First university band in history to appear at the White House in Washington, D.C. by presidential invitation - June 27, 1967 - Duke Ellington and Stan Getz performed with the band on the occasion of the State visit of the King and Queen of Thailand.
- Toured Mexico in 1967 (the first State Department Tour made by the band) in nineteen cities before more than 50,000 Mexican citizens...
- Appeared by invitation as the official Big Band at the International Jazz Festival at Montreux, Switzerland in 1970, preceded by a highly successful tour of Germany with concerts in Berlin, Hamburg, Munich, Frankfurt, with a three-day colorcast made in Baden-Baden for German National Television...
- Toured Portugal and the Soviet Union in 1976 as the only American group in Russia during the Bicentennial - concerts in three cities in Portugal and five cities in Russia...
- Performed by invitation of the city of Interlaken, Switzerland in October of 1980 - four highly successful concerts in the same hall where Richard Wagner and other famous people once attended concerts...
- Performed for three years at the Spoletto Music Festival in Charleston, South Carolina by invitation (1977, 1978, and 1979) and performed with approximately thirty of the top jazz artists in the world today (Ella Fitzgerald, Clark Terry, Zoot Sims, and many others)...



Some of the personal highlights of Leon Breeden's tenure at North Texas State University:

Director of **NATIONAL STAGE BAND CAMPS** during the 1960's at many universities, including the following:

Michigan State University	(East Lansing)
Long Beach State "	(California)
Sacramento State College	( " )
University of Utah	(Salt Lake City)
University of Connecticut	(Storrs)
Western Reserve University	(Cleveland, Ohio)
University of Portland	(Oregon)
University of Washington	(Seattle)

Clinician/Adjudicator at many festivals and contests, including the following:

Ohio State Music Educators  
Nebraska Music Educators  
Louisiana Music Educators  
Olympic College, Bremerton, Washington  
Louisiana Polytechnic College  
Stage Band Festival, Brownwood, Texas (many years)  
Kansas State University, Manhattan, Ks.  
San Jacinto Junior College, Houston, Tx.  
Notre Dame National Jazz Festival (1970)  
Texas Music Educators Association (San Antonio, Dallas,  
and Fort Worth Conventions)

Director of **ALL-STATE** Stage/Jazz Bands: New York, New Jersey, Florida, and California.

Named "*Outstanding Professor*" by student leaders at NTSU in spring, 1965 = presented the annual "*Fessor Graham Award*."

Clinician and Director of All-Star Jazz Band for "*Jazz Internationale*" in 1972 with concerts in London and Paris.

Elected to "*World's Who's Who in Music*," Cambridge, England, 1974.

*Guest Professor* for the Houston City Schools for two weeks, January, 1975, under a grant from the National Endowment for the Arts.

Named one of three "*Outstanding Professors*" at NTSU, 1976.

Featured in "*People*" magazine in November, 1977.

Featured in 1978 book: "*Conversations with Jazz Musicians*," released by Gale Research Company, Detroit, Michigan.

Musical Director for all jazz events at the 1977, 1978, and 1979 **SPOLETO MUSIC FESTIVAL** in Charleston, South Carolina. Approximately thirty of the top jazz artists appeared with the band; a special highlight for Breeden was to conduct a special concert for **ELLA FITZGERALD** with the 1:00 O'Clock and twenty-one string performers backing Miss Fitzgerald!

Nominated for two Grammy Awards for two albums by the 1:00 O'Clock Jazz Band, "Lab '75!" and "Lab '76!" This is unprecedented in jazz education history.

Guest of President and Mrs. Jimmy Carter at the jazz party given at the White House in celebration of the anniversary of the Newport Jazz Festival, June, 1979.

May 3, 1981 was named "Leon Breeden Day in Texas" by unanimous vote of the Texas Senate and House of Representatives in joint proclamation, signed by the Governor.

Guest of President and Mrs. Ronald Reagan at the White House for the "Salute to Lionel Hampton" concert and reception, September 10, 1981.

Presented the "Otis Fowler Award" for achievement by the Denton Chamber of Commerce, 1981.

Inducted into the National Association of Jazz Educators "HALL OF FAME" January 12, 1985.

Named "Honorary Alumnus" by NTSU, April 11, 1986.

Honored by approximately four-hundred former students at a two-day "REUNION '87" in the Silver Eagle Suite at North Texas State University, September 11 & 12, 1987. A number of presentations were made, scholarships were established in Breeden's name, and an "ALUMNI BAND" of former students from bands ranging from 1959 through 1977 performed the premiere of a new work commissioned by Dr. Cone Johnson of Abilene; the work was composed by Rob McConnell, one of Canada's premiere musicians (composer/arranger/conductor), and Mr. McConnell gave this new composition the title: "Thank You Leon." This event was planned for more than two years and was a total surprise to Breeden!

Texas Christian University "Horned Frog Band of Fame" award in 1988.

Honored by Grand Prairie Alumni Association as "Outstanding Educator" in 1990.

WROTE THE MUSIC FOR THE GRAND PRAIRIE ALUMNI WATER IN 1953. IT IS STILL USED TODAY (1994)!

A few SPECIAL successes for which Breeden is grateful =

He changed the name (and rehearsal hour) of the BEST jazz group at North Texas from "The 2:00 O'Clock" to "The 1:00 O'Clock Lab Band" in the spring of 1961! For twelve years before that the weakest (training) band met at 1:00 and was named for that hour.

---

His recommendation to rename the largest rehearsal hall for the jazz bands "STAN KENTON HALL" was approved unanimously by the Board of Regents at the university on June 18, 1980. Breeden's dedication which accompanied his recommendation was accepted without change of a single word!

---

After the performance by the 1:00 O'Clock Band at the WHITE HOUSE in June of 1967 Duke Ellington, who was a guest soloist with the band, told Breeden: "After hearing your band I'm calling a five-hour rehearsal of MY band!" Tremendous compliment, of course!

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After our performance with Ella Fitzgerald in Charleston, S.C. at the SPOLETO MUSIC FESTIVAL on June 10, 1978 the great lady said: "Mr. Breeden - I wish I could take your band on the road with me!"

---

With the enthusiastic approval of the band members Breeden was able to start the series of annual recordings by the bands in 1967 on a TOTALLY independent basis without official approval or assistance by the administration of the school. Breeden knew that he risked being fired but also believed strongly that this project would NEVER be approved. It took more than one year to pay off the "Lab '67" album expenses, but it was RE-ordered several times; also the recordings have continued annually to this day! The highlight of our recordings came when "Lab '75" and "Lab '76" were BOTH nominated for GRAMMY'S without our spending one cent to try to get any of the members of the National Academy of Recording Arts & Sciences to vote for the band! This is completely unprecedented in the history of music education!

---

Breeden - MORE RECENT EVENTS ...

-1992-

Served as moderator for a panel discussion of the legacy of the late Stan Kenton in Las Vegas on February 14th and was master-of-ceremonies for two special concerts at the *University of Nevada at Las Vegas* on Feb. 15 & 16 with the university jazz band performing Kenton music on one concert and an All-Star group of Kenton ex-performers including Maynard Ferguson, Lennie Niehaus, Carl Fontana, Conte Candoli, Hank Levy, Gabe Baltazar, Bill Perkins, and the Four Freshman performing the second concert. This celebrated what would have been Kenton's eightieth birthday in February.

Served as conductor of the *McDonald's All-American High School Jazz Band* during Grammy week in New York City, Feb. 18 through the night of the Grammy's on Feb. 25th. This band was composed of twenty-five high school winners from twenty-five different states. *HENRY MANCINI WAS "CELEBRITY CONDUCTOR" WITH US!*

During 1992 appeared with several groups as guest performer including a faculty recital with members of the *University of North Texas* music faculty on April 5th which was a salute to the compositions of celebrated composer, Irving Berlin.

Appeared as guest soloist with *THE DALLAS JAZZ ORCHESTRA* on May 26, 1992 at the *MEYERSON SYMPHONY HALL* in Dallas. This was a fundraiser to help with the expenses of the group going to Spain. It was a big success, musically and financially!

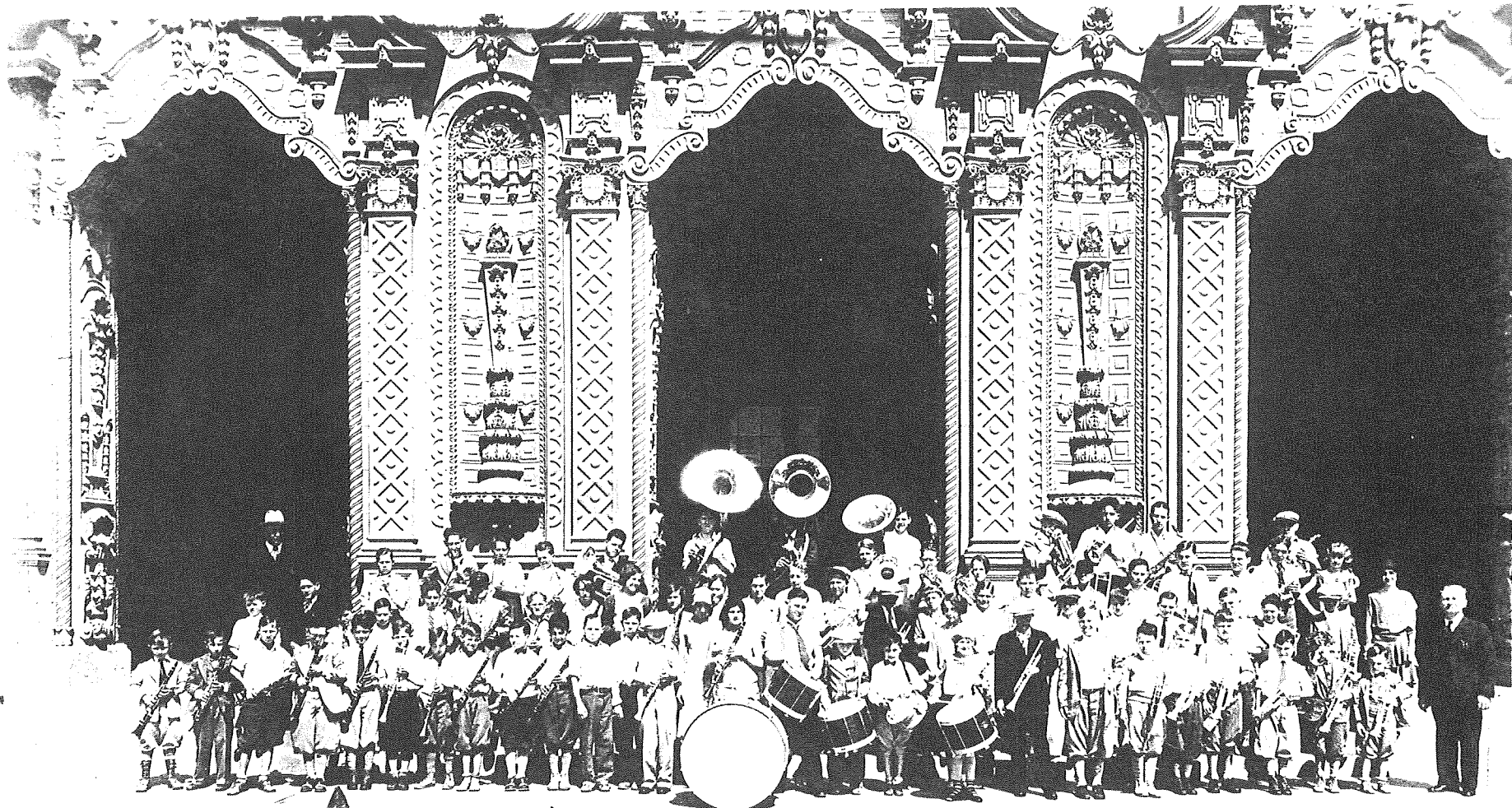
Appeared as guest conductor/performer with the *DALLAS JAZZ ORCHESTRA* in Spain when the group appeared at the U.S.A. Pavilion at "EXPO '92" in Seville, Spain in July, 1992.

Is serving on the Executive Board of the "TEXAS COALITION FOR MUSIC EDUCATION" representing *N.A.R.A.S.* and the Locals of the Musicians Unions in the state of Texas.

CONDUCTED  
~~will~~ conduct the Texas All-State Honor High School Jazz Band at the annual convention of the *TEXAS MUSIC EDUCATORS ASSOCIATION* in San Antonio in February of 1993 at the Gonzalez Convention Center there.

President, *DALLAS JAZZ ORCHESTRA* Board of Directors, 1993.

April, 1994 - Guest performer with *THE UNIVERSITY OF NORTHERN ILLINOIS JAZZ BAND* for a series of five concerts which celebrate the 25th anniversary of *RON MODELL* as Director of Jazz Studies at the university, a position for which Breeden recommended him. Modell has developed an outstanding program and during the past years has performed with Dizzy Gillespie, Clark Terry, Lou Marini, Marv Stamm, Marshall Royal, Bill Dobbins, Louis Bellson, etc.

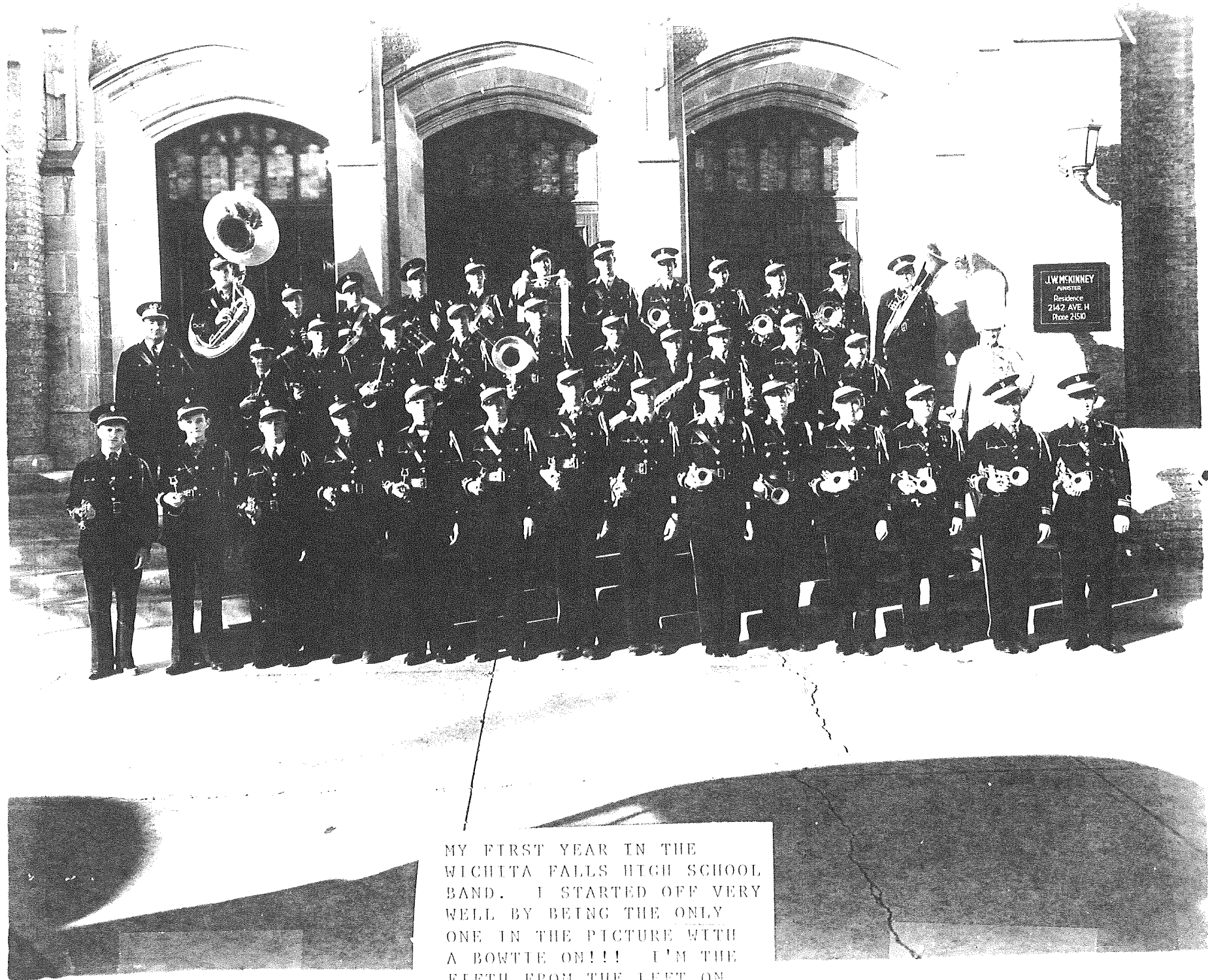


LEON (2ND ROW)  
(8 YEARS OLD!)

MASS BAND ORGANIZED FOR  
LEO M. UNDERWOOD SCHOOL OF BAND  
MUSIC, WICHITA FALLS, TEXAS

APRIL 12, 1930

G.C. COLLUM (CONN CORP.) ORGAN-  
IZER, ON RIGHT - UNDERWOOD, LEFT



MY FIRST YEAR IN THE WICHITA FALLS HIGH SCHOOL BAND. I STARTED OFF VERY WELL BY BEING THE ONLY ONE IN THE PICTURE WITH A BOWTIE ON!!! I'M THE FIFTH FROM THE LEFT ON THE FRONT ROW.

- FEB. 28 + 29, 1940 -

MISSOURI-KANSAS-TEXAS LINES  
PASSENGER TRAFFIC DEPARTMENT  
ITINERARY NO. 23-1940

SPECIAL TRAIN - KIWANIS CLUB BOON-DOY TRIP  
(ACCOUNT COUNCILS AT PEASE, FAIRBANKS, MO., AND EL DORTON, TEX.)

100 or more People

Dr. Clerk Jones in charge

28th

SCHEDULE  
FIRST DAY - FEBRUARY 28, 1940

Station	Board	Arrive	Depart	Layover
Ft. Worth	KKT	---	7:30 AM	
Benton	"	8:25 AM	8:55 AM	30 Mins.
Benton	"	10:10 AM	10:50 AM	30 Mins.
Lurant	"	11:20 AM	12:20 PM	1 Hour
Modesto	"	1:15 PM	2:15 PM	30 Mins.
Muskogee	"	3:35 PM	4:15 PM	40 Mins.
Tulsa	"	5:25 PM		

Take Lunch in Lurant, Dinner in Tulsa. Lay over all night at Tulsa, and breakfast in Tulsa.

SECOND DAY - FEBRUARY 29, 1940

29th

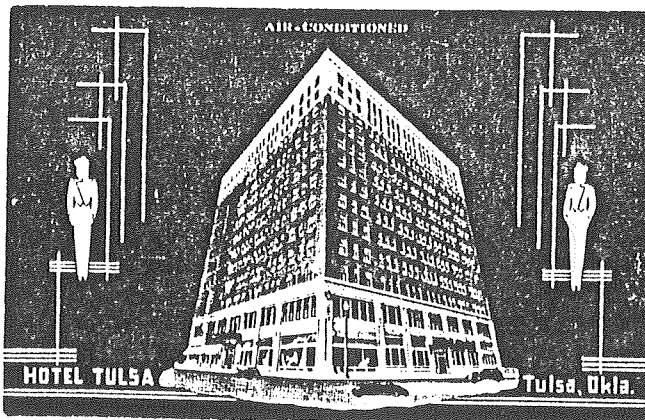
Tulsa (HOTEL BELOW)	FRIECO	---	9:00 AM	
Bristow	"	8:50 AM	9:00 AM	10 Mins.
Chandler	"	9:45 AM	10:00 AM	15 Mins.
Oklahoma City	"	11:00 AM		

Train to be held at Santa Fe interchange for handling to Santa Fe depot for unloading here and passengers. Take lunch at Oklahoma City.

Oklahoma City	WTS&F	---	2:00 PM	
Norman	"	2:50 PM	2:45 PM	15 Mins.
Pauls Valley	GC&SF	3:40 PM	4:00 PM	20 Mins.
Ardmore	"	5:00 PM	5:45 PM	45 Mins.
Maritta	"	6:05 PM	6:20 PM	15 Mins.
Gainesville	"	6:50 PM	9:00 PM	2Hr 10Min
Ft. Worth	"	10:15 PM		

Take dinner in Gainesville

J. W. C. Band went on Fair Stock Show trip with the Kiwanis Club to the above towns.



— OCT. 19, 1943 —

TUESDAY, OCTOBER 19, 1943

**BAND LIBRARIAN**



**PFC. LEON BREEDEN**

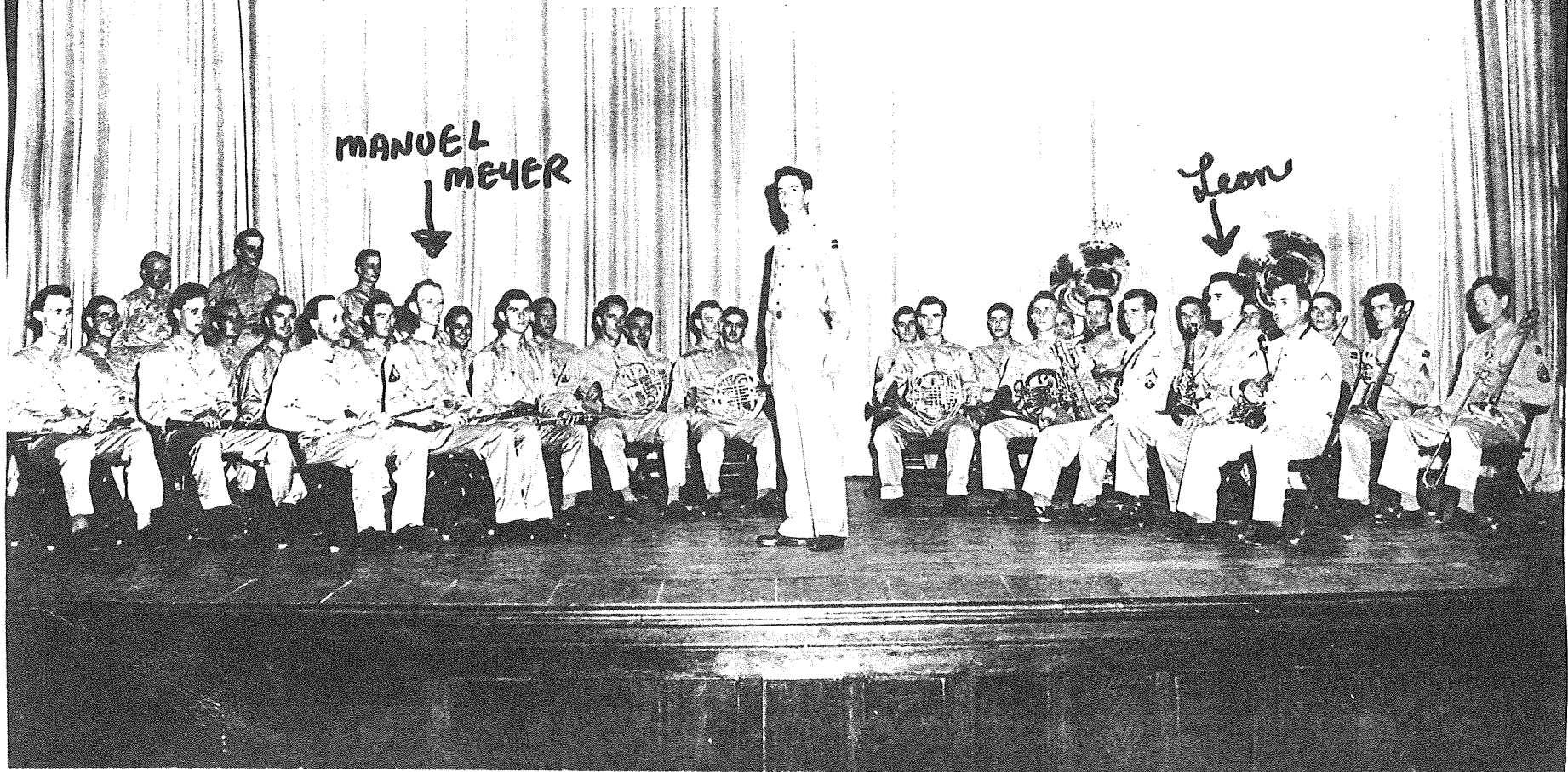
In Wichita Falls for a visit with his parents is Pfc. Leon Breeden, son of Mr. and Mrs. Alvin Breeden, 2108 Yale. Private Breeden is a member of the 69th division band at Camp Shelby, Miss., and is the band's librarian and arranger. He is also a member of the division's dance band. He graduated from Wichita Falls High School in 1939 and later attended Texas Wesleyan College and Texas Christian University.



Taken at Mississippi Woman's College

Hattiesburg, Mississippi

Sunday - June 20, 1943





\*\*\*\*\*

69 Division Band at Camp  
Shelby, Mississippi in  
1943. This was the  
marching formation used.  
Breedon is second man  
inside the third rank  
on the right as you look  
at the picture...

\*\*\*\*\*



TEXAS CHRISTIAN UNIVERSITY  
FORT WORTH, TEXAS

October 27, 1944

Mr. Leon Breeden  
Texas Christian University

Dear Mr. Breeden:

This will confirm our conversation of a recent date with reference to your taking over the directorship of the T.C.U. Band.

Effective November 1 you will assume the duties of director of the band. ~~\_\_\_\_\_~~  
\* ~~\_\_\_\_\_~~ The term of this contract will expire on June 30, 1945.

In addition to directing the band you will be responsible for looking after the care of instruments, uniforms, and music. You will, of course, prepare the band for public appearances in the usual line of work outlined by the Department of Music. In planning program content and other aspects of public appearances I want you to work rather closely with me until we get the program fully under way, in order that the work of the band may be thoroughly correlated with the general aims and objectives of the Department of Music as a whole.

In addition to your work with the band you will be expected to participate as a playing member in the University Orchestra. You will, of course, always be on the lookout for material on the campus with which you can augment the size of the band and for prospective students who may enter T.C.U. at some future date.

I hope and believe that this will be the beginning of a mutually advantageous association.

Very truly yours,

T. S. McCorkle, Dean  
School of Fine Arts

TSM:da

\* WORDS DELETED? "AT THE RATE OF  
\$100.00 PER MONTH." I BLACKED  
IT OUT BECAUSE I WAS EMBARRASSED  
WITH THE AMOUNT!! J.B.



TEXAS CHRISTIAN UNIVERSITY  
FORT WORTH, TEXAS

December 14, 1945

OFFICE OF THE  
PRESIDENT

Mr. Leon Breeden  
Texas Christian University

Dear Leon:

I have heard many expressions of appreciation of the fine way in which you are leading the T.C.U. Band. I sincerely hope it may be possible for you to stay with us for a long time to continue this good work.

Most cordially yours,

M. E. Sadler, President  
Texas Christian University

MES:db

TEXAS CHRISTIAN UNIVERSITY HORNED FROG BAND: S.M.U.-T.C.U. Game.

ANNOUNCER: "And now we hear the trumpet fanfar

ONE OF THE FIRST  
OF 134 HALFTIME  
SHOWS FOR WHICH  
BREEDEN WROTE  
THE ARRANGEMENTS  
AND SCRIPTS —

of the field which heralds the entrance onto the field

Christian University Horned Frog Band." (Pause)

dressed in their purple and white uniforms and playing

front of the band is Francis Hall, the band's drum major

from Lufkin, Texas. Also in front of the band, marching just behind Francis,

are the two drum majorettes, Jackie Clardy and Rosemary Darby, both from Fort

Worth. Marching on the right of the front rank is Leon Breeden, the new T.C.U.

band director. Breeden is from Wichita Falls. He was a featured member of

the Horned Frog Band when it made such fame for itself under the leadership

of Don Gillis, and Breeden has remodeled this band of '44 into much the same

type of organization, and it is making a big hit with everyone who hears it."

---

(The band passes the fifty-yard line, countermarches, and marches toward the  
S.M.U. GRANDSTAND)

---

ANNOUNCER: "The band has now turned and as they march toward us we see

the purple letters surrounded with white backgrounds spelling out the letters

"F-R-O-G-S" in the bells of the big bass horns. The band is now halting in

three separate sections." (Pause until the complete band comes to a halt)

"And now with a loud yell the band has gone into the letters **SMU** for

Southern Methodist University!"(Add a little color here)---"That band really

goes into those letters in a hurry! This T.C.U. Band is displaying today

some of the same spirit with which they backed up the T.C.U. Team last week

in Houston at the Rice Game. During the last two crucial minutes of that

game the T.C.U. Band played their Fight Song eight times in an effort to

show their team that they were behind them."

ANNOUNCER: "The T.C.U. Horned Frog Band now plays ~~### ## #####~~ the

S.M.U. FIGHT SONG." --(YOU might pick up some of the playing of this)...

---

(Pause until we finish the S.M.U. FIGHT SONG)

---

ANNOUNCER: "After completing the S.M.U. Fight Song the band has gone back into regular marching formation. They are countermarching and now as they play the Brown Cheering Song they are marching straight across the field over to the T.C.U. GRANDSTANDS." --(when we reach the other side of the field we will halt.)

ANNOUNCER: "The band has now halted and have IMMEDIATELY GONE into a large **CTU** for Texas Christian University. There is a very large "T" <sup>WITH</sup> a little "C" on one side of the "T" and a little "U" on the other side of the "T"--IT IS SOMETHING LIKE A HUGE MONOGRAM. The band is now playing "LET ME CALL YOU SWEETHEART" which announces the entrance onto the field of the new Band Sweetheart, Miss Francis Williams. Francis is from Dallas and is being presented today for the first time this season. Band Director Breeden has gone to the sideline where he is met by Francis and the two are now coming to the center of the field. (Pause) And now T.C.U. Band Director Leon Breeden is presenting to Miss Francis Williams, the new Band Sweetheart, a huge bouquet of flowers." (You might add some color to the occasion here by mentioning something about how Francis is dressed, the photographer taking pictures (if he is there on the field as he is supposed to be) etc.)

---

(Immediately after I have presented the flowers to Francis I will turn around and will conduct the band in the T.C.U. Alma Mater).

---

ANNOUNCER: "The T.C.U. Band is now playing the T.C.U. Alma Mater." (try to pick up some of this if you can). (Immediately after finishing the playing of the Alma Mater we will go into the T.C.U. Fight Song).

ANNOUNCER: "The band has immediately gone into the strains of the T.C.U. Fight Song. We see that being featured now is Harvey Anderson, featured baton twirler with the band. Harvey is from Cleburne, Texas and made a won-

derful impression last week in Houston when he tossed his baton fifty feet into the air three successive times, catching it each time. Harvey twirls two batons at once, and he has won National Recognition in Twirling Seven Straight Years. Harvey was recently discharged from the army and since receiving his discharge has been going to T.C.U. (Pause) (announcer-- you might add a little color here if you have time by saying something about the five cheer-leaders who are on the field with the band--as we play the Fight Song the girls will probably turn handsprings, cartwheels, etc.)

---

(When we have finished playing the Fight Song twice, we will immediately go back into regular marching formation, countermarch, and march off the field).

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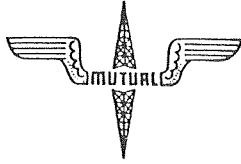
ANNOUNCER: "The band has now gone back into regular marching formation and as they play "ON THE SQUARE" MARCH they are marching off the field. The new band sweetheart, Francis Williams, is marching with the band off the field. This T.C.U. Horned Frog Band will again be marching across a Dallas football field on January 1, 1945 when the T.C.U. Frogs play Oklahoma A. & M. College here in Dallas at the Cotton Bowl. The band has already begun to work on manuevers for that game. --- (you can fill in here with something about the band receiving a hand as they go off or anything you want to say to close out on our appearance on the field.)

NOTE:

-----

( We wish to thank you in advance for any favorable comments you may say about the band during the course of this game!! )

Leon Breeden  
Band Director  
Texas Christian Univ.



MUTUAL BROADCASTING SYSTEM *Inc.*

*1440 Broadway, New York 18, N.Y.*

PENNSYLVANIA 6-9600

January 10, 1945

Mr. Leon Breeden  
Band Director  
Texas Christian University  
Fort Worth, Texas

My dear Mr. Breeden:

It was my loss for not having the pleasure of meeting you during my broadcast of the T C U-OKLAHOMA A & M Cotton-Bowl game. However, I do want to compliment you on the very excellent script which you arranged for the activities at half time. It is the first time in all of my career of handling sports that I saw anything of this type.

I have asked Mr. Charles Jordan, of Station WRR, who did color on the game to convey my appreciation and thanks, but by the same token I should take a few moments to drop you a note. It might interest you to know that we carried the entire script. Once again, many thanks.

Sincerely,

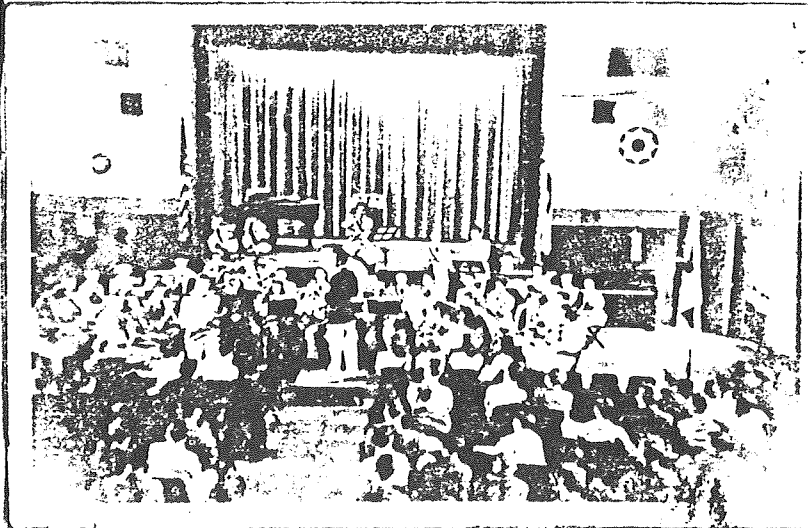
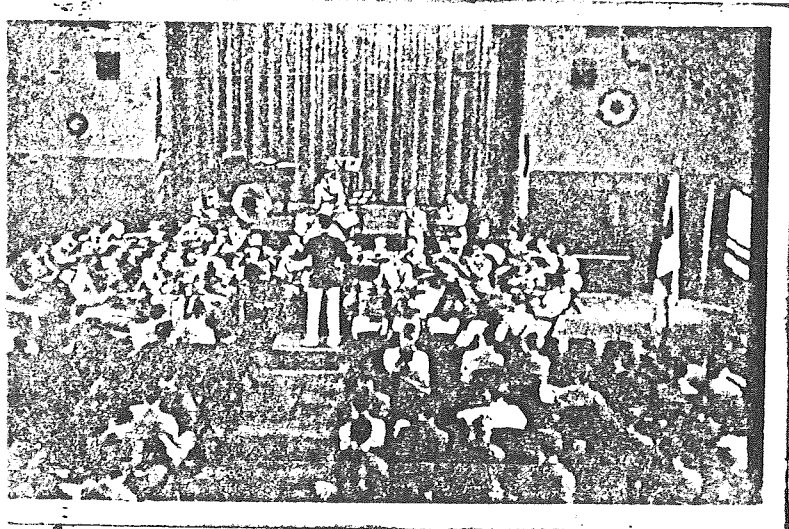
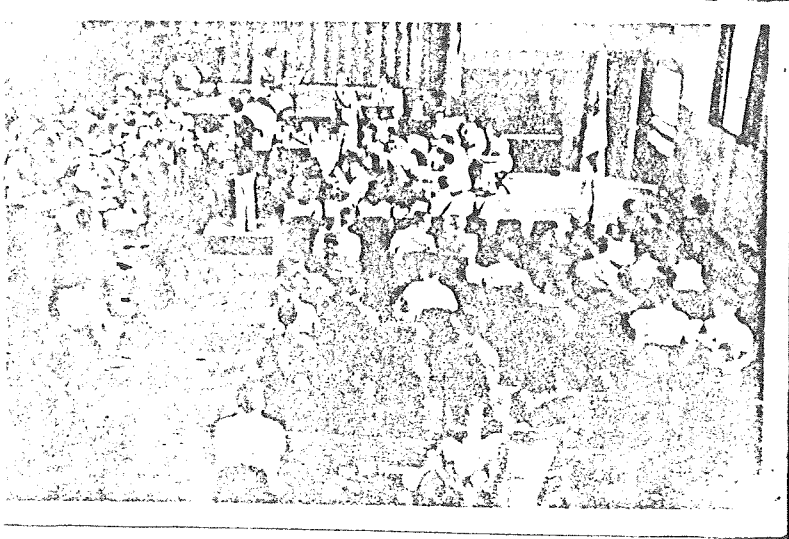
Paul Jonas  
Assistant Director  
Special Features & Sports

PJ:LCG



# T.C.U. BAND AT MCCLOSKEY HOSPITAL

NOV. 30,  
1945



The Horned Frog Band of Texas Christian Univ.

Band Activities for 1945:

Jan. 1---Cotton Bowl Game, Dallas, Texas.  
Feb. 7---Diamond Hill High School Concert  
Feb. 14---Northside High School Concert  
March 9---Annual Stock Show Parade  
March 21---Host to all High School bands in city for annual clinic  
April 14---Commemorative service in tribute to the late President  
Roosevelt.  
May 9---Concert for University Place Music Club  
June 7---T.C.U. Assembly program.  
June 25---Graduation program (on lawn in front of Jarvis)  
July 30---Summer Concert (front of Jarvis)  
Aug. 17---Fort Worth Recreation Department Circus, La Grave Field.  
Sept. 29---Baylor football game (trip to Waco)  
Oct. 20---Texas A&M football game  
Nov. 17---University of Texas football game (trip to Austin)  
Nov. 24---Rice Institute football game  
Nov. 30---Concert at McClosky Hospital, Temple, Texas  
Dec. 1---S.M.U. Homecoming football game  
Dec. 18---Annual Lions Club "Frog Day" program, Blackstone Hotel

Band Activities for 1946:

January 8---Concert at Riverside High School  
January 9---Program for University Church Men's Club  
" 16---Host to all of High School bands, Annual Band Clinic  
" 25---Basketball game--A.&M. vs. T.C.U.  
" 26--- " " --Univ. of Texas vs. T.C.U.  
February 6---Concert at Diamond Hill High School  
" 7---Played in Ranch Week Parade (Gene Autry had to follow us)  
" 20---First Annual Band Banquet, Colonial Country Club  
March 8-----Annual Stock Show Parade  
April 24-----Concert at Paschal High School  
May 10-----Concert at Arlington Heights High School  
May 11-----Concert at Will Rogers Coliseum for Flower Show

## HORNED FROG BAND EVENTS

1946

June	9	Concert on lawn in front of Administration Bldg.
"	24	Commentment Exercises (Band concert preceding)
August	13	Recreation Dept. circus at La Grave Field.
Sept.	26	Concert at Denton Fair, Denton, Texas.
"	28	TCU-Baylor Football game.
Oct.	3	Played for Freshman Convocation. State
"	4	Radio broadcast relayed to Arkansas Network
"	5	TCU-Arkansas Football Game.
"	9	Pep rally in front of Clark Hall.
"	15	Concert for Annual Community Chest Luncheon.
"	19	TCU-Texas A&M Football game (College Station)
"	31	Hockey game at Will Rogers Coliseum.
Nov.	2	TCU-Univ. of Okla. Football Game.
"	16	TCU-Univ. of Texas Football Game (Homecoming)
"	21	Pep rally (Torch Parade)
"	23	TCU-Rice Football Game (Houston)
"	30	TCU- SMU Football Game (Dallas)
Dec.	3	Annual program for Lions Club.
Jan.	9	Arlington Heights Concert.
"	10	Basketball Game at Will Rogers Coliseum.
"	14-15	TCU-Arkansas Basketball Games.
"	17	Concert at Polytechnic High School.
Feb.	7	TCU-Univ. of Texas Basketball Game.
"	17	Parade in Dallas for Junior Chamber of Commerce.
"	19	TCU Band host to all of the Fort Worth city high school bands for the Annual Band Clinic.
"	25	TCU-Baylor Basketball Game.
March	5	Stock Show Parade; Concert at U.S. Public Health Hospital.
"	6	Concerts at Stock Show Arena at 1:00 and 7:00 P.M.
April	9	Joint concert of Symphonic Band and Stage Band at Polytechnic High School.
"	10	Joint concert of Symphonic Band and Stage Band at Riverside High School
"	11	Concert at Northside High School.
"	18	Concert at Will Rogers Auditorium for Latin American Festival.

(Monday)  
November 24th, 1947

(Date)

(HORNED FROG BAND OFFICE)

BAND ANNOUNCEMENTS

ANNOUNCEMENT:

1. Rehearsals: Monday at 5:00 in Auditorium.  
Tuesday at 1:00 in Auditorium.  
Tuesday at 5:00 at stadium.  
Saturday at 12:00--Meet in Auditorium unless announced else-where.
2. We meet at the T.&P. yards on Saturday for the Homecoming Parade, at 9:45. We will be through in time to come back to school for the coffee for the Ex-Bandsmen. = IT WORKED!
3. Plan to bring dates and parents to the BAND CHRISTMAS PARTY in the little gymnasium on December 15th (Monday) from 7:00 until 9:30. No charge, but let us know if you will bring guests and how many.

The game Saturday will be broadcast over the National Broadcasting Company and the Columbia Broadcasting Company--Bill Stern for N.B.C. and possibly Red Barber for C.B.S. Let's be ready for this game!!! Close the season.

After reading, sign your last name:

right....

- |              |               |                  |                  |
|--------------|---------------|------------------|------------------|
| 1. KEITH     | 18. Sanders   | 35. Tackett      | 52. Hanna        |
| 2. Morrow    | 19. Wright    | 36. J.E. Vaughan | 53. Davidson     |
| 3. Davis L E | 20. Coleman   | 37. NABORS       | 54. Repass       |
| 4. Whiffen   | 21. Allen     | 38.              | 55.              |
| 5. Hogan     | 22. Fry       | 39. DUNAGAN      | 56. N. Smith     |
| 6. McMurdie  | 23. Fuhley    | 40.              | 57. K Bond       |
| 7. Wilks     | 24. VINCENT   | 41. Gillis       | 58. Rangle       |
| 8. Barton    | 25.           | 42.              | 59. A. Patterson |
| 9. Graham    | 26. Apeh      | 43. Righman      | 60. L. Winter    |
| 10. Morrow   | 27. LUKE      | 44. Wain         | 61. G. With      |
| 11.          | 28. Pogue     | 45. MORRIS       | 62. WIDENER      |
| 12. Wilson   | 29. Henderson | 46. Sherwood     | 63. Michers      |
| 13.          | 30.           | 47. Stegal       | 64. Lindley      |
| 14. Lane     | 31. G. Burns  | 48. Pettitt      | 65.              |
| 15.          | 32. Huffer    | 49. Kisko        | 66.              |
| 16. Simpson  | 33. Brown     | 50. Duggett      | 67.              |
| 17. D.K.P.   | 34. Forsyth   | 51. Maloney      | 68.              |

SHAI  
Bothe

## T.C.U. Band Activities-1947-48

.....The first rehearsal was held on September 12th (before the opening of school) in order that preparations could be made for the Kansas City trip.....

- |     |            |  |
|-----|------------|--|
| 1.  | Sept. 18th | Pep rally at T.C.U. Theatre.   |
| 2.  | Sept. 19th | Pep rally in front of Texas Hotel.   |
| 3.  | Sept. 20th | Trip to Kansas City for Univ. of Kansas game.                              |
| 4.  | Sept. 26th | Pep rally in front of Texas Hotel.   |
| 5.  | Oct. 3rd   | Trip to Fayetteville, Arkansas for Ark. Univ.                              |
| 6.  | Oct. 15th  | Night football game at Farrington Field (Tex. AM)                          |
| 7.  | Oct. 18th  | Texas A.&M. football game (Ft. Worth).                                     |
| 8.  | Oct. 24th  | Pep Rally front of Administration Building.                                |
| 9.  | Oct. 25th  | Trip to Norman, Oklahoma for Okla. Univ. game.                             |
| 10. | Oct. 31st  | Pep Rally outside of big gymnasium.  |
| 11. | Nov. 1st   | Trip to Waco, Texas for Baylor game.                                       |
| 12. | Nov. 9th   | Program at United States Public Health Hospital.                           |
| 13. | Nov. 10th  | Make recordings of football music at K.F.J.Z.                              |
| 14. | Nov. 11th  | Armistice Day Parade.  |
| 15. | Nov. 13th  | Pep Rally in front of Clark Hall.  |
| 16. | Nov. 15th  | Trip to Austin, Texas for Univ. of Texas game.                             |
| 17. | Nov. 17th  | Played for Opera performance at Will Rogers Aud.                           |
| 18. | Nov. 22nd  | Rice football game (Ft. Worth).  |
| 19. | Nov. 29th  | Homecoming Day Parade; S.M.U. football game.                               |
| 20. | Dec. 5th   | Basketball game at Will Rogers Coliseum.                                   |
| 21. | Dec. 6th   | Basketball game at Will Rogers Coliseum.                                   |
| 22. | Dec. 9th   | Concert for Annual Lions Club "Frog Day" at<br>Hotel Texas.                |
| 23. | Dec. 15th  | Annual Band Christmas Party in little gymnasium.                           |
| 24. | Dec. 18th  | Public showing of band halftime pictures.                                  |
| 25. | Jan. 1st   | Delta Bowl football game, Memphis, Tennessee.                              |
| 26. | Jan. 12th  | Basketball game at Will Rogers Coliseum.                                   |
| 27. | Jan. 19th  | Basketball game at Will Rogers Coliseum.                                   |
| 28. | Jan. 30th  | Annual Stock Show Parade.  |
| 29. | Feb. 7th   | Concert at Stock Show grounds.   |
| 30. | Feb. 20th  | Basketball game at Will Rogers Coliseum.                                   |
| 31. | Feb. 21st  | Basketball game at Will Rogers Coliseum.                                   |
| 32. | Feb. 29th  | First of four Symphonic Band Concerts.                                     |
| 33. | March 5th  | Annual Ranch Week Parade.  |
| 34. | March 19th | Concert at Diamond Hill High School.                                       |
| 35. | March 21st | Second Symphonic Band Concert.   |
| 36. | April 6th  | Concert at Northside High School.  |
| 37. | April 11th | Third Concert of Symphonic Band Series.                                    |
| 38. | April 14th | Stage Band played for Variety Show on campus.                              |
| 39. | April 19th | Baseball game at LaGrave Field.  |
| 40. | May 8th    | Stage Band played at Modern Music Festival at<br>Denton, Texas.            |
| 41. | May 9th    | Stage Band played for Disabled Veterans Show at<br>Will Rogers Auditorium. |
| 42. | May 16th   | Fourth concert by Symphonic Band.  |
| 43. | May 19th   | Annual Band Picnic in Forest Park.   |
| 44. | May 30th   | Played for official opening of Tom Brown Hall.                             |

1947

1948



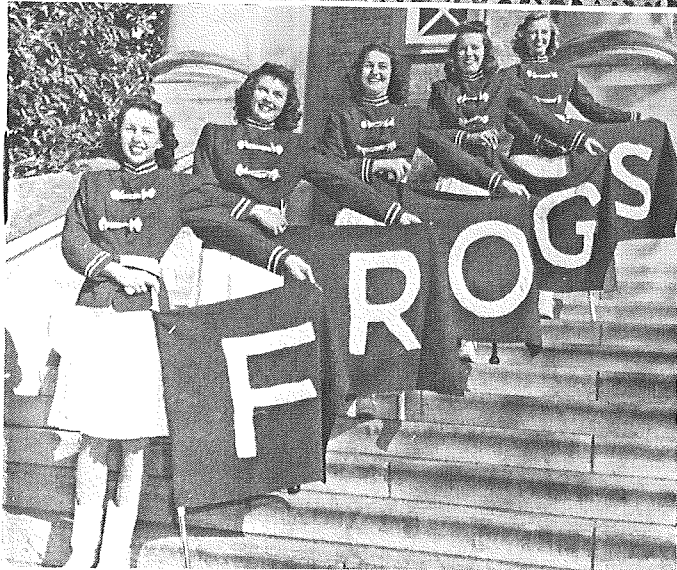
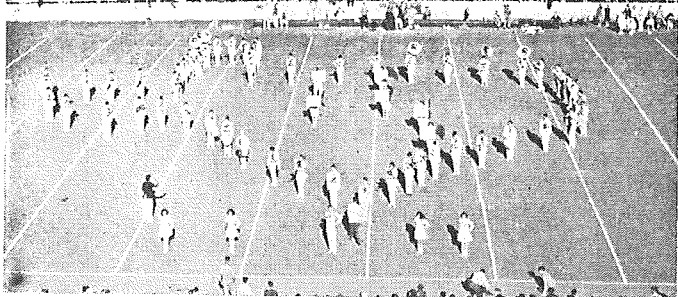
THIS BOOKLET  
PREPARED DURING  
CHRISTMAS SEASON  
OF 1946 FOR  
RELEASE IN EARLY  
1947 — L.B.

*Introducing . . . . .*

the

TEXAS CHRISTIAN  
UNIVERSITY

HORNED  
FROG  
BAND



FORT WORTH, TEXAS

1947

## THE HORNEF FROG BAND

The Horned Frog Band of Texas Christian University is well known throughout the United States. Its performances have attracted the attention of the public at large, and its achievements have been many. The Horned Frog Band received national fame originally as a swing band, but its activities have become so varied that the present Horned Frog Band has established itself as being equally proficient in marching, in performing unique formations of an entirely new type, in playing standard band literature, as well as in playing original distinctive swing arrangements written especially for the Horned Frog Band.

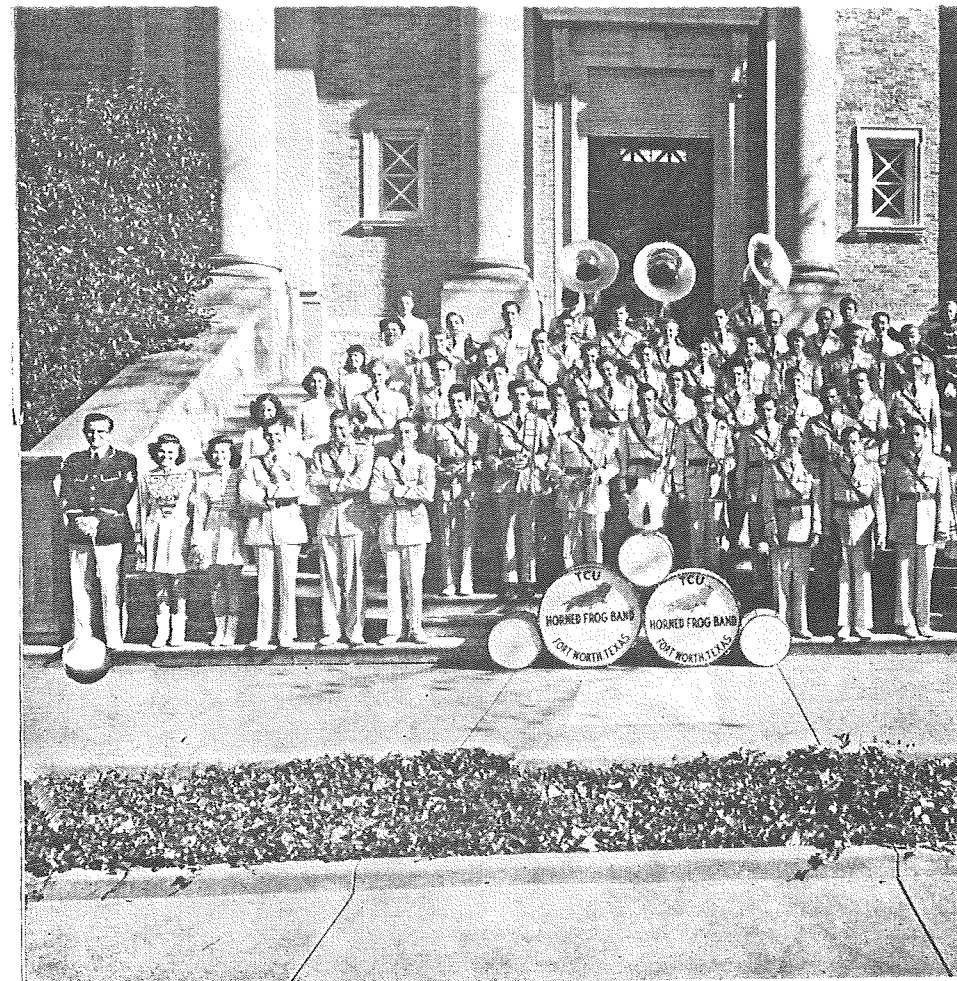
The band has approximately seventy-five members. Out of these seventy-five members is picked a sixty-piece marching band. Although only men are accepted into the marching band it is possible for girls to play in the band in the stands at all games played in Fort Worth.

## THE UNIVERSITY SYMPHONIC BAND

The University Symphonic Band has a well-balanced instrumentation of seventy-five members. Both men and women are accepted into this organization and are placed on an equal basis according to proven ability to perform. This band plays a series of concerts of the finest concert band music each year. A program of a typical concert given by the symphonic band is enclosed in order that you may better see the type of concerts given.

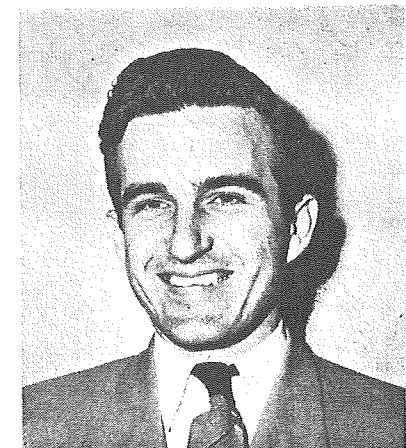
## ONE BAND

The terms "Horned Frog Band" and "University Symphonic Band" are used to define respectively the marching band and the symphonic concert band. Actually the personnel of the two groups must remain identical. Eligibility for participation in one phase of the work cannot be maintained without the other. Both the Horned Frog Band and the University Symphonic Band are organized within the Music Department of the School of Fine Arts of Texas Christian University.



THE 1946 HORNEF FROG BAND

LEON BREEDEN, *Director*



BRITE COLLEGE OF THE BIBLE

TEXAS CHRISTIAN UNIVERSITY

FORT WORTH, TEXAS

February 5, 1947

Leon Breedon  
Texas Christian University  
Fort Worth 9, Texas

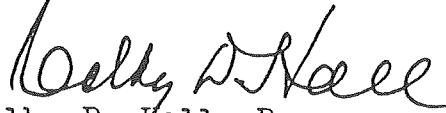
Dear Mr. Breedon:

Congratulations on your leaflet giving the history of the Texas Christian University Horned Frog Band. It is an excellent job. If I were a young fellow in a high school and got a copy of it I certainly would want to go to T.C.U.

I noticed only one error in it. Cahoon is spelled without a final e. It is a good history and well worth preserving. I hope you will deposit several copies of it with Mrs. Mothershead, the Librarian of T.C.U.

Congratulations and best wishes.

Truly,



Colby D. Hall, Dean  
Brite College of the Bible

CDH:pf



*Texas Christian University*

School of Fine Arts

Department of Music

presents the

1948 Concert Series by the  
University Concert Band

LEON BREEDEN, Director

February 29    March 21    April 11    May 16

All Concerts 3:30 o'clock    T. C. U. Auditorium

Baylor University  
Waco, Texas  
Nov. 4, 1948

Mr. Leon Breedon  
T.C.V.  
Ft. Worth, Texas

Dear Leon:

I want to express the sincere appreciation of the Baylor Golden Wave Band and its director for the thoughtfulness of the T.C.V. Band last Saturday night. Those of us who were able to enjoy your hospitality following the game enjoyed the coffee and doughnuts, and those who missed it now realize they were a bit too eager to catch that train!

I personally apologize for our tardiness in getting on the field at the half, and will take steps to see that it does not occur again while I am director of this band.

We want to wish you success for the remainder of the year, and hope there may be another occasion on which our bands can get together for fellowship and friendship.

[DONALD I. MOORE]

Cordially,  
Donald Moore

Director  
Baylor University Band

Texas Christian University

# HORNED FROG BAND

Officers

F. R. WOODARD  
 Student Asst. Director  
 Drum Major  
 RUSSELL CAVINESS  
 Arranger  
 RAY LUKE  
 Arranger  
 TOMMY GWIN  
 BOB CAROTHERS  
 Band Managers

LEON BREEDEN, Director

Box 311, T. C. U.  
 Fort Worth, Texas

Officers

TOMMY GWIN  
 President  
 RAY LUKE  
 Vice-President  
 LEWIS GILLIS  
 Sec. Treasurer  
 JACK WIDENER  
 Librarian

September 27, 1948

Band Notice:

We must arrive at the station today as near to 1:00 o'clock as possible; therefore you must be in the busses, ready to start moving from T.C.U. at 12:45. We will have a police escort for the busses in order to speed us up some.

Everyone will go in the busses (no private cars). The downtown area will be blocked off for several blocks and you cannot park within a great distance of the area in which we will play. In the busses we can go right through the crowd into the place where we will play.

Be sure to bring all your march-size music--the whole book in fact.

All of your classes (the band members only) are dismissed from 12:00 o'clock on.

Leon Breeden

*Pres. Trauman's*  
*Visit!*

INNOVATIONS BY  
LEON BREEDEN AT TCU

DECEMBER 1,  
1948

Texas Christian University and its Horned Frog Band may have initiated a new trend in football stadium bandstand arrangement, in the opinion of the conductors of other university bands which have occupied one of the two newly-constructed bandstands---one for visiting bands and one for the Horned Frog group---in the T. C. U. Stadium in Fort Worth, Tex., during the football season just closed.

The first of their kind ever constructed, the two new bandstands make possible band seating according to instrumentation, quick and easy passage between the bandstands and the field, and telephone communication between the two bandstands for co-ordination of performances.

Constructed just prior to the opening of T. C. U.'s opening home football game, the new stands have been occupied by the Horned Frog Band, directed by Leon Breeden, and visiting bands at each of the Frogs' home games this fall.

The stands---especially the ease of arranging band personnel according to instrumentation---met with unanimous enthusiasm on the part of visiting band directors and members. Several of the directors indicated they hoped to persuade their respective administrations to authorize similar construction in their home stadiums.

Each of the T. C. U. bandstands consists of six risers  $4\frac{1}{2}$  feet wide and 50 feet long, and each stand will accommodate a band of more than one hundred pieces. The musicians sit on folding chairs, providing maximum fluidity of arrangement according to the director's preferences. Acoustics are noticeably improved over those of the conventional arrangement, where the musicians occupy ordinary stadium bleachers.

Each of the ~~two~~ two stands is next to an aisle leading directly to the field, enabling the bands to move to and from the field for pre-game and half-time performances easily and quickly. A steel railing, meanwhile, separates each bandstand

from the adjoining audience sections of the stadium.

The two stands are approximately twenty yards apart, situated between the respective 20- and 40-yard lines. Telephone lines run beneath the stadium floor between the two director's positions, enabling the home and visiting bands to co-ordinate pre-game and half-time performances as well as their playing during the game.

Also believed to be unique at T. C. U., the official game programs this year summarized the band performance for each game, both of the Horned Frog Band and of the visiting band. Formations, composition titles, composers, <sup>and</sup> arrangers, are listed for each band activity. Fans particularly approved of being able to anticipate each band number and formation. Pictures were also included of the director, drum major and majorettes and of the band itself.

The new band facilities were constructed according to plans personally designed by Director Breedon, who composes many of the band's numbers and arranges others. Famed most widely for its "swing" music, the Horned Frog Band is also known in the Southwest as one of the most versatile bands in the area. A 70-piece group, its personnel become the University Symphonic Band when augmented by an additional 20 pieces.

# NATIONAL BROADCASTING COMPANY, INC.

A SERVICE OF RADIO CORPORATION OF AMERICA

RCA BUILDING · RADIO CITY

NEW YORK 20, N. Y.

CIRCLE 7-8300

July 23 1948

Mr. Leon Breeden  
Texas Christian University  
Box 311  
Fort Worth, Texas

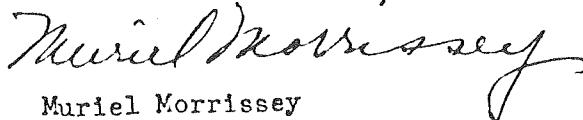
Dear Sir:

Will you please sign the enclosed release form No 7 to cover broadcast of your number, "Cowtown U. S. A.", on the Cities Service program on August 6.

Please return same as soon as possible.

Thank you.

Sincerely yours,



Muriel Morrissey  
Music Rights Dept.

enc.

3

THE UNIVERSITY OF TEXAS  
LONGHORN BANDS  
AUSTIN 12

July 7, 1948

Mr Leon Breeden, Director  
Horned Frog Band  
T.C.U.

My Dear Leon:

Before leaving for a short vacation, (my first in twelve years) I wanted to let you know that we are looking forward with a great deal of pleasure to our Football visit with you and your splendid Band this Fall.

Since I came here in 1936 we have always had the most cordial relationship with your boys and this has been especially true since you inaugurated the playing of the National Anthem by our massed Bands and several other courtesies.

The Bands in the Southwest Conference are setting a pretty high standard of conduct at Football games for other Bands of the Nation to shoot at. It is many years since I last saw any evidence of liquor by any of our Southwest Conference Bandsmen, and I have never seen any at all in the case of T.C.U. nor have I ever encountered any discourtesy between the Bands as a whole or between individuals. I have, of course, told you on several occasions how I have been thrilled by the musical quality of your Band and I know the University must be proud of you.

The fine behavior pattern of our students at these Football spectacles is not an accident but is, I know, due in no small part to the example set by our Bandsmen.

Let me know if you and your boys would be interested in our Bands putting on joint Pre-Game and Between-Halves this year. We did it with Alabama at the Sugar and it proved to be very popular with the crowd.

You and I could plan, work separately, and have a Rehearsal the morning of the Game.

Please convey to your boys the warm greetings of the boys of the Longhorn Band, and with kindest personal regards,

Cordially,

Director  
George E. Hurt  
The Longhorn Band

FORWARD TO SIXTEEN-PAGE  
REPORT TO IMPROVE THE TCU  
BAND (1948) Don Breiden

---

July, 1948

TO WHOM IT MAY CONCERN:

Attached herewith is a detailed plan of organization for the T.C.U. Band. It is the result of several years of admiration for the T.C.U. Band before the writer entered T.C.U., one year spent in the band as a member under Don Gillis, four years as director of the band, and one year's general planning and three months actual drawing up of those plans.

The fact that this has been necessarily a "one man" job will give a parenthetic thought that it will have many weaknesses and items overlooked. The writer realizes that these weaknesses must appear and an investigation and careful scrutiny of each and every item will be appreciated.

There is one motivation which caused this work to be drawn up and that is the realization that without an organized plan in the past the band has been greatly handicapped in realizing for the University many wonderful ideals. To the writer's knowledge no plan of any kind has ever been drawn up by the University which will clearly outline the band program at T.C.U.

With a definite outlined plan of organization we can see the entire band program at a glance and realize what we are doing (right and wrong). Those items which need fortifying can be fortified and those items which need to be reduced in importance can be worked out with one sweeping action, rather than a long, drawn out series of actions, as it has always been done in the past.

In this plan the writer has used the best of his knowledge of the situation, taking into consideration the many, many ideas and comments about the band and its place in the University which have come into the writer's knowledge by talks with our bandsmen and students, our ex-students and band members, our teachers and our administrators.

If this outline will but cause a general awakening to the realization of the fact that we need such a plan if we are to realize the utmost for the University and if the proper authorities will discuss and consider the possibilities of this or another plan with a similar motive and reach a solution which will give us the necessary items which are vital to the program then all of the work which went into the planning and formation of this outline will not have been in vain.



(Page Two)

It is the writer's sincere aim to maintain and continue the high goals of the band which have guided the leaders in the past. Our goal will always be to present our band to the public at large in the highest manner possible. In thus presenting the band we are presenting T.C.U. in a manner in which we can all take pride. To that end we must strive and in so doing we must take time out now to reevaluate our program so that we can avoid having a program which is lop-sided in one way or another.

Let me point out, in closing, that this plan does not seek to place the band in any position outside of the School of Fine Arts. A misunderstanding resulted some time ago when a similar, though much smaller, plan was submitted for consideration. This outline has one purpose, one goal--to seek a concrete organized plan which will greatly increase our chances to represent our University in such a way, regardless of whether or not we are marching down main street, playing for a football game, playing a concert in "Počunk", or playing for a pep rally for our own students, that we can all be proud.

This plan is offered as a guarantee for the future of the band and the welfare of the University and not as a condemnation of the past. In this light I am happy to offer the first (to my knowledge) organized plan for the organization of the T.C.U. Band.

Sincerely yours,

Leon Breeden  
Director of Bands  
Texas Christian University  
Fort Worth, Texas

Approximate total cash spent (outgo) per year: (All figures are as close as can be determined through past experience)

Trips for band director to scout out new men.....	\$ 50.00
Booklet printed every other year.....	50.00
Uniforms: 1. yearly depreciation.....	916.00
(Original cost \$4,580.00; can be used app. 5 years)	
2. cleaning each year (one time).....	85.00
3. alterations.....	20.00
4. insurance.....	(not known)
Telephones.....	35.60
Music (provided for in F.A. budget but estimated at).....	125.00
Printed matter (programs, stationery).....	100.00
Motion picture made of one halftime stunt per year.....	20.00
Band pages in home football game programs.....	50.00
(the only cost here is for cuts)	
Awards (jackets, keys).....	300.00
Incidental fund for director.....	250.00
(to cover items not over \$10.00 per item)	
Band director's attendance at annual meeting of state band directors.....	40.00
Band director's attendance at annual national meeting of band directors.....	75.00
Postage stamps for band correspondence.....	20.00
Band director's salary.....	1560.00
	<u>TOTAL:</u>
	\$2,296.60
	per year

FT. WORTH AU-CITY BAND  
TEU GYMNASIUM —  
— LATE 40'S — AN ANNUAL EVENT.

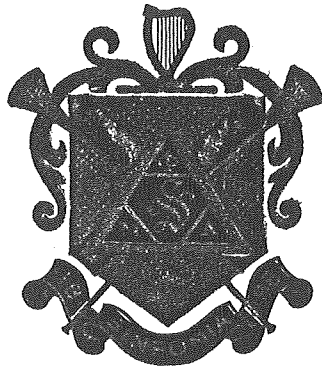
BAND DIRECTORS  
BRENNETH VAUGHAN  
G. H. CARLSON  
G. J. WHITEHURST  
& OTHERS



JEAN MCCOY

LEONARD  
LEONARD

FT. WORTH  
AU-CITY  
BAND-400  
PIECES!  
TEU GYM.



*This is to certify that*

**Harold Leon Breeden**

*has been duly elected a brother of*

*Delta Mu Chapter*

*Sinfonia Fraternity*

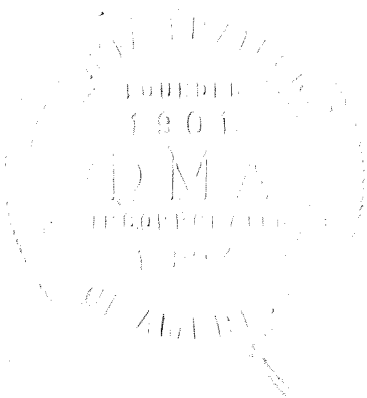
*of America.*

Charter Member

May 21, 1948

*Albert Lukken*  
*National President*

*Chas. E. Dutton*  
*National Secretary*



TEXAS CHRISTIAN UNIVERSITY  
Symphonic Band

Program No. One

WBAP-820  
JAN. 17, 1949  
10:30-11:00 P.M.

THEME: NORDIC SYMPHONY.

ANNCR: From Fort Worth, Texas....Radio Station WBAP....in co-operation with the School of Fine Arts....presents the UNIVERSITY SYMPHONIC BAND of Texas Christian University....under the direction of ~~Mr.~~ Leon Breeden. Tonight marks the first in a series of six programs, featuring music for concert band, to be heard each week at this time. Mr. Breeden opens tonight's program with a melody rich in the tradition of rural America. No social in the farm belts of our great land was ever a complete success without the familiar strains of "Turkey in the Straw". In a special arrangement for concert band the Symphonic Band of Texas Christian University plays...."Turkey in the Straw".

MUSIC: TURKEY IN THE STRAW

ANNCR: Mr. Lewis Gillis....our soloist tonight....although only twenty-one, has already enjoyed considerable experience in music. Coming to Texas in 1931, Mr. Gillis has worked with several local musical organizations including the staff orchestra of Station WBAP. In 1946 while in the United States Army, he was a member of the 328th Army Service Forces Band at Fort Hamilton, New York. At present he is completing his education at Texas Christian University. The solo trombone of Mr. Gillis will be heard in the second or Adagio Movement from the Concerto in D for Violoncello and Orchestra by Joseph Haydn. Of the six cello concertos supposed to have been left by Haydn, the Concerto in D is the first to have been made available in printed form. It is believed to have

TEXAS CHRISTIAN UNIVERSITY  
Symphonic Band

Program No. Two

WBAP-820  
JAN. 24, 1949  
10:30-11:00  
P.M.

THEME: NORDIC SYMPHONY

ANNCR: From Fort Worth, Texas...Radio Station WBAP...in cooperation with the School of Fine Arts...presents the UNIVERSITY SYMPHONIC BAND of Texas Christian University...under the direction of Mr. Leon Breeden. Our program this evening is the second in a series of six programs featuring music for concert band...In just a few more days, people will be hearing our opening march for this evening under vastly different circumstances, but this is rather a special preview for the radio audience. Composed by Mr. Breeden, our conductor, "COWTOWN, U.S.A." March will be played for the grand entry of the Rodeo and Fat Stock Show beginning here in Fort Worth on January 28th. The UNIVERSITY SYMPHONIC BAND of Texas Christian University gives you your radio preview of "COWTOWN, U.S.A." MARCH.

MUSIC: COWTOWN, U.S.A.

ANNCR: In our solo spotlight this evening is a very busy young man. Originally from Amarillo, Texas Mr. Tommy Gwin now divides his time between Fort Worth and Dallas. He is enrolled as a graduate student at Texas Christian University, and also he is at present a member of the Dallas Symphony Orchestra. Although only 21 years old, Mr. Gwin is already well known for his splendid work in the percussion section of both orchestra and band. For his solo this evening he has chosen a unique composition of one of the most gifted and successful of Czech composers...Mr. Jaromir Weinberger. Weinberger is

TEXAS CHRISTIAN UNIVERSITY  
Symphonic Band Series  
W B A P- 820

*Sketch*

JAN. 31, 1949  
7:30 - 11:00 P.M.

THEME: NORDIC SYMPH ONY

ANNCR.: From Fort Worth, Texas...Radio Station WBAP-820...in cooperation with the School of Fine Arts...presents the UNIVERSITY SYMPHONIC BAND of Texas Christian University...under the direction of Leon Breeden...Tonight's program is the third in this series of transcribed programs featuring music for concert band...Mr. Breeden has selected for the opening number this evening a Paso Doble from the rich musical heritage of our neighbors to the South. The Sympthonic Band of Texas Christian University plays the lively "Bravada" by Frederic Curzon.

MUSIC: BRAVADA

ANNCR.: Rarely are two solo instruments blended with more serene beauty than are the flute and horn in the "Serenade" by A.E. Titl. We are proud to present this lyrical selection performed by two outstanding soloists...Dr. Ralph Guenther, head of the Theory Department and instructor of flute in the School of Fine Arts will play the flute solo and Douglas Elliot, Junior Business Administration major at T.C.U. will play the horn solo. Dr. Guenther came to Texas Christian University from the Eastman School of Music in Rochester, New York where he received his P.H.D. degree in 1948. Mr. Elliot is completing his degree at T.C.U. after serving in the 9th Infantry Division Band at Fort Dix, New Jersey. With Dr. Ralph Guenther and Douglas Elliot as soloists the University Symphonic Band presents the "Celebration Serenade".

MUSIC: SERENADE

Morton Gould

TEXAS CHRISTIAN UNIVERSITY

Symphonic Band Series

W B A P- 820

74

FEB. 7, 1949  
10:30-11:00  
P.M.

THEME: NORDIC SYMPHONY

ANNCR.: From Fort Worth, Texas.....Radio Station WBAP-820...in cooperation with the School of Fine Arts...presents the UNIVERSITY SYMPHONIC BAND of Texas Christian University... under the direction of Leon Breeden. This marks the fourth in a series of six transcribed programs, featuring music for concert band.....The opening selection on this evening's program has been sung, played, or whistled by Americans from the time of the Revolution to the present day....The well-known American composer Morton Gould has made this popular National tune the basis of an unusually colorful arrangement. We now hear Morton Gould's arrangement for Symphonic Band of "Yankee Doodle".

MUSIC: YANKEE DOODLE

ANNCR.: Our next number features the "University Brass Sextet", six members of the brass section in the Symphonic Band. This group is under the direction of Dr. Clarence J. Best, Head of the Music Education Department in the School of Fine Arts. The ensemble includes the usual instruments of the brass sextet- first and second Cornets, French horn, Trombone, Baritone, and Tuba. The "University Brass Sextette" now presents a Bolero by C.E. Holmes, entitled "Castillia".

MUSIC: BRASS SEXTET "CASTILLIA"

ANNCR.: From the music literature of the church we have chosen one of the best-loved of all hymns. The University Symphonic Band now plays the "Hymn of the Week", Mr. Breeden's arrange-



# PROGRAM 5

FEB. 14, 1949

~~XXXXXXXXXXXXXXXXXXXX~~  
10:30 - 11:00  
PM

TEXAS CHRISTIAN UNIVERSITY

Symphonic Band Series

W B A P - 820

TITLE: NORDIC SYMPHONY

ANNCR.: From Fort Worth, Texas...Radio Station WRAP-820...in co-operation with the School of Fine Arts...presents the UNIVERSITY SYMPHONIC BAND of Texas Christian University... under the direction of Leon Breedem. This marks the fifth in a series of six transcribed programs, featuring music for concert band. To open this evening's program...the Band plays G. E. Holmes' "Colorado March".

MUSIC: COLORADO MARCH

ANNCR.: Some years ago, the American composer, Peter De Rose, created a melody that today enjoys wide popularity----"Deep Purple". The University Band has selected another work by the composer of "Deep Purple", which has the same lyrical qualities. Here is Peter De Rose's, "American Waltz".

MUSIC: AMERICAN WALTZ

ANNCR: David Bennett is a composer who writes characteristic music for band. Among his many works are a few that blend the brilliance of the piano with the colorful harmonies of the Concert Band. Al Green, a music major in the School of Fine Arts will be tonight's piano soloist. The University Symphonic Band with Al Green at the piano plays David Bennett's, "Repartee".

MUSIC: REPARTEE

Program 6, FEB. 21, 1949

TEXAS CHRISTIAN UNIVERSITY

Symphonic Band Series

W B A P- 820

TITLE: NORDIC SYMPHONY

ANNCR.: From Fort Worth, Texas.....Radio Station WBAP-820... in cooperation with the School of Fine Arts.....presents the University Symphonic Band of Texas Christian University... under the direction of Leon Breeden. This marks the last in a series of six transcribed programs, featuring music for concert band. To open this evening's program, Mr. Breeden has selected Ralph G. Woods' concert number "March Adoration", based on the beloved theme, "America the Beautiful".

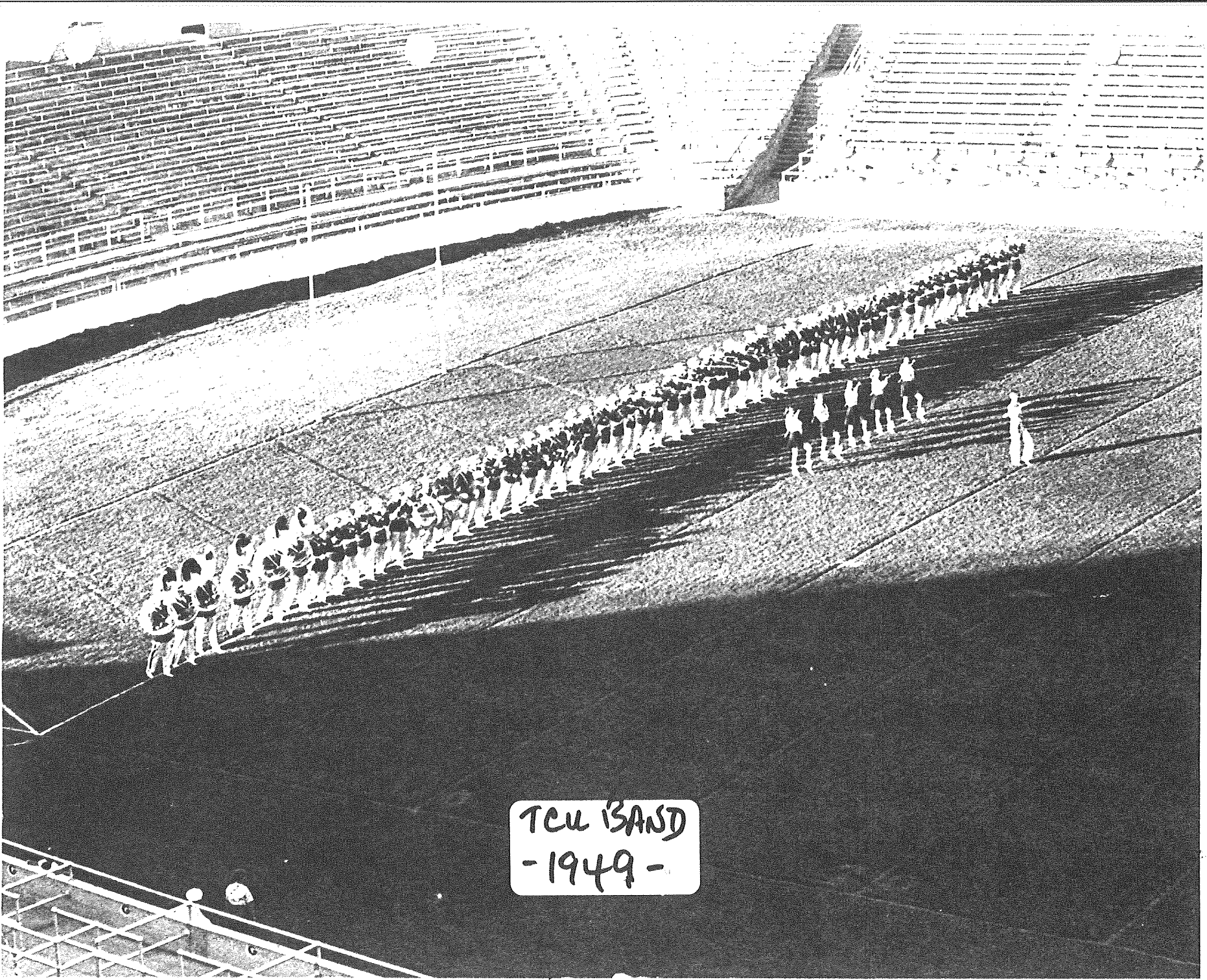
MUSIC: ADORATION MARCH

ANNCR.: Mr. Karl Smith is the soloist tonight with the University Symphonic Band. Mr. Smith is a graduate of the Cincinnati Conservatory of Music. He was a pupil of Herbert Clark. At present he is a member of the Dallas Symphony Orchestra and is Instructor of Trombone at TCU. He has chosen as his solo for baritone horn Del Staigers' familiar "Carnival of Venice."

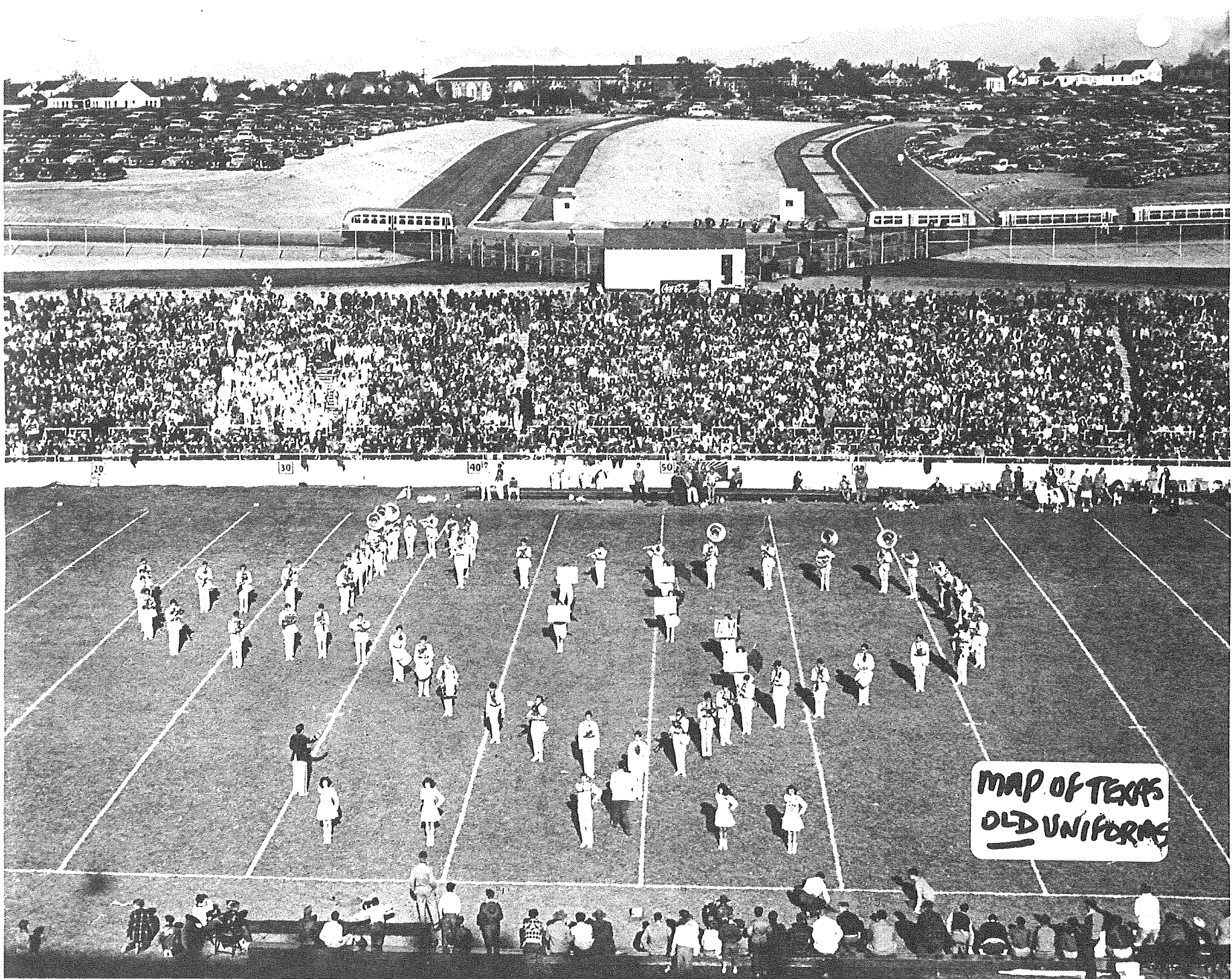
MUSIC: CARNIVAL OF VENICE

ANNCR.: The eighteenth century Mozart was a versatile composer, who helped put the finishing touch on the form of the classical symphony. In addition to instrumental music and operatic works, Mozart contributed significantly to the literature of Church music. From his 12th mass we now hear an arrangement of the brilliant Gloria played by the Symphonic Band of Texas Christian University.

MUSIC: GLORIA FROM THE 12th MASS



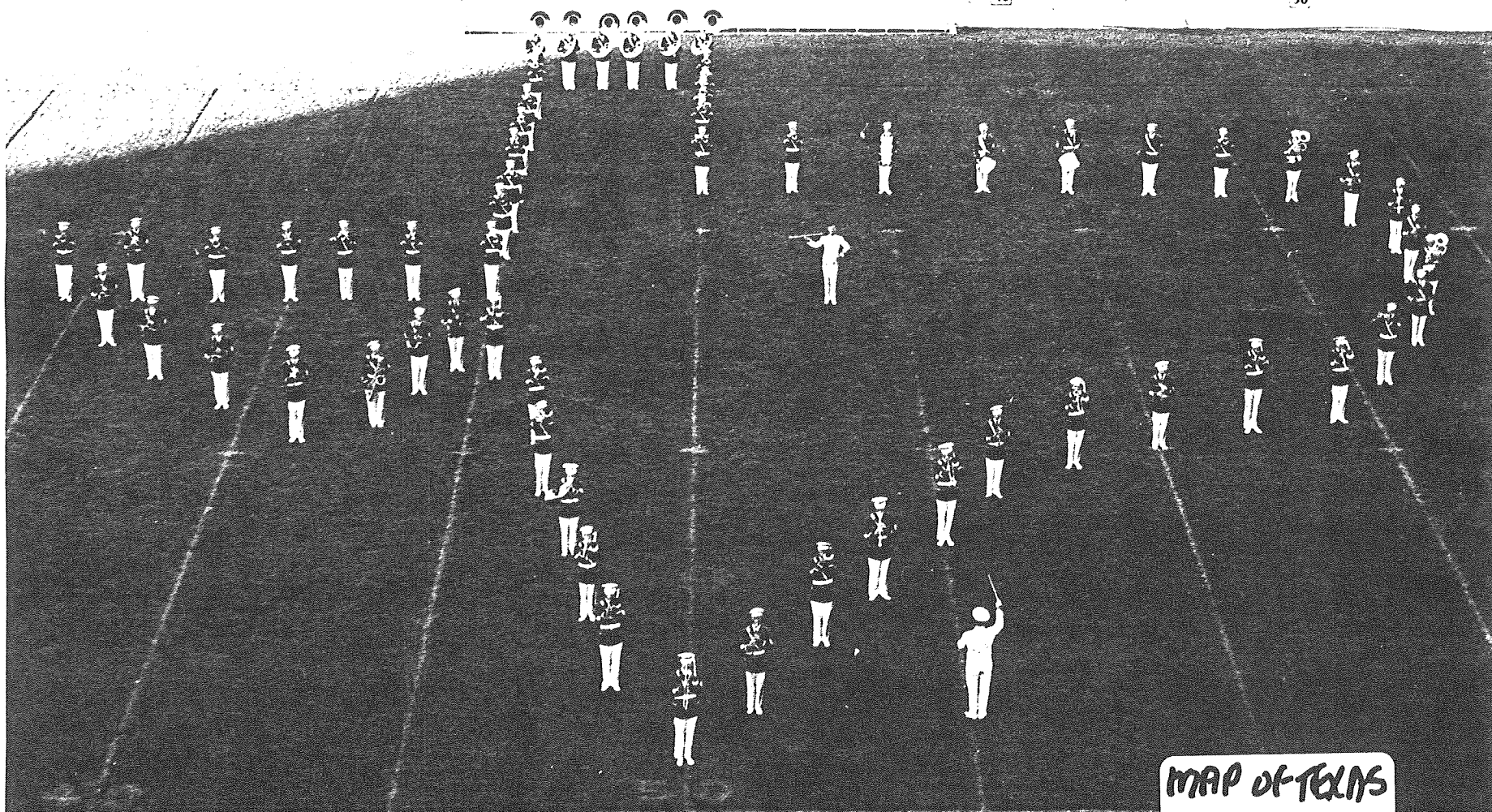
TCU BAND  
-1949-



MAP OF TEXAS  
OLD UNIFORMS

40

30



MAP OF TEXAS  
NEW UNIFORMS



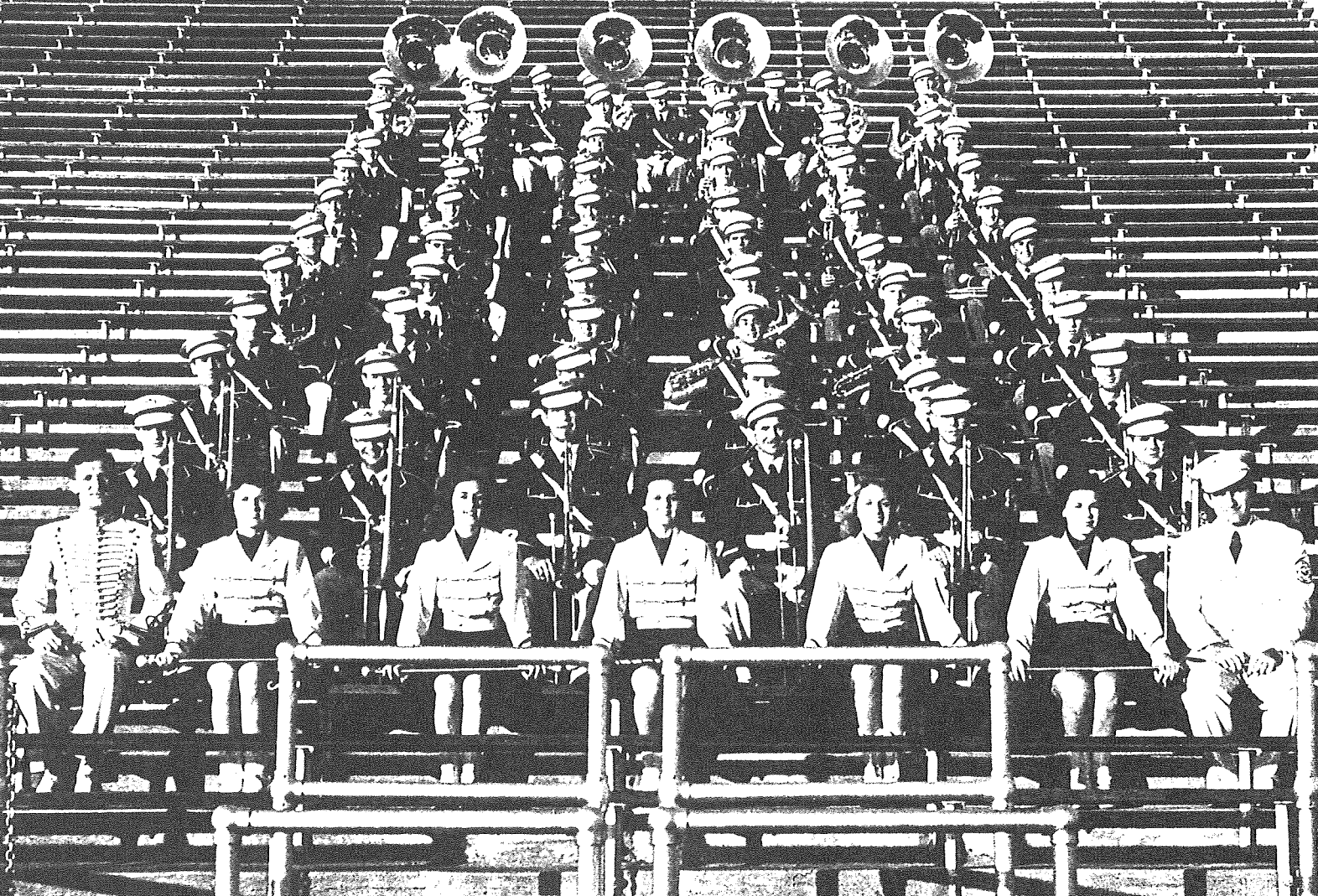
Don McGee  
FT. WORTH 7-7154

1948 Band J.C.U. (new uniforms!)

SEC.  
V

V W

SEC.  
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TCU BAND  
-1949-

FOURTH ANNUAL  
HIGHLANDER

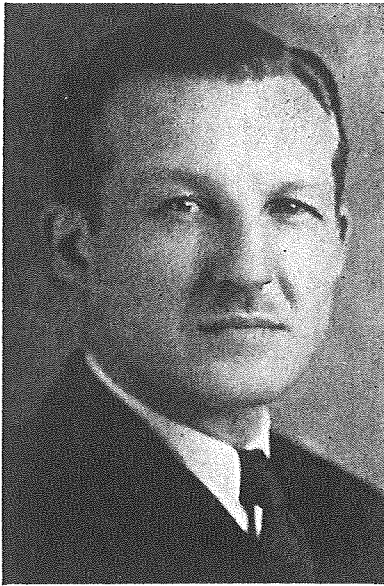
Music Festival

APRIL 29-30, 1949

BANDS • CHORUSES • ORCHESTRAS

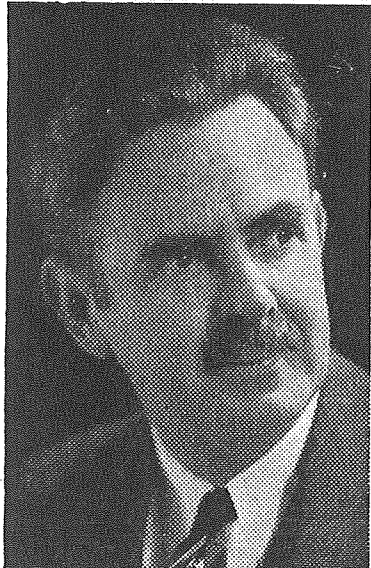
HIGHLAND PARK SCHOOLS, DALLAS, TEXAS





**MARK H. HINDSLEY, *Band***

Mr. Hindsley, now acting director of Illinois University bands, has had wide experience in adjudicating and conducting festivals and state and national contests in 25 states. He has taught in summer sessions at 13 different universities and at the National Music Camp. Besides lecturing at music conferences he has authored some 20 articles in music magazines, written several compositions, published books on the marching band, on formations, on band and orchestra administration, and has put out two band methods. He was a lieutenant colonel in the air corps, having supervision over 150 AAF bands, and received the army commendation ribbon. Other activities have included: Editorial board of Music Educators Journal and past president of College Band Directors National Association. He was listed in 1938 Who's Who.

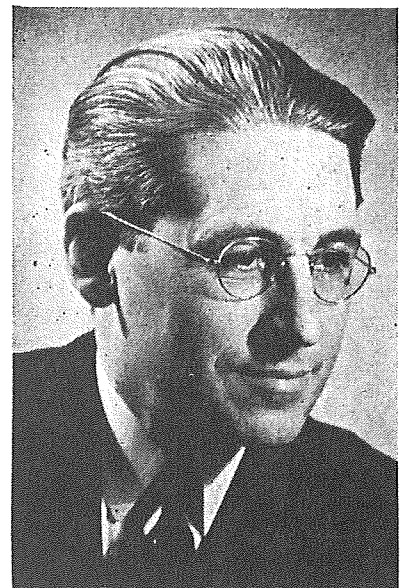


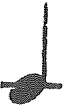
**JOSEPH E. MADDY, *Orchestra***

Dr. Maddy is now the Professor of Radio Music Instruction at the University of Michigan. He originated the plan of teaching music by radio at the University of Michigan in 1931. He developed the first high school symphony orchestra in America (Richmond, Ind., 1922); conceived, organized, and conducted the National High School Orchestra; founded the National Music Camp at Interlochen, Michigan, 1928. He is the author of numerous textbooks in school music.

**CHARLES B. RIGHTER, *Orchestra***

Mr. Righter is the associate professor of music, State University of Iowa, Iowa City. He is past president of the North Central Music Educators Conference, and author of several books on Public School Music. His experience as arranger and adjudicator has been known throughout the country. He was a guest teacher in 1948 at the University of Texas.





### HARRY ROBERT WILSON, *Chorus*

Dr. Wilson, professor of music education at Teacher's College, Columbia University, New York City, is in charge of choral and vocal activities. His training includes Columbia degrees of Master of Arts and Doctor of Education and two fellowships at the Julliard Graduate School of Music, one in composition under the late Rubin Goldmark and the other in conducting under Albert Stoessel. In addition to active work in the public schools in the instrumental and choral fields he has an enviable record as a singer, conductor, and composer. At present, besides his professional responsibilities, he is actively engaged as a lecturer in the field of music education, a conductor of choral clinics and festivals, and an editor of numerous publications. He has devoted his creative writings to the field he loves — music in the schools and colleges of America.



LEON BREEDEN, *clarinet and saxophone clinician*, is director of bands and instructor of Clarinet at Texas Christian University, Fort Worth. He received his B.A. from T.C.U. and will receive his master's degree in August. He is first Clarinet of the Fort Worth Opera Association and has played bassoon with the T.C.U. symphony. He was librarian and arranger for the 69th Division Band in the service. His march, *Cowtown, U.S.A.*, has been played over the NBC network and was used for the grand entry for the Fort Worth Fat Stock Show.



V. EARL COPES, *choral clinician*, is Minister of Music at Highland Park Methodist Church. He is a graduate of the Union Theological Seminary School of Sacred Music where he was director of the chapel choir for two years. Mr. Copes has been associated in the choral field with Robert Shaw, Hugh Ross, Peter Wilhausky; he has studied organ with James Christian Pfohl, Kenneth Osborne, and Dr. Clarence Dickinson; also conducting under Leon Barzen, Director of the National Orchestral Association.



NOTICE

to

- OCT. 11, 1949 -

BAND DIRECTORS, Music Directors, and Principals  
of High Schools participating in the

THIRD ANNUAL HIGH SCHOOL BAND EXHIBITION

The Herald-News  
Sponsor

--0--

I WAS A JUDGE AT  
THIS MARCHING EVENT  
IN PASSAIC, NEW JERSEY.  
OTHER JUDGES WERE FROM  
N.Y.C. SCHOOLS (COLUMBIA, ETC.)

The third annual High School Band Exhibition will be held under lights at the Passaic School Stadium on Tuesday evening, October 11, 1949, with Wednesday evening, October 12, as the first rain date.

This is in accordance with the recommendation made and accepted at the meeting of the principals, music directors, and band directors of the interested high schools, held at the Passaic City Club on Monday evening, June 6, and attended by Leslie Campbell, band director, Fair Lawn H.S.; Edwin Dalhaus, music director, Hasbrouck Heights H.S.; George L. Dierwechter, principal, East Rutherford H.S.; A. Edward DiMiceli, principal, Wood-Ridge H.S.; Richard Drukker, treasurer, The Herald-News; Arthur Haas, band director, East Side H.S., Paterson; Mrs. Evelyn S. Hartman, music director, Hawthorne H.S.; Maxwell Jarvis, music director, Passaic public schools; Max Jugel, faculty adviser, Clifton H.S. band; Frank H. Kells, music director, Passaic Valley H.S.; Ollo Kennedy, principal, Passaic H.S.; Mrs. William Koepke, director of music, Clifton public schools; Mrs. Kathryn Machamer, music director, Wood-Ridge H.S.; Joseph Manley, principal, Central H.S., Paterson; Thomas Monroe, music director, Rutherford H.S.; Wilmot Moore, principal, Rutherford H.S.; John Moreland, music director, Nutley H.S.; William Muller, band director, Hawthorne H.S.; Julian Opsahl, music director, Lodi, H.S.; Albert L. Pellaton, exhibition director, The Herald-News; Edward T. Schneider, supervising principal, Passaic Valley H.S.; and William H. Schumann, director of music, East Rutherford H.S. Those whose names appear in the foregoing list comprise the H.S. Band Exhibition general committee.

The other suggestions considered and acted upon favorably at this meeting have been incorporated in the regulations for the conduct of the Exhibition set forth in the following pages. Should you desire further or more detailed information about any feature of the Exhibition please so notify the director. There was unanimous agreement that in the interest of efficiency and harmony all participating units would do their best to comply with these regulations in the spirit of fullest cooperation.

Edward E. Poor, of The Herald-News Promotion department, with whom most of the school folks interested in the H.S. Band Exhibition are already well acquainted, will be in charge of the ticket distribution and will see to it that there is an equal proportional allocation which in a measure will be based upon the number of tickets disposed of by the respective schools in 1947 and 1948. Please communicate directly with Mr. Poor concerning any matters relating to tickets. He will give your request prompt attention.

DATE, TIME, PLACE

The Exhibition will be held on Tuesday evening, October 11, 1949, and if rain necessitates a postponement it will be held on Wednesday evening, October 12.

- DAY I MET ARTHUR FIEDLER  
FOR THE FIRST TIME -

FORM 273

- 4/6/50 -



FROM RECEPTION DESK

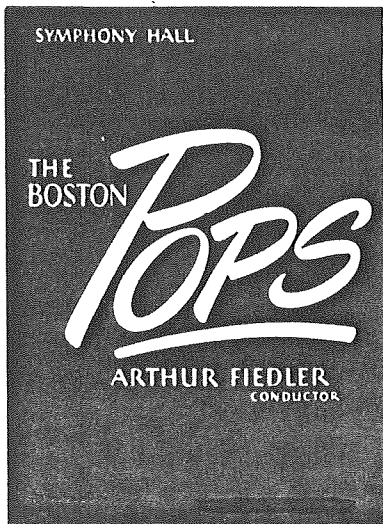
Mr Breeden

Mr. Fiedler

will meet

you here

Have a seat  
for a few minutes.



Boston 15, Massachusetts

April 12, 1950

Mr. Leon Breeden  
123-10 Newport Avenue  
Belle Harbor, Long Island  
New York

Dear Mr. Breeden:

Thank you for your letter of April 11th. It probably does save time in the end to have the complete score. Were you able to find the correct score paper?

I am returning from California on the 22nd and will be very glad to see you on the 23rd or 24th. If we find this arrangement satisfactory for our purposes, we will still have time to have the parts extracted.

I wish you would think about the possibility of making a medley that would be appropriate for Christmas time lasting about eight minutes. Perhaps you could think about this and speak to me about it when I see you personally. If there is any further information that you would like to have please contact Mr. Leslie J. Rogers, librarian, at Symphony Hall.

Very best wishes,

Sincerely yours,

  
Arthur Fiedler

Wednesday Evening, January 17, 1951

## Talk of the Town

# Breeden Score Clicks With Cincy Symphony

BY GRACE HALSELL.

A local musician walks around town, occasionally patting his hip pocket wherein he keeps his billfold.

It's not folding money inside—but a telegram he keeps assuring himself he's got.

The musician, LEON BREEDEN, did a bit of arranging for the Cincinnati Symphony Orchestra, but he couldn't make himself believe Conductor THOR JOHNSON would pay it much mind.

Then the wire.

"Rehearsed your medley today. It sounds terrific. We express our gratitude to you in making this score available to us." And signed—Thor Johnson.

In writing the score, Breeden didn't have benefit of a piano—and did his medley strictly by pulling music out of his head, without ever hearing a note of it struck on an instrument.

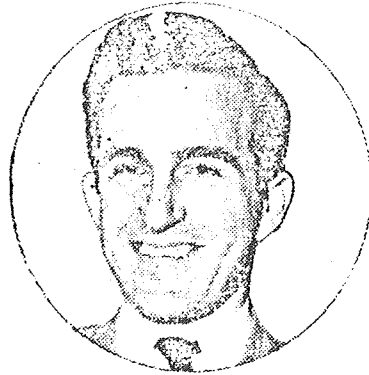
The Boston Pops Orchestra, in the past, has employed

Breeden to do arrangements and his scores have been played in concerts and radio broadcasts.

This is the type music the former TCU Horned Frog band director likes to do.

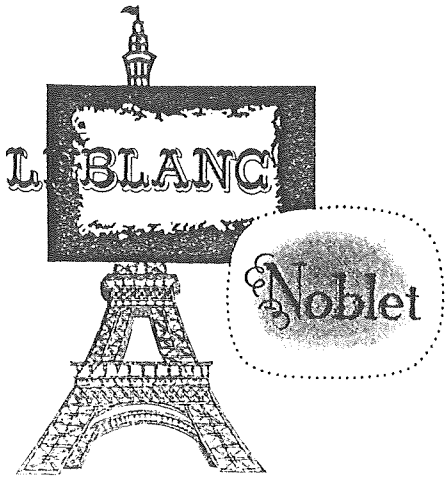
And now he's had the encouragement to keep pulling those musical scores out of his head—and onto paper for the world to hear.

The Cincinnati Symphony now is on a nationwide tour. It's altogether possible Breeden's medley will be played on many of its concerts.



LEON BREEDEN.

... No note struck.



*J. Leblanc Company*  
KENOSHA, WISCONSIN

May 31, 1951

Mr. Leon Breeden  
3213 Lubbock Street  
Fort Worth, Texas

Dear Leon:

The faith that I have in you paid off again - as witnessed by your wonderful letter of the 21st! Thanks so very much, Leon, and I know by being the man that you are, the future holds a lot in store for you.

Our industry is still in its infancy and someday dealers will make a legitimate profit on their school sales, but before this can happen, music dealers and manufacturers are going to have to realize that they are not in business just for their health.

Just today I received a letter from one of our good dealers, informing me that one of the largest dealers in the industry went into his schools and sold direct at full dealer discount.

Did you see our recent ad about Harold Graham? We have a nice following in Texas and we have a few ideas which should stimulate more Leblanc sales.

Jazz is definitely here to stay. I guess ten years ago educators felt that the day would never come when students would be getting credit for jazz work. It proves further that our industry is starting to grow up.

I hope that Ault's is planning to send you to the Convention. We are only 50 miles from Chicago and it would be so nice to show you our new factory and have you here with us in Kenosha. Kindest regards.

Cordially,

  
Vito Pascucci

VP:bp



TEXAS CHRISTIAN UNIVERSITY  
FORT WORTH, TEXAS


September 24, 1951

Mr. Leon Breeden  
Music Department  
Hanley High School  
Fort Worth, Texas

Dear Mr. Breeden:

In behalf of Texas Christian University, I wish to thank you most sincerely for the excellent half-time show you and your students presented at the K.U.-T.C.U. football game last Saturday night. We have received many favorable comments on this presentation. We are also grateful to you for your pre-game participation in the playing of the national anthem.

Sincerely yours,

  
Clarence J. Best, Head  
Music Education Department

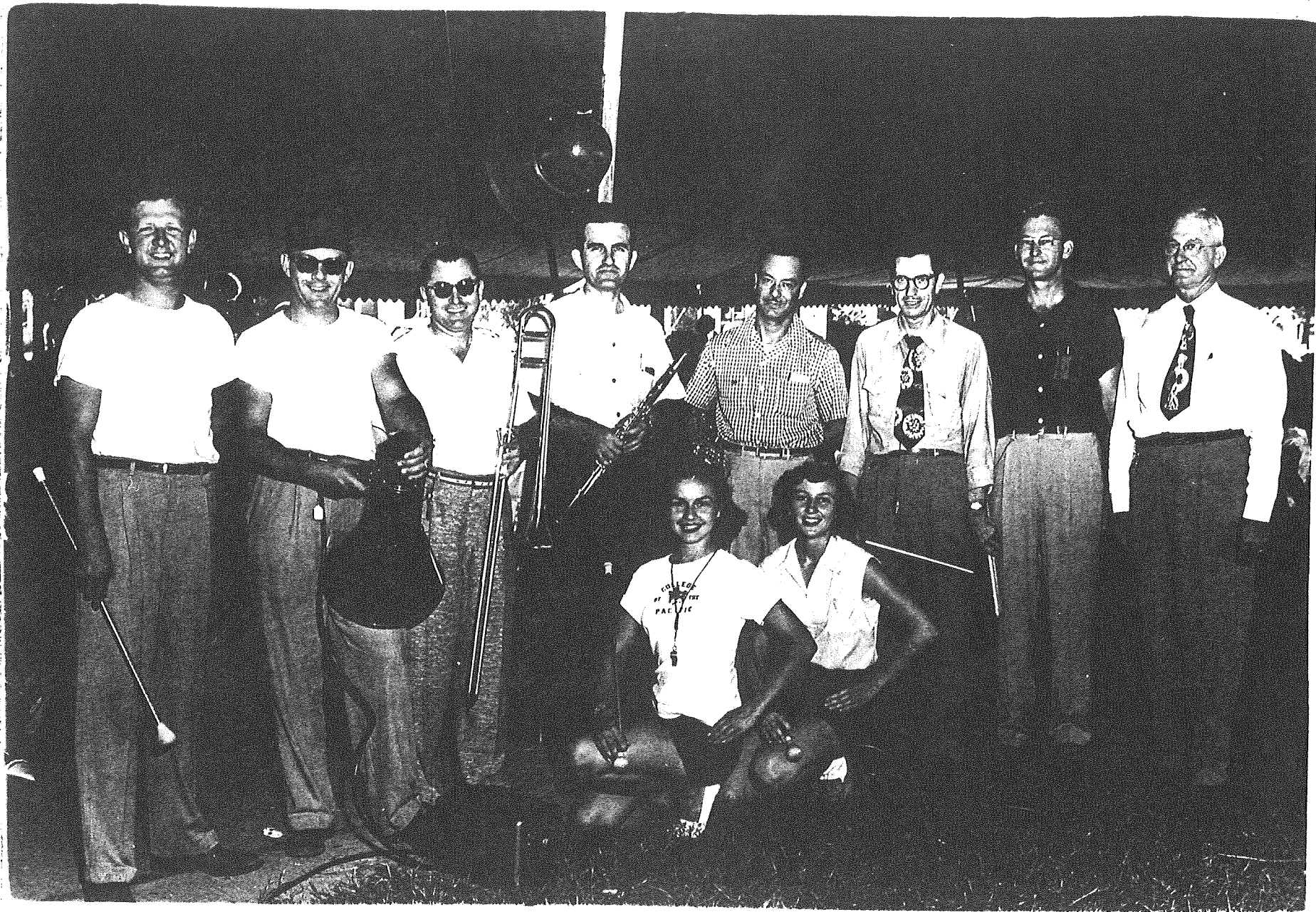
CJB:lmj





This was my very YOUNG band at Handley High School where I directed the band part-time and also worked at WBAP-TV... This was during 1951 & 1952

WEEK OF JULY 23, 1957 - CLEVELAND, TEXAS SUMMER CAMP



WOODY  
WOODARD

JIM  
JACOBSEN

PERRY  
SANDIFER

LEON  
BREEDEN

TWIRLING  
INSTRUCTORS

RAFAEL  
MENDEZ  
FORD  
LANE

JERRY  
BRYAN  
(HOST)

SUP'T.  
OF SCHOOLS  
CLEVELAND  
SCHOOLS -

# Program

PRESENTED BY  
ARLINGTON STATE COLLEGE CONCERT BAND  
COL. EARL D. IRONS, Conductor

*Devoted to the Compositions of John Philip Sousa*

DR. FRANK SIMON, Guest Conductor

*This performance is dedicated to and in commemoration of the Centennial Anniversary of "The March King" whose music will live in the hearts of America forever.*

WELCOME ADDRESS ..... E. H. Hereford  
*President, Arlington State College*

OVERTURE ..... EL CAPITAN  
*From the Comic Opera*

CORNET SOLO ..... WARRIOR GRIM  
WORLEY HINES

GIRLS WHO HAVE LOVED

THE FLASHING EYES OF ANDALUSIA

TWO MOVEMENTS FROM SUITE DWELLERS OF THE WESTERN  
WORLD

THE REDMAN                      THE BLACK MAN

INTERMISSION

SUITE ..... LOOKING UPWARD  
BY THE LIGHT OF THE POLAR STAR  
BENEATH THE SOUTHERN CROSS  
MARS AND VENUS

TANGO ..... THE GLIDING GIRL

MARCH ..... DAUGHTERS OF TEXAS

SOPRANO SOLO ..... THERE'S A MERRY BROWN THRUSH  
SARAH KINDRED

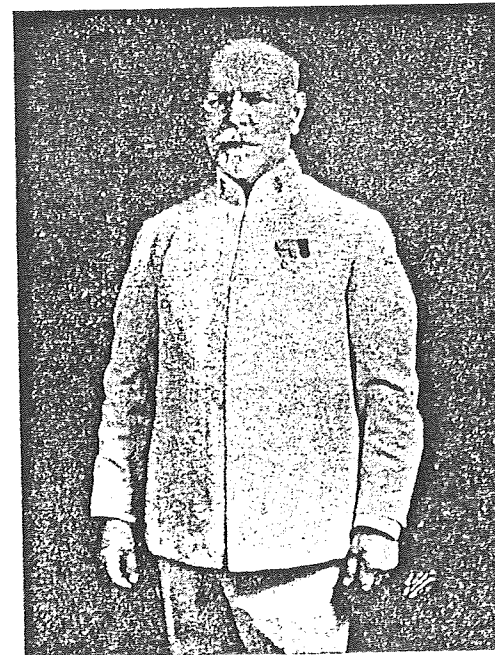
PARAPHRASE ..... MARCHING ON

# ARLINGTON STATE COLLEGE

## CONCERT BAND

*To*  
*Leon Breddon*  
Presents a *with most pleasant*  
*memories of our concert*  
Special Concert of Music *March 9-55*  
*Sincerely*

Commemorating the 100th Anniversary of the Birth of  
JOHN PHILIP SOUSA, THE MARCH KING



Born—November 6, 1854 in Washington, D. C.  
Died—March 6, 1932 in Reading, Pennsylvania

COLONEL EARL D. IRONS, Conductor  
DR. FRANK SIMON, Guest Conductor  
Arlington State College Gymnasium

Wednesday, March 9, 1955  
7:45 p.m.

*I PERFORMED IN THIS  
CONCERT WITH DR. FRANK  
SIMON, CONDUCTOR!!  
Leon Breddon*

ARLINGTON STATE COLLEGE  
ARLINGTON, TEXAS



DEPARTMENT OF FINE ARTS  
ART—MUSIC—SPEECH

March 30, 1955

Mr. Leon Breedon  
Director of Band  
Grand Prairie High School  
Grand Prairie, Texas

Dear Leon,

Inclosed you will find your autographed picture  
and program from Dr. Simon.

I would also like to express my appreciation to  
you for your help and cooperation in making the Sousa  
concert a success.

Sincerely,

Earl D. Irons  
Director of Bands  
Head of Fine Arts

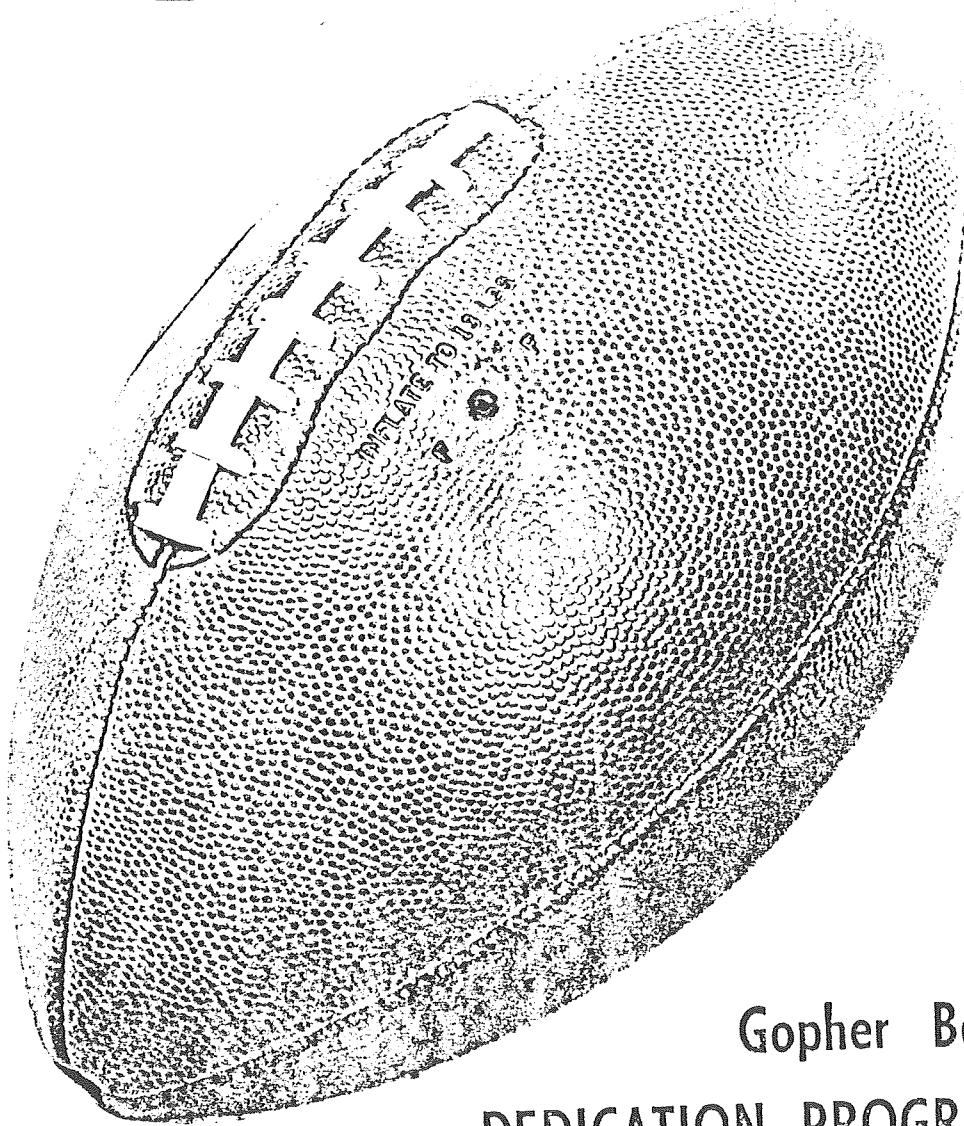
EDI:jd



GRAND PRAIRIE GOPHERS

VS

UNIVERSITY HIGH (Waco)



Gopher Bowl

DEDICATION PROGRAM

September 28, 1956 - 8:00 P.M.

Price 10c



## LEON BREEDON

Band Director

Entering fourth year at Grand Prairie Senior High School. Original compositions and arrangements performed by Boston "pops" Orchestra, Band of America, Cincinnati Symphony Orchestra, and more than 650 high school and college bands in 48 states, Hawaii, Alaska, and Canada. Holds Bachelor and Master's degrees from T. C. U. and has worked toward doctorate at Columbia University in New York City. Performed with musical groups on N. B. C. television while in New York. Has been directing bands in Texas for past 11 years, including five years as director of bands at T. C. U.



## MAJORETTES

Top Left—Sherry Massey  
Bottom Left—Joan Sanders

Top Right—Virginia Spradling  
Bottom Right—Natalie Mills

Bottom Center—Joan Adams

I SERVED AS CHAIRMAN OF THIS  
REGION X MARCHING CONTEST

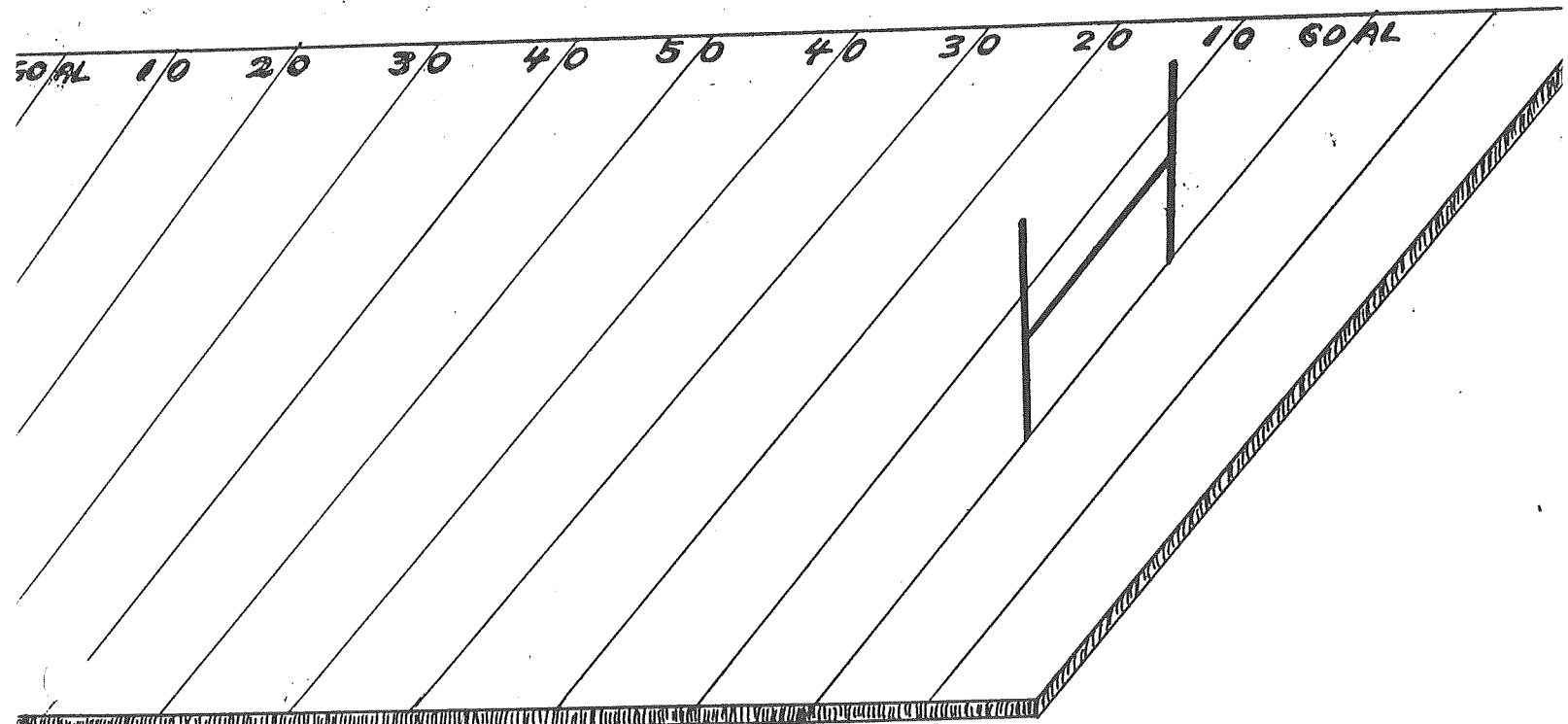
REGION X

-1956-

NOV. 20  
Memorandum

Don't miss  
Region X  
Marching at  
Grand Prairie!

BETTER  
BAND  
WORK  
IN  
TEXAS



L.B.

REGION X MARCHING CONTEST  
Gopher Bowl - Grand Prairie, Texas  
November 20th, 1956

JUDGES:

Robert Fielder. . . . .Abilene  
Lyle Skinner. . . . .Waco  
D. O. Wiley . . . . .Lubbock  
Robert C. Davidson. . . . .Plainview  
Wm. F. Postlethwaite. . . . .Ballinger

TICKETS:

50¢ Adults (includes college students)  
25¢ All students from grades 1 through 12  
Children below school age free of charge

I. GENERAL INFORMATION

- A. DRESSING: It is recommended that bands dress prior to leaving home, but if chaperones are with both the girls and boys when they change it will be possible to dress here. We request the chaperones be on hand to be sure that the dressing rooms are kept clean, etc. Your busses will be parked some distance from the dressing rooms and will necessitate carrying clothes and uniforms through the area where bands will be preparing to march; therefore, we strongly urge that all bands dress prior to leaving home. Since inspection comes almost immediately upon your arrival this should not work a hardship on anyone.
- B. ARRIVING IN GRAND PRAIRIE: If you will tell your drivers to come into Grand Prairie on HIGHWAY 80 (our MAIN street) we will have police stationed to show drivers where to turn. In case you are arriving later in the evening keep in mind that you will turn NORTH at Northwest 2nd Street - you'll see large signs TEXAS STATE OPTICAL and LENNOX HOTEL. After turning keep going North until you see the High School Stadium on your right. DO NOT TURN RIGHT at the old stadium (the one in view) but go straight ahead to a dead end and then turn RIGHT to the EAST. This takes you to the entrance for the parking lots. We'll have either signs or guides (or both) to help.
- C. EATING: We do not wish to commercialize for any particular place unless we could mention all cafes, etc. We'll sum it up this way: there are many good cafes, none near the High School; therefore you must be able to get here early enough to allow time for service and driving to the school if you wish to eat in a cafe. If you need to save time there is a large cafeteria across the tracks SOUTH of the railroad station (you should have no trouble finding a large sign WYATT'S). There is continuous service there all afternoon and evening. The Lennox Hotel has a nice Coffee Shop and is on the way to the High School.
- D. FIRST AID AND LOST ARTICLES: Headquarters for lost and found articles will be the concession stand on the side where bands are seated. Notify students to turn in anything found and to ask for anything lost at that location.  
DO NOT ANNOUNCE TO THE STUDENTS but keep in mind that we will have first aid assistance ready at all times at the concession stand on the band side of the field. If a student gets sick he will naturally report to his director and the director can THEN tell him or her where to report. We



## Marching Contest - Page 2

on't want it announced because some might get the idea to test our service for headaches" and "backaches" which might be nothing more than too many colds! YOU be the judge as to whether or not he's really sick and if so send him directly to report to the concession stand. We'll take it from there.

- 1. **BAND DEPARTMENT WHILE AT CONTEST:** = Please instruct your drum major to move your band from place to place by **VERBAL COMMANDS** instead of the usual whistles. There will be **NO BLOWING OF INSTRUMENTS OR BEATING OF DRUMS** at ANYTIME except when your group performs. Students can blow warm air into the instruments to get them into playing condition.
  - =All band students will use the rest rooms on the band seating side of the field. Caution them to keep the rest rooms in clean shape because if they are left in bad condition it will reflect on EVERY BAND present.
  - =Since this is one night in the year to join together in an evening of marching, students should use rest rooms and should go to concession stands only when bands are not in the middle of their performance. If band students are running up and down the aisles throughout the performance it cannot keep from being detracting to the audience. **AFTER ALL** -- much can be gained by all of the students if they will observe the other bands (the more bands they see the better, of course).
- 2. **PRACTICING ON FIELDS BEFORE CONTEST:** There will be **NO** marching on either field on the day of the contest. Reasons for this are obvious.
- 3. **NEED HELP IN A HURRY?:** There will be a man standing by with extra drum sticks, whistles, reeds, sax straps, and everything we can think of that your students might forget! You will find him in or near the concession stand on the band side of the field.

## II. TWIRLING CONTEST

- 1. **LOCATION:** The twirling contest will be held at the **OLD FIELD** at the **SOUTH END** of that field. Because of the very large number of entries it will be necessary to start at **8:30 A.M.**
- 2. **QUALIFICATIONS:** Rules as set forth on page 109 of the Constitution & Rules will apply. **IF FOR ANY REASON A BAND DOES NOT PERFORM THIS WILL AUTOMATICALLY INVALIDATE ALL TWIRLERS FROM THAT SCHOOL - NO RATINGS/NO AWARDS.**
- 3. **ORDER:** Each twirler must memorize his appearance **NUMBER** on the enclosed list. Any twirler not on hand when his number is called will automatically move to the final hour of twirling.
- 4. **QUESTIONS:** **ALL QUESTIONS** will be directed to the judge's **ASSISTANT** and not to the judge. We must not interrupt the judge because of time limitations. Of course this does not apply during your performance.
- 5. **ARRIVAL:** Twirlers are to go directly to the old field upon arrival and not enter the high school. Classes will be in progress until **3:15** and must not be disturbed. Twirlers must arrive at least one hour early to allow for warm up and also to help move ahead on the schedule if possible.
- 6. **TIME LIMIT:** Because of great number of entries.....**FIVE MINUTES.** It will

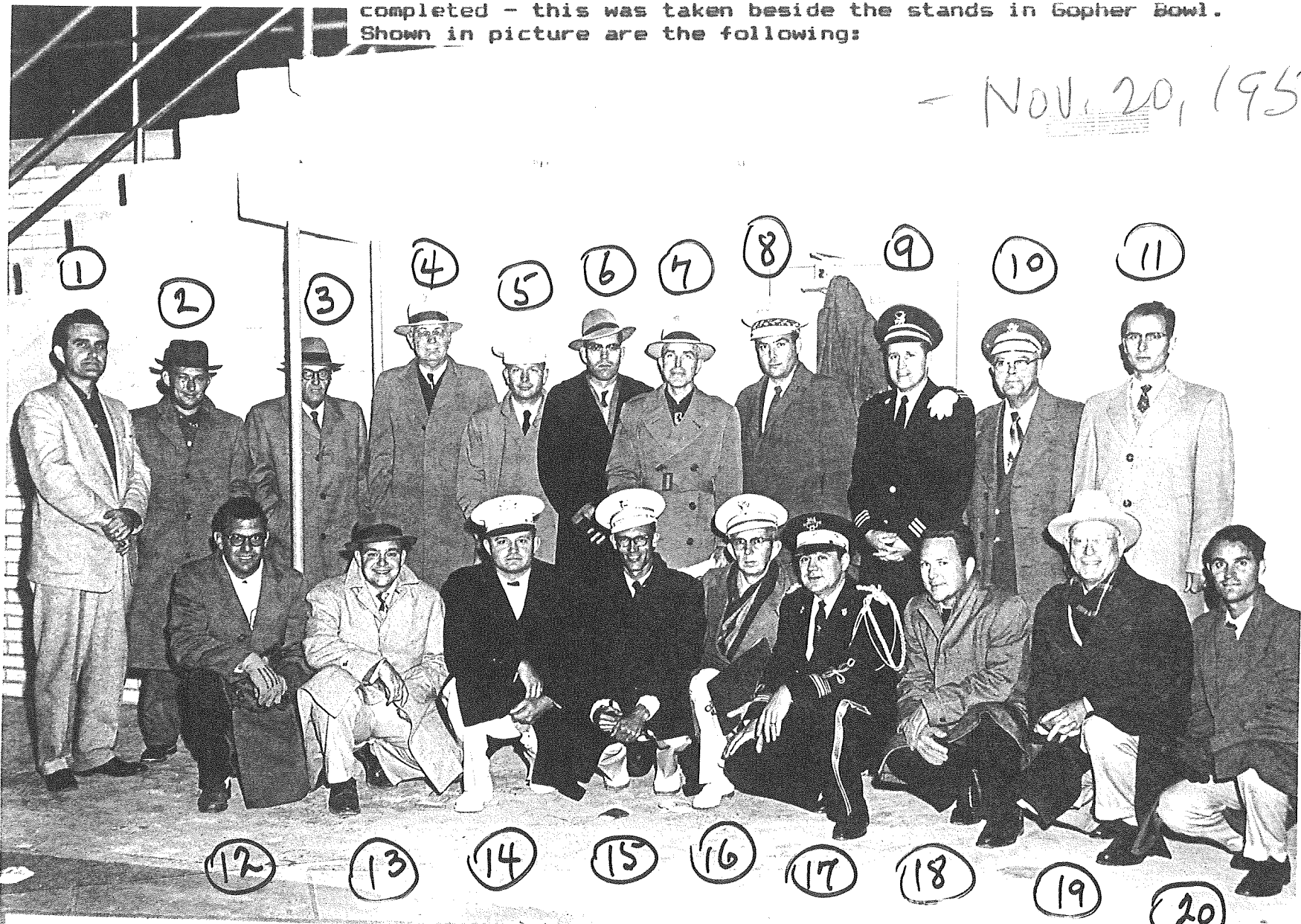
The Prairie Dog Says: **BEAT DENTON**

MUSIC USED  
PROPERTIES USED  
DIRECTIONS

- NOV. 1956 -

Picture taken immediately after the marching contest had been completed - this was taken beside the stands in Gopher Bowl. Shown in picture are the following:

- NOV. 20, 1956 -



1-LEON BREEDEN... (2-?)... 3-R.C. "CHIEF" DAVIDSON... 4-D.O. WILEY... (5-?)  
 6-JESSE STOCKTON... 7-ROBERT FIELDER... 8-BEN BRANCH... (9-?)... 10-N.J. WHITEHURST  
 11-WILLIAM BOHANNON ?... 12-LARRY THOMAS ?... 13-EMMETT CLEM... 14-PAUL BOUREK  
 15-ELDON SONNENBERG... 16-CARROLL McMATH... 17-FRANK KASKO... 18-BILL PFEIL  
 19-LYLE SKINNER... (20?)

## Devoted To Greater Future Of Ganado Community

GANADO TRIBUNE, PUBLISHED AT YOAKUM, TEXAS, THURSDAY, June 27th, 1957

### Leon Breeden Reed Instructor And Featured Clarinet Artist At Ganado Camp

Mr. Leon Breeden, former director of T. C. U. and now director of bands at Grand Prairie High School, will be reed instructor and featured clarinet artist at the Ganado Band Camp to be held on the Ganado High



School Campus, July 15-19, according to Mr. Jerry Bryan, Ganado Band Director.

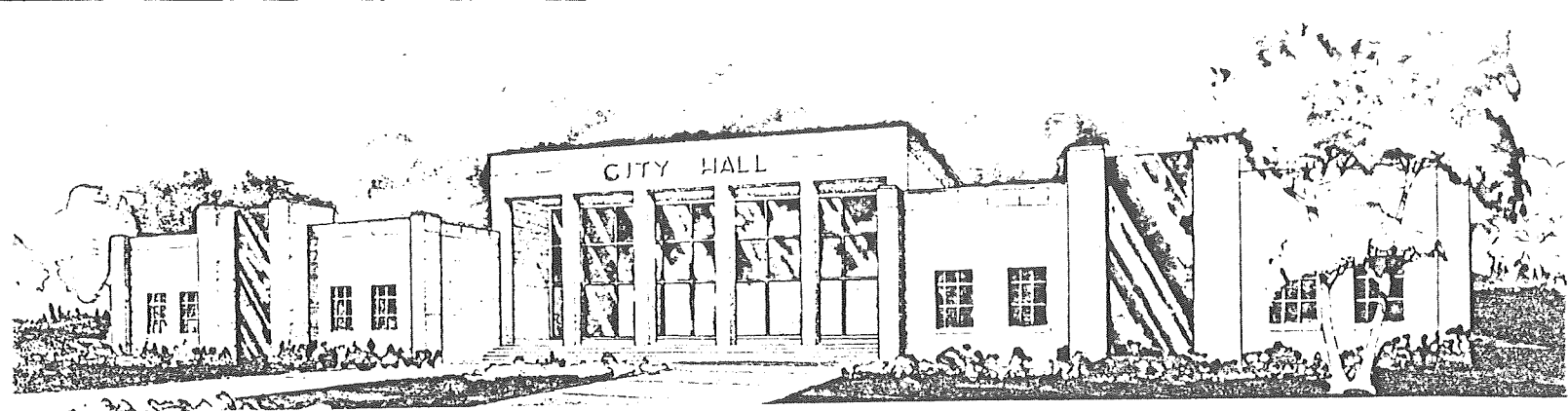
Mr. Breeden is one of the nation's outstanding young instru-

mentalists on the clarinet and is a nationally known composer and an excellent arranger of music.

Having played first chair with W. B. C., he has to be good. As for speed on the clarinet, he has been known to play 980 notes per minute. One incident Mr. Bryan recalls Mr. Breeden was at a program for the Cleveland Rotary Club when Mr. Breeden was to play a chorus on his clarinet; he discovered the piano was extremely flat, so he immediately transposed his music into the key of six sharps. He played so fluently that the audience never knew what happened. However; the orchestra almost "fell out" over his accomplishment.

As for a composer, much of his work has been featured by the Cities Service Band of America and other fine organizations. He is one of the nation's young symphony arrangers, arranging for the Boston Pop Symphony and the Cleveland Symphony of Ohio. He is also a top jazz musician and well in imitating top guest clarinists.

"Mr. Breeden is certainly an inspiration for our children," said Mr. Bryan.



B. W. "Buster" ADAMS, JR.  
Chief of Police

CITY OF GRAND PRAIRIE  
Police Department

GRAND PRAIRIE, TEXAS

October 24, 1958



Mr. Leon Breeden  
c/o Grand Prairie High School  
Grand Prairie, Texas

Dear Leon:

During this slack moment, I would like to convey to you as director and to the many members of the Grand Prairie High School Gopher Band, not only my personal appreciation and commendation during the half-time ceremonies at the Gopher Bowl last Friday, October 17, but also pass onto you the many fine compliments I heard in the same regard.

As you know, Leon, you and I, over a period of many years were both associated in music endeavors and organizations, having been members of the Texas Christian University Band during the same period of years. I'm sure you recall that the T.C.U. band of which we were both members was recognized as one of the finest marching bands in the nation, however I feel that the show put on by the band of your high school was outstanding and as comparable to any I have ever had occasion to witness.

It is a pleasure to be associated with such fine young people and a director such as we have in our public school system.

If we can ever be of any assistance, please do not hesitate to call upon us. With kindest personal regards, I remain

Very truly yours,

*Buster Adams*  
"Buster" Adams, Jr.

GRAND PRAIRIE NEWS-TEXAN  
July 12, 1959

## *In Smallfry Concert*

# Breeden Gives Last Downbeat

Leon Breeden Friday night gave his "last downbeat" as a Grand Prairie public school band director. He got a lot of satisfaction out of it.

Not that Breeden isn't regretting in many ways leaving GP for a bigger job at North Texas State. His satisfaction came in seeing a large group of 12-year-olds perform far beyond expected quality in a recital ending the annual summer band clinic.

Held in the GPHS gym, the event attracted about 400 parents of the children, all of whom will be in their first year of junior high when September rolls around.

Breeden and his veteran associate, Col. A. A. Davis, put the kids through their paces, and the parents - through applause and lavish praise after the concert - showed they thought "it was the greatest."

Tuesday night, Breeden will bid farewell to his beloved Gopher Band, about 24 hours after the school board is expected to name a successor for the crew-cut director who has made halftime almost as suspenseful as the gridiron action at local football games.

Speaking of Friday night's recital, Breeden declared: "The children surpassed any group we had yet. . . It foretells great things for the bands in the years to come."

Col. Davis paid tribute to the modest Breeden for his work here, and, as a surprise gesture, called on the youngsters to play "Auld Lang Syne". Breeden, a bit melancholy, directed.

# JUNIOR CHAMBER OF COMMERCE

## Certificate of Appreciation

Awarded To

LEONARD BREEDEN

In recognition and appreciation of unselfish service rendered to the

GRAND PRINCE JUNIOR CHAMBER OF COMMERCE

This 19th day of MAY 1959

Art R Owens  
President

Robert Jackson  
Secretary

THOUGHT FOR TOMORROW:

Happiness is a way station between  
too much and too little.

TODAY:

We will be witnessing a swan song today which will leave a big vacuum in G. P. . . . . Leon Breeden is moving on to bigger things and larger pastures - - a place he richly deserves and we are happy for him. But we will miss the fine work, the infinite patience, and the devoted teacher he has been to the kids of this town.

He is bringing a group of stars of his recent "Spectacular" to put on their skits for Rotary. To Leon we wish him success and happiness in his new job.

\* \* \* \* \*

The humiliating thing about science is that it is gradually filling our homes with appliances that are smarter than we are.

\* \* \* \* \*

John Foster Dulles was not the only man to fight a cold war. George Washington turned blue at Valley Forge.

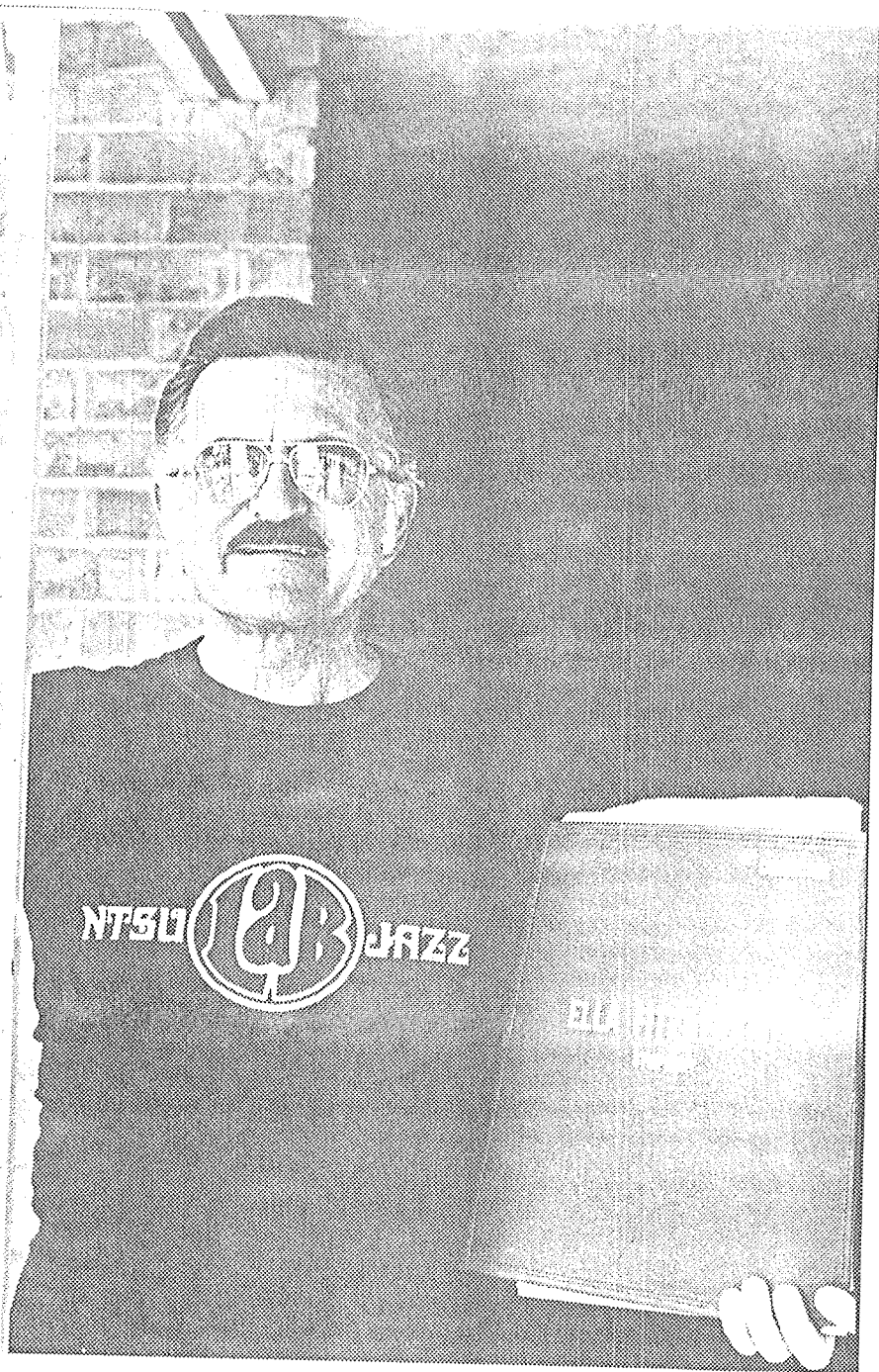
\* \* \* \* \*

If you want to get into a business with guaranteed prices and someone to look after it for you - - try farming! You will have 95 smart men and Senator Morse who will repeal the law of supply and demand and pay you for your crops whether they are worth anything or not. Then they will take taxes from the other people and pay you for land you did not plant. Does any other business have that kind of cinch?

\* \* \* \* \*

FINAL APPEARANCE AT THE  
GRAND PRAIRIE ROTARY CLUB  
BEFORE COMING TO NORTH  
TEXAS STATE UNIVERSITY!





Leon Breeden shown with Ella Fitzgerald's Conductor Book for her music. Picture taken after Breeden had returned to his motel room immediately after our rehearsal with Ella Fitzgerald...

TONY BENNETT, LEON BREEDEN,  
AND KEN ELLIOTT, ADMINISTRATIVE  
ASSISTANT FOR THE LAB BANDS.



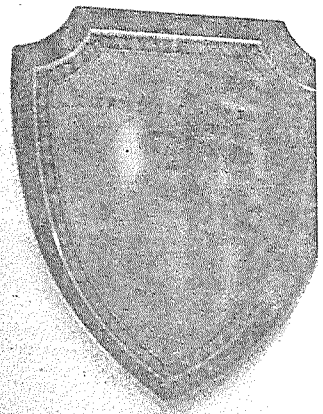
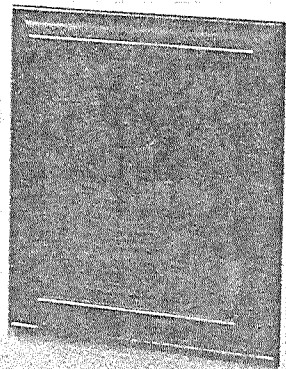
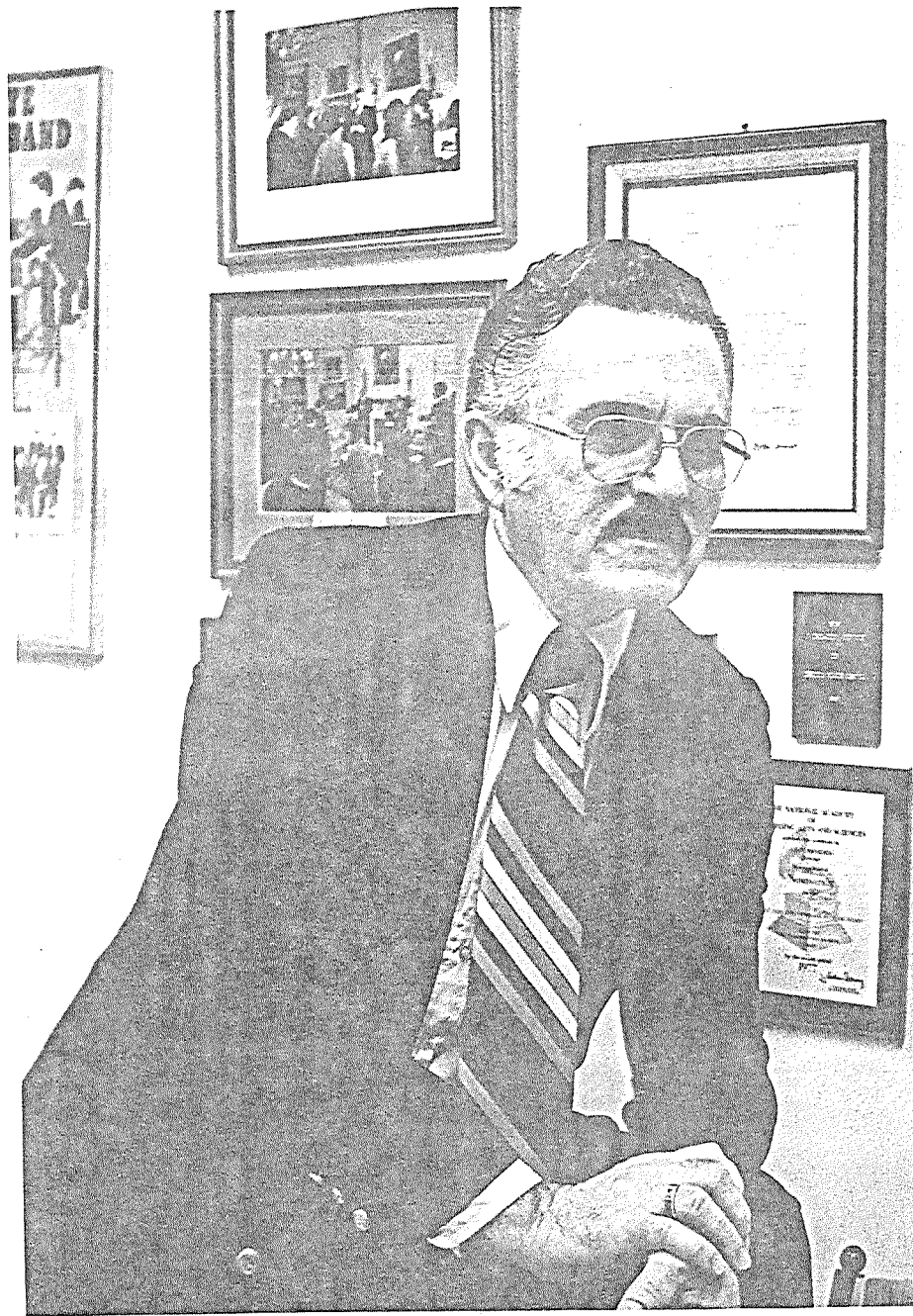


*MOSCOW, USSR*  
*1976*

One of twenty-five standing ovations!



At times during the parade (especially when we would pass large groups) I held the sign (which was in the back seat of the car when I first was seated to begin the parade) before me to joke with the people in the audience (as if I were "King Pizza!") It always evoked loud laughter!! L.B. It pleased me that even the small children laughed!!



STARTLY BEFORE LEAVING NORTH TEXAS  
THIS F FOUNDING PHOTO →



7

## A FEW HIGHLIGHTS

- 1 - PRIVATE ORCHESTRA
- 2 - TELEVISION
- 3 - RADIO



- AND -

CONTACTS AND  
RESPONSES ~

OTHER SCHOOLS



8

CASINO CAPERS—LEON BREEDON will play for a district Lions dance at the Casino Friday night. Then, Saturday night, CLYDE McCOY, the "Sugar Blues King," will play a dance for the public.

TONITE—LION TAMER'S ROUND-UP  
DANCE and FLOOR SHOW

With BENNY RAY, "The ATOMIC COMIC" and SONNY FOX  
Music by LEON BREEDEN and His Orchestra

Public and \$1.50 Per Person Tax Incl.

NEW CASINO



ADMIT ONE

223

LION OR GUEST

DANCE AND ENTERTAINMENT

LEON BREEDEN AND HIS ORCHESTRA  
NEW CASINO

MAY 9, 1952 - 8:00 P. M. - TILL?

PRICE \$1.20  
- Plus 30c Tax

T. C. U. EVENING COLLEGE

— SPRING FESTIVAL —

Beginning at 12:30 Noon on  
Saturday, May 10, 1952

MEADOWBROOK CLUB

Barbecue Supper and Dancing  
LEON BREEDEN'S ORCHESTRA  
\$1.00 PER PERSON

NORTH TEXAS STATE UNIVERSITY

DENTON, TEXAS

OFFICE OF THE PRESIDENT

June 6, 1966

Mr. Leon Breeden  
School of Music  
North Texas State University  
Denton, Texas

Dear Mr. Breeden:

Mrs. Matthews and I enjoyed the television show about the Lab Band and the very dignified, accurate manner in which you told the history.

We are looking forward to next Saturday afternoon.

Very sincerely,

J. C. Matthews  
President

b



Thursday, June 2, 1970

## Lab Band Performs On Voice of America

The 1 O'clock Lab Band went international again this week.

The Voice of America Jazz Hour aired a recording of the band's White House concert Thursday night. Another performance will be featured on the program Aug. 9.

Band Director Leon Breeden said Willis Conover, director of jazz programs for the Voice of America, was at the June 27 White House concert for the king of Thailand. "He wrote a few weeks after the concert to say that he was using the recordings on the program," Breeden said.

"Lab '67," the band's latest record, will be featured on the Aug. 9 program. Conover called the album "first rate" in the letter.

The band's appearance at the White House was for a state din-

ner given by President and Mrs. Lyndon Johnson honoring the king and queen of Thailand. The jazz concert was well received by the royalty.

The band also had an international outlook earlier this year when it began a 26-day goodwill tour of Mexico for the U.S. State Department in January. The North Texans later appeared at the Venezuelan Embassy in Washington, the Texas State Society of Washington and the National Collegiate Jazz Festival in Mobile, Ala.

Conover also asked Breeden for 1,400 copies of "Lab '67" to distribute to the 20,000 members of "Friends of Music USA." The club has members in 93 countries.

Voice of America programs can be heard only on short-wave radios.

## Leon Breeden To Appear On 'Comment'

Leon Breeden, director of the North Texas State University One O'Clock Lab Band will be guest on KRLD's radio show "Comment" Friday at 1:15 p.m.

Breeden and host Dick Wheeler will discuss the Lab Band's recent European tour.

Breeden is also scheduled to make an appearance on KDNT Tuesday to play segments of tape from the tour and discuss the tour with host Harvey Johnston, of the NTSU Public Information Office.

The Lab band has just come of Germany and Switzerland where it participated in the International Montreaux Jazz Festival. While in Germany the band filmed a television special for that country's largest T.V. network.

In the past years the band has made numerous trips throughout the U.S. including four appearances in the nation's Capital. The band also made a tour to Mexico in 1967.

# Billboard

April 19, 1975 • \$1.50

81<sup>st</sup>  
YEAR

## General News

### World Jazz Assn. In Forte Start

#### Upbeat Mood Sparks Birth Of Baby World Jazz Assn.

LOS ANGELES—The World Jazz Assn. has been formed here as more than 100 fan-businessmen from various parts of the country set the organization in orbit during two days of formulative meetings, April 4-5.

Officers of the new organization—whose goal is to bring together the artistic and commercial aspects of jazz to promote present, future and past contributions of the music—include: Hal Cook, president; Bob Summers, executive vice president; Dave Pell, treasurer; Leonard Feather, secretary; Benny Carter, Dizzy Gillespie, Stan Kenton, Monk Montgomery, Dan Morgenstern, Bob Orenbach and Dick Schory, all vice presidents; and Paul Tanner, executive director.

(Continued on page 12)

• Continued from page 12

werke, Jimmy Lyons, Harvey Siders. President Cook is a publishing consultant with Billboard; executive vice president Summers is a disk jockey on KBCA; secretary Leonard Feather is a jazz critic; treasurer Dave Pell is a record producer; executive director Paul Tanner is a promoter of music at UCLA, and chairman of the board John Levy is a personal manager.

Twelve committees have been formed with the following chairmen and goals: Charlie Lourie, merchandising (to develop means of increasing the sale of jazz records, to develop aids for retailers); Leigh Kamman, lobby (to establish liaison with federal, state and local governments to increase goodwill tours, support legislation for the revision of the copyright act and to seek financial grants); John Hammond and John Levy, LP (to create a fund-raising three-LP package tracing jazz's broad musical lineage); Jerome Richardson, membership (to enroll all areas of professionals and suggest tools needed for membership drives); Chuck Siler, graphics (to develop a logo and all ancillary

obtained by writing to the World Jazz Assn., 10966 Rochester Ave., Suite 4C, Los Angeles, Calif. 90024.

Attending either of the two meetings were representatives of such record labels as Columbia, A&M, RCA, CTI, UA/Blue Note, BASF, Fantasy/Prestige/Milestone; Impulse, Pablo, Veeljay, Ovation/Black Jazz, Creative World Of Stan Kenton and Mainstream.

A complete list of the committees follows:

#### MEMBERSHIP

Jerome Richardson, Russell Harvey, Bobby Weiss, Monk Montgomery, Leigh Kamman, Mundell Lowe, Bob James, Dick Grove, Matt Betton Sr.

#### MERCHANDISING

Charlie Lourie, John Schairer, Earl Horowitz, Ray Avery, George Hocutt, Russ Solomon, Ray Lawrence, Bob Kirstein, Buzzy Willis, Ira Sabin.

#### LOBBYING

Leigh Kamman, Marian McPartland, Joe Carley, Billy Taylor, Christopher White, Paul Anthony, Roy Loggins, Woody Herman, Julian "Cannonball" Adderley, Dave Brubeck, Don Burkheimer.

John Hammond and John Levy, co-chairmen; Brad McKuen, George Avakian, Nesuhi Ertegun, Bobby Shad, Orrin Keepnews, Creed Taylor, Gene Russell, Leonard Feather, Ken Glancy, Mike Stewart, Ed Michele, Esmond Edwards, Don Schittlen, Kenny Burrell, Jerome Richardson, Larry Cranc.

#### PROMOTION

Patricia Willard, Howard Klarman, Vic Chirumbolo, Peter Levinson, John DuPre, Bob Mercer, Harvey Siders, Mike Gould, Sonny Woods, Paul Johnson, Ira Sabin, R. Deniz Lee, John S. Wilson, Gene Russell, Dave Dexter Jr., Bob Kirstein.

#### GRAPHICS

Chuck Siler, Howard Klarman, Irving Townsend, Russ Solomon.

#### FINANCE

Dave Pell, Mike Margolies, Paul Bullock, Helene Fellows, Russell Harvey, Peter Eichler.

#### TELEVISION

Harold Jovien, Berle Adams, Jim Washburn, Jimmie Baker, Alan

Baker, Bill Davis, Bill Collieran, Harvey Siders, Chuck Siler, Jim Gosa, Russell Harvey, Monte Kay.

#### ALBUM

Ira Sabin, Chuck Niles, Pat Henry, Bob Orenbach, Russ Molloy, Jim Gosa, Ray Lawrence, Gary Vercelli, Glen Albert, Gene Russell, Bill Milligan, Emily Porterfield, Catherine Henry, Robert Bass.

#### SHOWCASE

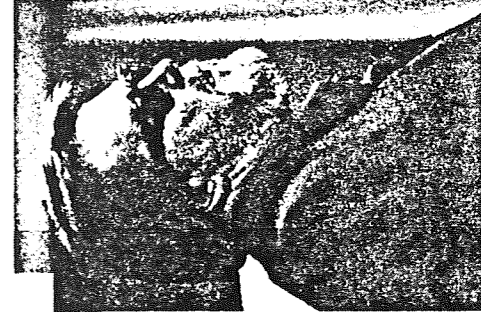
John Levy, Molly O'Harra, Leigh Kamman, Peter Eichler, Jerome Richardson, Jack Tracy, Bob Lee, Dominic Lumetta.

#### INTERNATIONAL

Bobby Weiss, Mike Hennessy, Lee Mandel, Ray Carter, Harold Jovien, Dave Dexter Jr., Jan Byrczek, Kiyoshi Koyama, Norman Granz.

#### EDUCATION

Dick Grove, David Baker, Leon Breeden, Don Erjavec, Alvin Baiste, Clem de Rosa, John Rinaldo, Conrad Johnson, Molly O'Harra, Herb Wong, Benny Carter, Howard Klarman, Bill Lee, Gerald Wilson, Buddy Collette, Bob Share, Clark Terry, Louis Bellson, Ernie Wilkins, Urbie Green, Joe Carley, Joe Kennedy, Gunther Schuller, Donald Byrd.



KJAZ's Pat Henry: on the board.



RCA's Don Birkhimer: a board member.



WRVR's Bob Orenbach (left) and his adman Howard Klarman. Both are board members. Billboard photos by Bonnie Tiegel



Bob Mercer (standing) and Bob Kirstein of Fantasy/Prestige/Milestone at an organizing meeting.



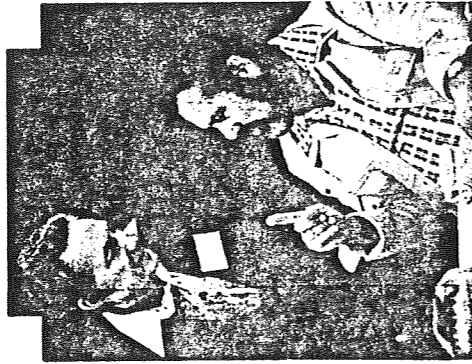
North Texas State's Leon Breeden: a suggestion at the opening session.

# Forte Start For Fledgling World Jazz Assn.

• Continued from page 1

In a move to emphasize the WJA will not be a West Coast-oriented organization, Cook announces a meeting in New York May 15 at the WRVR executive offices at 3 p.m.

The meeting at the leading all-jazz station (its president, Bob Oren-



Treasurer Dave Pell (seated) chats with secretary Leonard Feather.

bach and his advertising director, Howard Klarman, were among the broadcasters in attendance at the Sheraton Universal Hotel gathering here) will be designed to "orient the New York people and anyone appointed to various committees as to what is happening," Cook explains.

Over \$4,800 in memberships were pledged during the two-day meeting here. There are a number of membership categories requiring different dues. To wit: professional individual, \$15 a year; life professional, \$100; business, \$500; radio stations, \$100; publishers \$100; educational institutions \$100; students \$5; general (non-professional) \$10. Non-commercial radio-TV stations are gratis.

The nonprofit organization's first members include RCA Records, Pablo Records, Creative World of Stan Kenton, Ovation/Black Jazz

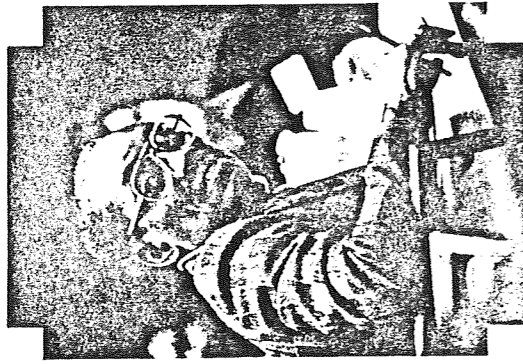


Bassist Monk Montgomery: one of the forces behind the WJA is one of its vice presidents.



Hal Cook (left), who helped found the organization, is its first president. Musician Jerome Richardson (right) is on the board.

Records, Tower Records, Rare Records, Down Beat, Billboard, WRVR



Board chairman John Levy: a study in scanning the audience.

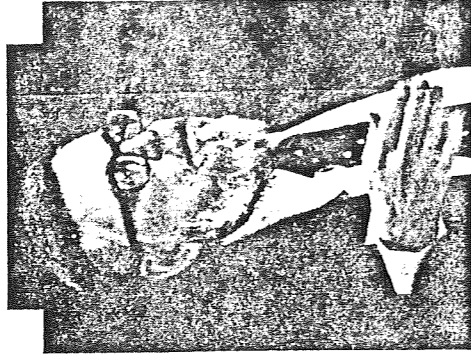


(New York), KBCA (Los Angeles), WJZZ (Detroit), KJAZ (Berkeley, Calif.), WFMR (Milwaukee), North Texas State Univ. and the National Assn. of Jazz Educators.

Named to the board of directors are: musicians: Jerome Richardson, Billy Taylor, Mundell Lowe, Neal Hefti, Bill Holman, Marian McPartland, and Cannonball Adderley; educators: Dick Grove, Don Erjavec, Leon Breedon; music publishers: Norman Weiser, Mike Gould; performing rights: Russell Sanjek (BMI), Dave Combs (ASCAP); unions: Hal Davis (AFM); international: Bobby Weiss, Peter Eichler; personal managers: John Levy, Monte Kay; advertising agencies: Howard Klarman; print media: Ira Sabin, Frank Garlock; promotion: Patricia Willard, Ray Lawrence; radio: Pat Henry, Robert Bass; record labels: Gene Russell, Don Birkhimer; record merchandisers: Russ Solomon, George Hocutt; noncommercial radio-TV: Roy Loggins, Russell Harvey, Paul Brown; record producers: Bill Traut, Bob Currow; recording studios: Dick

LaPalm, Marty Feldman; talent agencies: Willard Alexander, Harold Jovien; talent buyers: Howard Rumsey, George Wein; TV/movie producers: Jim Washburn, Bill Coleran; jazz societies: Rigmor and Joe Newman, Glen Alpert; at large: Vic Chirumbolo, Bob Kirstein, Jack Le-

(Continued on page 18)



BMI's Russ Sanjek: he's one of the board members.



Billboard photos by Bonnie Tiegel  
Paul Tanner (left) the executive director, and Bob Summers, the executive vice president, express the overall reaction to the group's launching.

# Billboard

81<sup>st</sup> YEAR

April 26, 1975 • \$1.50

## JAZZ



North Texas State photo

Tony Bennett rehearses with the NTSU 1 O'Clock Lab Band prior to a concert at Trinity Univ. in San Antonio.

## A Model For Campus Jazz: No. Texas State Classes

DENTON, Tex.—Back in 1967, the late Duke Ellington sat at the presidential table in the White House alongside Lyndon and Lady Bird Johnson attentively listening to the music of the North Texas State Univ. lab band at an opulent dinner party in honor of Thailand's King Bhumibol and his queen.

Someone asked Ellington his opinion of the amateurs' music.

"I wish," said Duke quickly, "it was mine."

Jazz at NTSU is even better today and there are several highly skilled lab bands and combos performing, all under the amiable, benign eye of

Leon Breeden. He's held that position 16 years now and taken one of the big NTSU jazz ensembles on tours throughout Mexico and to the Montreaux International Jazz Festival in Switzerland.

"We are lining up a Bicentennial tour of the West Coast at the moment," he confides. "Our problem will be selecting the students; we have about 1,200 music majors in our 16,000 enrollment and scores of them are gifted enough to play professionally."

Men like Herb Ellis, Jimmy Giuffre, Harry Babasin, Dee Barton, Geng Roland and Matt Betton Jr. (all alumni of NTSU) have Ford

John Thomas, Bill Stapleton and Harold Garrett left campus and joined Woody Herman. Stan Kenton plucked not only Barton but Jay Saunders, Joe Randazzo, John Von Ohlen and Jimmy Knight from the school. Hundreds of others are performing professionally, or teaching music, since the university became the first in the world—in 1947—to offer bachelor of music degrees in lab band. That's another way of saying jazz accomplishment.

It wasn't easy. Nonmusical faculty members looked with disdain on the young musicians practicing complex big band jazz charts. But year by

(Continued on page 12)

## North Texas a Jazz Model

• Continued from page 25

year the revolutionary academic program expanded, improved, and won acceptance.

When Breeden took over in 1959, one of the NTSU units won a "best band of the year" contest at the Roseland Ballroom on New York's Broadway by blowing three professional bands right off the stand.

"We are 38 miles north of Dallas and Fort Worth and there's no reason for Denton to serve as a jazz incubator," says Breeden. "Liquor is illegal here. Pickup trucks and long-horn cattle dominate the scene. Still, we have spirit and determination and in performing at a nearby school for retarded children, at the Nieman-Marcus ladies' ready-to-wear department, at the Symphony League's gatherings demonstrating jazz to those who know nothing about the art, and by bringing many of the profession's biggest jazz names to our campus we feel we are accomplishing our goals."

North Texas students run their own record company.

"We now have 14 albums on the market," says Breeden. "Our first was paid for by dribbling and drabbing payments of \$5 and \$10 over a year's period to the engineer, studio, pressing and packaging people. They believed in us. We raise money

by playing concerts here and throughout Texas.

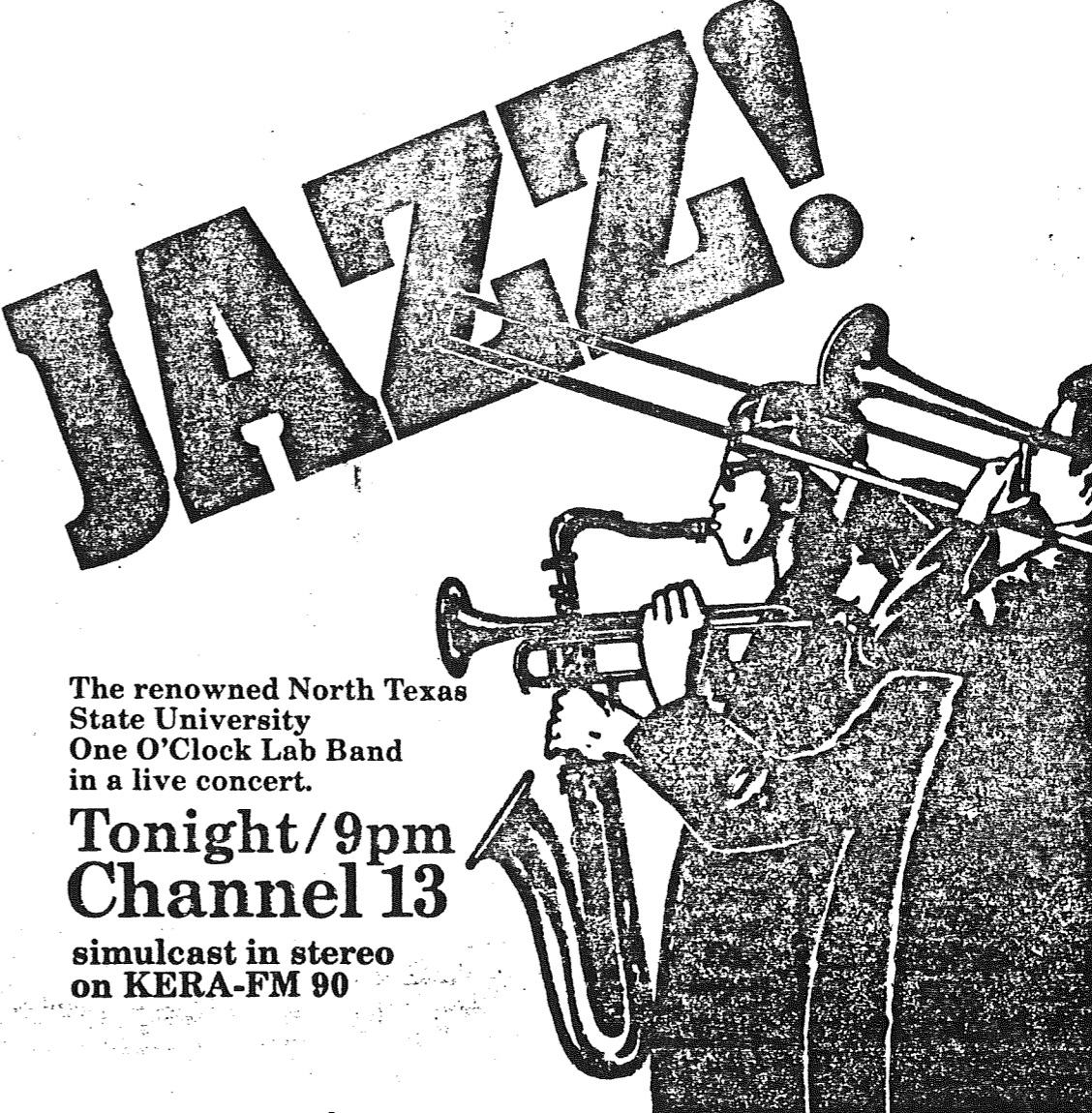
"Jazz," Breeden enthuses, "is on the move. It's growing bigger. Recently in Costa Mesa I watched an astonishing 'pre-acne' class of tiny children playing dixieland and even more modern things. It all came natural to them.

"Education is the answer. My parents thought jazz was dirty—something bad. But all it needs is exposure, on radio, on television and in print."

Breeden attended the recent founding meeting of the World Jazz Assn. in Los Angeles thanks to an 89-year-old Texas woman who is a jazz fan. She set up a fund for just such activity. "That," says Breeden, "is democracy in action."

Breeden and trombonist Paul Tanner of the UCLA music department were the first educators to join the World Jazz Assn.

The North Texas professor, witty and personable, is gratified with the university's relationship with the AFM. "There are no conflicts," he says, "because we never play an engagement which might be filled with a union band. Under no circumstances would we deprive a professional from working, even for one night. The union recognizes our position and we get along beautifully."



The renowned North Texas State University One O'Clock Lab Band in a live concert.

**Tonight/9pm**  
**Channel 13**

simulcast in stereo  
on KERA-FM 90

SATURDAY □ MAY.15. 1976

MAY 15, 1976

*Jim - FYL*

# Media Matters

leonard g. feather

13833 RIVERSIDE DRIVE  
SHERMAN OAKS, CALIF. 91423

(213) 995-1333

January 25, 1980

Ms. Gini Fosdick  
The Tonight Show  
NBC-TV  
3000 W. Alameda Av.  
Burbank, CA 91523

Dear Gini:

You have doubtless been approached, nay "haunted," by every publicist and manager in the jazz community since Johnny's announcement to the world of his appreciation for that art form.

I'm not going to tell you I have the most significant jazz artist in captivity for the show.

On the contrary, the enclosed materials clearly illustrate what Leon Breeden, 20-year jazz educator, is all about and how his contributions to the rekindling of interest in jazz continue to have far-reaching effects. (Notice what Stan Kenton obviously thought of him- encl. B.)

The level of musicianship currently being applauded by jazzomaines did not come from, say -- sitting on a window ledge and blowing out plaintiff melodies au naturelle. It was a lot of hard work, and educators like Breeden played a major role.

Breeden, the person, is also a brilliantly articulate and colorful character...sporting a quick wit and real cowboy boots tooled with the words NTSU JAZZ. And, he is an excellent musician. A brief tape of his clarinet virtuoso is also enclosed.

Gini, I've given the Leon Breeden story long consideration before bringing it to your attention. It's time.

I'll appreciate your taking a close look and will phone you from my new headquarters (moved from L.A. to Texas last month) to get your thinking in the near future. Meanwhile...

Best regards,

*Marty*  
Marty Morgan

MM:ng  
Encls.

June 25, 1980

Mr. Leon Breeden  
School of Music  
North Texas State University  
P.O. Box 5038 NT Station  
Denton, Texas 76203

Dear Leon:

I thought you would be pleased to know that I finally taped the program this morning for Eastern Airlines. I used a couple of cuts from the Spoleto album, some from the 1972 and '73 albums, and a couple by the Dan Haerle Quartet. It was basically the same program I did a few weeks ago on my own KUSC show here in Los Angeles.

The show will be on all Eastern Airline flights for three entire months, September, October, November, so if you or any of your students or friends happen to be traveling during that time, tell them I hope they travel Eastern and that they enjoy the program.

Am leaving tomorrow for New York to cover the Newport Jazz Festival after which Jane and I will be spending ten days in London, five days in Nice (jazz festivals at both places) and after returning to New York for a few days; will be back here toward the end of July. Hope to be in touch with you again then, as I have an idea about bringing some of my film collection to NTSU and would like very much to discuss this with you.

Kindest regards and best wishes always,

*Leon*



P. O. Box 12948 Gainesville, Florida 32604 / Phone (904) 392-0771  
12948

October 29, 1980

North Texas Lab Band  
Box 5038  
North Texas Station  
Denton, Texas 76203

Dear Sir:

I recently heard the enclosed program of music on an Eastern Airlines flight. I would like to feature this record on my weekly Jazz Show on WRUF-FM. I would also like to have a copy of your catalog to learn of the availability of other releases. I would appreciate having any promotional material that you could send. I would, of course, give appropriate credits and information regarding availability. Thank you.

Sincerely,

Edwin S. Munson

ESM/ak

### 6. Jazz - From North Texas State University

HOST: LEONARD FEATHER	STEREO
In Memoriam: Frankie Newton	N.T.S.U. Lab Band
Groove Merchant	N.T.S.U. Lab Band
Love at Last	Dan Haerle Quartet
Straight - No Chaser	N.T.S.U. Lab Band
Low Down	N.T.S.U. Lab Band
Seesaw	Dan Haerle Quartet
Samba Dubois	N.T.S.U. Lab Band
Intimacy Of The Blues	N.T.S.U. Lab Band
(Theme) Groovin' Hard	N.T.S.U. Lab Band

Above performances on N.T.S.U. Records  
For information concerning these performances contact



HARVARD MEDICAL SCHOOL

MASSACHUSETTS GENERAL HOSPITAL

W. DAVID WATKINS, M.D., Ph.D.  
Assistant Professor of Anaesthesia



DEPARTMENT OF ANESTHESIA  
Massachusetts General Hospital  
Boston, Massachusetts 02114

October 28, 1980

North Texas Lab Band  
Box 5038  
North Texas Station  
Denton, Texas 76203

Dear Sir:

Please forward any and all information regarding performances on N.T.S.U. Records to address below:

W. David Watkins, M.D., Ph.D.  
Massachusetts General Hospital  
Department of Anesthesia  
Boston, Massachusetts 02114

Sincerely,

W. David Watkins, M.D., Ph.D.

### 6. Jazz - From North Texas State University

HOST: LEONARD FEATHER	STEREO
In Memoriam: Frankie Newton	N.T.S.U. Lab Band
Groove Merchant	N.T.S.U. Lab Band
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Intimacy Of The Blues	N.T.S.U. Lab Band
(Theme) Groovin' Hard	N.T.S.U. Lab Band

sb

Above performances on N.T.S.U. Records  
For information concerning these performances contact  
North Texas Lab Band  
Box 5038, North Texas Station  
Denton, Texas 76203

Feature movies are available on selected L-1011 and A-300 Whisperliner flights. Movie headset charge in coach: Adults \$2, Children \$1. Movies may be heard on Channel 9.

MOTION PICTURE EQUIPMENT  
Trans Com  
COSTA MESA, CALIFORNIA 92626  
unit of Sunstrand Corporation

**November Features:**

**"THE HUNTER"** (PG) Action-Adventure  
Steven McQueen, Eli Wallach, Kathryn Harrold, LeVar Burton, Ben Johnson.  
An action-packed film about a real bounty hunter, Ralph "Papa" Thorson. The people he chases and the situations he encounters become more dangerous and incredible as the film progresses.

**"SMOKEY AND THE BANDIT II"** (PG) Comedy  
Burt Reynolds, Jackie Gleason, Sally Field, Jerry Reed, Dom De Luise.  
In this sequel, Reynolds returns as the bandit, Field as his girl friend and Jackie Gleason as the sheriff in hot pursuit. This time, Reynolds is hired to haul a pregnant elephant to the Republican convention.

MONTH OF OCTOBER  
ON ALL EASTERN  
AIRLINES  
FLIGHTS

Music programs on Eastern's L-1011 and A-300 Whisperliners.

**1. Mood Music** STEREO

I Left My Heart In San Francisco	The 101 Strings	Alshire
Lover Man	Henry Mancini/Doc Severinsen	RCA
Blue Bayou	The Living Strings	RCA
Bridge Over Troubled Water	Michel Legrand	Bell
Moonlight Serenade	The 101 Strings	Alshire
The Homecoming	Living Strings	RCA
I'll Never Fall In Love Again	Living Marimbas	Camden
Le Voyage Abandonne	Jean Morlier	Murbo
Wunderhorn	Dusko Goykovich/Roland Kovac Orchestra	Selected Sound
Song Sung Blue	Marina Strings	20th Century
Manhattan	The 101 Strings	Alshire
Without You	Henry Mancini/Doc Severinsen	RCA
My Garden	Roland Kovac Orchestra	Selected Sound
The Butterfly Tree	George Russell	Ranwood
Southern Nights	The 101 Strings	Alshire
Goodtime Feelin'	Jack Dorsey	Alshire

**2. Latin Voices** STEREO

A Papá	Cruz & Colon	Valla
Pum, Pum, Catalú	Cruz & Colon	Valla
Surundanga	Cruz & Colon	Valla
Mi Alumna Mas Avanzada	Pijuan	Melon
Cuando Tu Me Quieras	Ednita Nazario	Pronto
Dame Mas de Ti	Ednita Nazario	Pronto
Que No	Anexo 3	Alhambra
Recuerdos de Boringuen	Marco A. Muñiz	Arcano
Felices Dias	Marco A. Muñiz	Arcano
Alondras en el Bosque	Marco A. Muñiz	Arcano
Alequin	Nydia Caro	Alhambra
Vendra	Nydia Caro	Alhambra
Agua de Manantial	Nydia Caro	Alhambra
Jamas Te Olvidare	Chucho Avellanet	UA-Latino
Me Muero	Chucho Avellanet	UA-Latino
No Te Quiero Perder	Chucho Avellanet	UA-Latino

**3. Walt Disney World**

Eastern is proud to present the story of Walt Disney and the magic he created. In the story, narrated by Russ Offenbach, you will hear the following selections:

Zip A Dee Doo Dah  
Soudan  
My Mammy  
Who's Afraid of the Big Bad Wolf?  
Whistle While You Work  
Dig, Dig, Dig... Heigh Ho  
Finale: Turn on the Old Music Box  
When You Wish Upon A Star  
Sorcerer's Apprentice  
Pink Elephants On Parade  
Love Is A Song  
Sing, Sweet Nightingale  
A Dream Is A Wish Your Heart Makes  
Unbirthday Song  
The Elegant Captain Hook  
You Can Fly  
Davy Crockett  
Mickey Mouse Club March  
Once Upon A Dream  
Cruella De Ville  
Super-cali-fragil-istic-expi-ali-docious  
A Spoonful of Sugar  
Chim-chim-cher-ee

Mike Curb Congregation (BV)  
Sebek (World Records)  
Al Jolson (MCA Records)  
Camarata (DY)  
Adriana Caselotti (DY)  
The Dwarf Chorus (DY)  
Instrumental (DY)  
Cliff Edwards (DY)  
Philadelphia Orchestra (BV)  
Walt Disney Orchestra (DY)  
Walt Disney Orchestra (DY)  
Ilene Woods (DY)  
Ilene Woods (DY)  
Camarata (DY)  
Walt Disney Chorus (DY)  
Walt Disney Chorus (DY)  
Fess Parker (DY)  
Walt Disney Chorus (DY)  
Darlene Gillespie (DY)  
Mel Leven (DY)  
Julie Andrews, Dick Van Dyke and Pearlies (BV)  
Julie Andrews (BV)  
Julie Andrews, Dick Van Dyke  
Karen Dotrice and Matthew Garber (BV)  
Phil Harris (DY)  
Mike Curb Congregation (DY)

(BV) Buena Vista Records (DY) Disneyland Records

**4. A Taste of Country**

HOST: HARRY NEWMAN

In America  
Leaving for Unbelievers  
Sure Thing  
Take Me, Take me  
Misery and Gin  
Up To Heaven  
We're Number One  
Faded Love

Charlie Daniels Band  
Dottie West  
Freddie Hart  
Rosanne Cash  
Merle Haggard  
Reba McEntire  
Larry Gatlin  
Willie Nelson & Ray Price  
Ed Bruce  
Kenny Dale  
Conway Twitty

The Last Cowboy Song  
Thank You Everlovin'  
I've Never Seen The Likes Of You  
Making Plans

Porter Wagoner & Dolly Parton  
Steve Douglas  
Waylon Jennings  
Alabama  
The Bellamy Brothers  
Merle Haggard & Clint Eastwood  
Hot Rize

Epic  
United Artists  
Sunbird  
Columbia  
MCA  
Mercury  
Columbia  
Columbia  
MCA  
Capitol  
MCA  
RCA  
Damon  
RCA  
RCA  
Warner/Curb  
MCA  
Flying Fish

**5. Now Sound**

HOST: RON ERWIN

You Better Run  
I'm Alright  
How Does It Feel  
To Be Back  
Shandi  
Years From Now  
Never Givin' Up  
I Can't Let Go  
Jojo  
One More Time  
For Love  
Landlord

Pat Benatar  
Kenny Loggins  
Daryl Hall & John Oates  
Kiss  
Dr. Hook  
Al Jarreau  
Linda Ronstadt  
Boz Scaggs  
Billy Preston & Syreeta  
Gladys Knight & The Pips  
Ambrosia  
Jermaine Jackson

Chrysalis  
Columbia  
RCA  
Casablanca  
Capitol  
Warner Bros  
Asylum  
Columbia  
Tamla  
Columbia  
Warner Br  
Motown

You're The Only Woman  
You're Supposed To Keep Your Love For Me  
Fame  
Beyond

Irene Cara  
Herb Alpert  
RSO  
A & M

**6. Jazz**

HOST: LEONARD FEATHER STEREO

In Memoriam: Frankie Newton  
Groove Merchant  
Love at Last  
Straight - No Chaser  
Low Down  
Seesaw  
Samba Dubois  
Intimacy Of The Blues  
(Theme) Groovin' Hard

N.T.S.U. Lab Band  
N.T.S.U. Lab Band  
Dan Haerle Quartet  
N.T.S.U. Lab Band  
N.T.S.U. Lab Band  
Dan Haerle Quartet  
N.T.S.U. Lab Band  
N.T.S.U. Lab Band  
N.T.S.U. Lab Band

Above performances on N.T.S.U. Records  
For information concerning these performances contact:  
North Texas Lab Band  
Box 5038, North Texas Station  
Denton, Texas 76203

**7. Concert Tour** STEREO

HOST: BILL CARLSON

Overture: Die Meistersinger von Nurnberg  
Dresden State Orchestra/Silvio Varviso  
Piano Concerto No 22 in E Flat, K. 482  
Alfred Brendel, piano  
Academy of St. Martin in the Fields/Neville Marriner  
Pavane, Op. 50  
Rotterdam Philharmonic Orchestra/Jean Fournet  
Concerto in E Flat for Oboe and Orchestra  
Heinz Holliger, oboe  
Frankfurt Radio Symphony Orchestra/Eliahu Inbal  
Symphony No. 6 in B Flat, Op. 74  
"Pathetique"  
London Symphony Orchestra/Igor Markevitch

W  
Moza  
Bell  
Tchaik  
All selections in this program are on Philips Records

**Program traces Breeden career**

"Leon Breeden: A Portrait of a Jazz Educator" will be broadcast Saturday at 10 p.m. on KXTX-TV, Channel 39.

The one-hour documentary spotlights Breeden's 22 years as musician, conductor and teacher at the North Texas State University School of Music. Breeden pioneered the nation's first jazz education degree program and has drawn international acclaim for his lab band programs.

Breeden compares his jazz group to a biology lab except that he and his students "experiment with sound," a sound that took the 1 O'Clock Lab Band to music festivals from Spoleto to Switzerland.



VOICE OF AMERICA  
UNITED STATES INFORMATION AGENCY  
WASHINGTON

July 7, 1967

Mr. Leon Breeden  
North Texas State University  
Denton, Texas

Dear Leon:

It was a ball seeing you and Madame at the White House -- not to mention hearing the band again and noting everyone's enthusiasm. I've written a short review of the event for Dan Morgenstern at Down Beat.

"Lab '67" is first-rate. If you're near a short-wave receiver Wednesday, August 9, you may hear it on the Voice of America Jazz Hour, worldwide. We'll broadcast the White House performance Thursday, July 27.

Incidentally, assuming I could raise some money to distribute "Lab '67" to our 20,000 "Friends of Music USA" club members in 93 countries, what's the rock-bottom price you could give us for 1300 to 1400 monaural pressings, complete with jackets?

All best. See you soon.

Sincerely,

Willis Conover



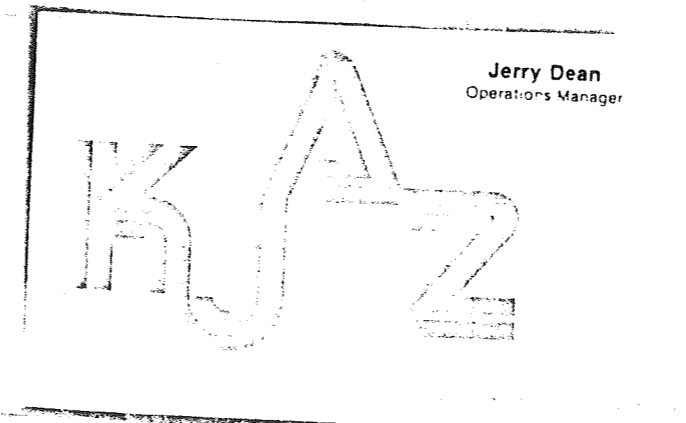
P.O. BOX 1450, ALAMEDA, CALIFORNIA 94501 (415) 523-9300

Jan 8, 1981

Mr. Leon Breeden

Our Most Sincere Thanks  
for sharing your wisdom with  
our audience!

Thank you!  
Jerry Dean





# THE BATTALION

Official Newspaper of Texas A&M College and the City of College Station

College Station, Texas

Feb. 28, 1961

CONTACTS AND  
RESPONSES —  
OTHER SCHOOLS

To:

Members,  
North Texas State Lab Band  
Denton, Texas

Dear Musicians,

May we here at Aggieland express our sincere appreciation for the outstanding performance of your jazz band Thursday, Feb. 16. Your swinging sounds were a source of full enjoyment for everyone who attended the session, and we are sure that no-one had quite heard anything like it before.

Our campus is not known to be "way out" on jazz, and many were surprised to see as many people at the performance as there were. But for those who had never really experienced the thrill of hearing a top flight jazz group, your sounds provided an opportunity for them to learn of this new sensation.

And for those of us who appreciate jazz, your two-hour performance was an enriching experience in the world of music. There are several of us who have heard jazz groups throughout the U.S., from Birdland to the West Coast, and to quote an article from THE BATTALION, you "take a back seat to no-one."

You received the distinguished honor of a standing ovation following your performance, an almost unheard-of thing here--- and you well deserved it, for the impression of your fine "sounds" will be ringing here at A&M for a long time!

Sincerely,

*Tommy Holbein & Johnny Herrin*

Tommy Holbein and Johnny Herrin  
THE BATTALION STAFF

C. C. TRILLINGHAM  
SUPERINTENDENT

COUNTY OF LOS ANGELES  
SUPERINTENDENT OF SCHOOLS  
155 WEST WASHINGTON BLVD.  
LOS ANGELES, CALIFORNIA 90015  
RICHMOND 9-6911

April 7, 1966

Mr. Leon Breedon  
Director of Lab Bands  
North Texas State University

Dear Mr. Breedon:

On behalf of the Los Angeles County Superintendent of Schools, may I say thank you for participating in the SCOPE program. This series is providing the listeners in this area with a view of education rarely seen. The benefits to public education are significant.

It was indeed a pleasure to meet you and listen to such an excellent band. The people in the veiwing area of KABC are in for a treat.

We are publicizing this series throughout the general viewing area. We have a potential viewing audience of several million.

We appreciate your willingness to support our local efforts which have been underwritten and produced so well by Mr. Kaslon Zoller and his staff at KABC. Best wishes for continued success.

Cordially yours,

*Robert C. Gerletti*  
Robert C. Gerletti, Director  
Division of Educational Media

RCG:lr

cc: Mr. Kaslon Zoller

# OHIO MUSIC EDUCATION ASSOCIATION

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CALVIN Y. ROGERS  
ASHLAND COLLEGE  
ASHLAND 44805

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COLUMBUS 43210

EXECUTIVE SECRETARY  
KATHARINE S. MCGILL  
270 E. STATE ST.  
COLUMBUS 43215

January 16, 1967

from the office of the President

Mr. Leon Breedon  
North Texas State University  
Denton, Texas

Dear Mr. Breedon:

On behalf of the Ohio Music Education Association may I express to you our deep appreciation for your contribution to our recent state convention.

This convention was the largest and longest state meeting OMEA has ever had. From the reports coming to me it also must have been the finest from the standpoint of its service to the music educators who attended. Your work with the stage band session was a major factor in this total picture of success.

I know that I express the feeling of many when I express a desire to have you return in some future year to an OMEA state meeting.

Sincerely,

*Calvin Y. Rogers*  
Calvin Y. Rogers  
President

CYR:sh

# Music Educators National Conference

A DEPARTMENT OF THE NATIONAL EDUCATION ASSOCIATION  
1201 Sixteenth Street N.W. WASHINGTON, D.C. 20036

April 11, 1968

Mr. Leon Breeden  
1309 Tulane Drive  
Denton, Texas 76201

Dear Leon:

Although you already know how deeply I appreciate the contribution you made to our recent Seattle Convention, I want to write on behalf of all MENC members to thank you again for helping to make this an outstandingly successful Biennial. Your role in bringing us a musical program of great excellence was an indispensable one. I trust that the experience was gratifying to you, as it was to those who were privileged to attend your performance.

As a follow-up of the convention, I am writing to the Governor, two United States Senators, and Chief State School Officer of every state from which a performing group participated in the Seattle program. A copy of the letter, which draws attention to the group you conducted, is enclosed for your information.

We look forward to many more opportunities to cooperate with you in furthering the aims of the Music Educators National Conference. In the meanwhile, my warm personal greetings and good wishes.

Sincerely,

*Louis*

Louis G. Wersen  
President

Enclosure

## NEW YORK STATE SCHOOL MUSIC ASSOCIATION A STATE UNIT OF MUSIC EDUCATORS NATIONAL CONFERENCE

STATE CHAIRMAN STAGE BANDS

THOMAS A. BROWN  
10 ST. STEPHENS LANE  
SCOTIA, N. Y. 12302

January 5, 1970

TO: All-State Stage Band Participants  
FROM: Stage Band Chairman  
RE: Concert

As you all know very well, the concert was a total success --- a success musically, and a complete success from the standpoint of enthusiastic acceptance publicly. It was a thrill for us all to be a part of a first in the State and the United States, and on behalf of Mr. Breeden, your own music teachers and myself, thank you all for "coming through" as you did.

Didn't I tell you Leon Breeden is unbelievable?

Because of the great "scene" that occurred after the concert, I was unable to collect all of the stage band music. If you are one of the members who did not hand in your All-State music, would you please mail the parts to me so that I can forward them to Mr. Breeden? They're from his own personal library and I want to return them all intact.

Mail them to: Thomas Brown  
10 St. Stephens Lane  
Scotia, New York 12302

You are all the greatest and you should be so proud of an outstanding job --- a job well done! Thanks again!!

Sincerely,

*Thomas A. Brown*

Thomas A. Brown  
Stage Band Chairman

TAB/ecr

January 5, 1970

Dr. Kenneth M. Cuthbert  
Dean, School of Music  
North Texas State University  
Denton, Texas 76203

Dear Dr. Cuthbert:

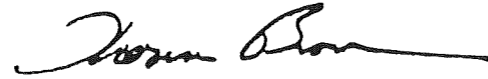
On behalf of the New York State School Music Association and all members of our select All-State State Stage Band which recently performed at our annual Directors' Conference, a hearty thank-you. We appreciate your efforts in allowing Mr. Breeden to depart from his busy schedule and guest conduct this first All-State Stage Band.

You might be happy to know that after this concert (to my knowledge the first All-State in the United States) a rousing and enthusiastic standing ovation was lavished upon the group and director. This was the highest musical and emotional point of a four day conference involving three thousand New York State music educators. Standing ovations are not common sights among Music Educators' Conferences and this was by far the largest display of appreciation at the entire Conference.

This would never have been such a success had we not had the tremendous talents of Mr. Breeden combined with the select and outstanding talents of our own young musicians. Again, on their behalf and from the State Music Association, a sincere thanks.

Warm wishes for a happy New Year.

Sincerely,



Thomas A. Brown  
State Chairman, Stage Bands

# Distinguished Judges To Hear Young Artist Competition Entrants

THE MIDLAND REPORTER TELEGRAM, SUN., JAN. 25, 1970-3F

A panel of seven distinguished judges will serve as adjudicators for the eighth annual Young Artist Competition sponsored by the Midland-Odessa Symphony Orchestra. The competition, which will adjudicate 99 contestants from across the continental United States and Hawaii, begins with preliminary judging Friday. Secondary school division winners are scheduled Saturday night in Lee High School Auditorium and will be held Sunday afternoon, also in Lee Auditorium. The judges will decide who all share in \$1,000 in prize money and return to Midland in March to perform with the Midland-Odessa Symphony.

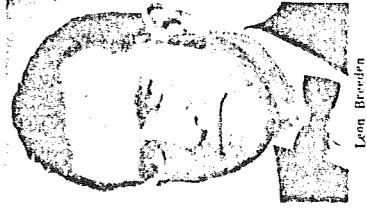
The judges are Josef Raffert of the Indiana State University School of Music, Henry Upper Jr. of the West Texas Chamber of Commerce, Allen Giles of the Midland-Odessa Symphony Orchestra, and David Breeden, one-time conductor of the Midland-Odessa Symphony. Breeden is also a member of the Midland-Odessa Symphony and is the father of David Breeden, one-time conductor of the Midland-Odessa Symphony.

Dr. Crawford Gates, conductor of the Midland-Odessa Symphony, is also a member of the Midland-Odessa Symphony and is the father of David Breeden, one-time conductor of the Midland-Odessa Symphony. Dr. Crawford Gates, conductor of the Midland-Odessa Symphony, is also a member of the Midland-Odessa Symphony and is the father of David Breeden, one-time conductor of the Midland-Odessa Symphony.

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Crawford Gates



Leon Breeden



Walter Duchoux



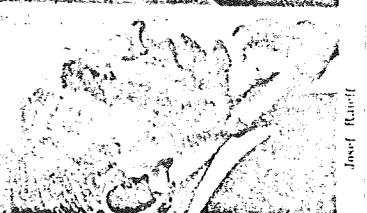
George Trantwin



Henry Upper Jr.



Allen Giles



Josef Raffert

Music Of Indian Wars To Feature Las Manos Meeting

UNIVERSITY OF NOTRE DAME  
NOTRE DAME • INDIANA • 46556

DEPARTMENT OF ENGLISH  
(Area 219) 283-7461

March 30, 1970 1970

Mr. Leon Breeden, Director  
North Texas Lab Bands  
North Texas State University  
Denton, Texas 76203

Dear Leon,

On behalf of Ann and her staff, I'd like to extend to you our heartfelt thanks for serving as a CJF judge. You gave a lot of yourself, and we want you to know how much we appreciate it. I should add that I heard (and overheard) several of the student-musicians commenting that your judging sheets were extremely helpful.

And, personally, it was a distinct pleasure for Joyce and me to meet you and to be with you during the weekend. We're hoping to see you at next year's CJF (perhaps even on the stage -- hint). Thank you for sending us the records; many people have enjoyed them already.

If you incurred any miscellaneous expenses, either in getting to and from South Bend or while here, please send an itemization of them either to Ann (CJF, Box 115, Notre Dame, Indiana, 46556) or to me.

Once again, thank you for coming. And best of luck in putting together the European tour.

Very sincerely,

*Dick Bizot*  
Dick Bizot

RB:cmr

UNIVERSITY OF FLORIDA  
GAINESVILLE 32601

DEPARTMENT OF MUSIC

February 2, 1971

Mr. Leon Breeden  
Director, Laboratory Jazz Ensembles  
Music Department  
North Texas State University  
Denton, Texas 76201

Dear Leon:

I must once again congratulate you on the marvelous program that you presented at the CBDNA National Conference in Austin. Your presentation was superb, and I think it was the best received program relating to jazz performance of any CBDNA meeting ever.

President Richard Bowles and I share your belief in the future of jazz as an essential and integral part of any college music program. We are certainly looking forward to future opportunities to listen to your fine group.

I am getting in touch with both the Florida Stage Band Chairman and the Southern Division President of MENC regarding your problem of naming the specific tunes to be played by the Florida All-State Stage Band. This listing, of course, is an impossibility, and I am sure that these people will understand. I will be in touch with you as soon as I receive answers from them regarding this. In the meantime, we are looking forward to having you in Florida as our Stage Band Clinician. If there is anything else that I can do to be of help to you with this event, please don't hesitate to call upon me.

Best wishes,

*Bob*

Robert E. Foster  
Associate Director of Bands

REF:11b

# COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

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UNIVERSITY OF NEVADA  
RENO, NEVADA

NORTHWEST  
DAVID SEILER  
UNIVERSITY OF IDAHO  
MOSCOW, IDAHO

February 3, 1971

Dr. Leon Breedon, Director  
Lab Bands  
North Texas State University  
Denton, Texas 76201

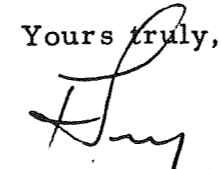
Dear Leon:

If I had been able to conceive the kind of a program I wanted for the Jazz presentation, I could never have come up with what you gave us. You know in your own heart that it was superlative. I really do not need to tell you this, but I want to underline it with all the sincerity and persuasiveness at my command.

You and the North Texas stage band were colossal - and you were colossal in the education arena, which made the feat all the more difficult and, by the same token, all the more admirable.

I thank you and your fine young men very much.

Yours truly,

  
Guy M. Duker  
Immediate Past President

GMD:dfb

# COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

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MOSCOW, IDAHO

February 5, 1971

NATIONAL PUBLIC RELATIONS CHAIRMAN

WILLIAM P. FOSTER  
FLORIDA A. & M. UNIVERSITY  
TALLAHASSEE, FLORIDA


Dr. Leon Breedon  
Director of Stage Bands  
North Texas State University  
Denton, Texas

Dear Leon:

Congratulations and felicitations to the North Texas State University Stage Band for the presentation of an outstanding clinic. I extoll highest commendations upon you for the excellence of your presentation and commentary on Jazz! It was an outstanding presentation in every respect.

Best wishes and kindest regards.

Sincerely,

  
William P. Foster

WPF/jg

GUY DUKER, PRESIDENT  
UNIVERSITY OF ILLINOIS  
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## COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

AN ASSOCIATE MEMBER OF THE MUSIC EDUCATORS NATIONAL CONFERENCE — A DEPARTMENT OF THE NATIONAL EDUCATION ASSOCIATION

HONORARY LIFE PRESIDENT AND FOUNDER, WILLIAM D. REVELLI, UNIVERSITY OF MICHIGAN, ANN ARBOR

February 8, 1971

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JAMES JORGENSON  
UNIVERSITY OF REDLANDS  
REDLANDS, CALIFORNIA

PAST PRESIDENT  
MANLEY WHITCOMB  
FLORIDA STATE UNIVERSITY  
TALLAHASSEE, FLORIDA

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RAYMOND VUN KANNON  
HOFSTRA UNIVERSITY  
HEMPSTEAD, NEW YORK

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COLORADO UNIVERSITY  
O. TEXAS

WESTERN  
JOHN CARRICO  
UNIVERSITY OF NEVADA  
RENO, NEVADA

NORTHWEST  
DAVID SEILER  
UNIVERSITY OF IDAHO  
MOSCOW, IDAHO

Dr. Kenneth N. Cuthbert  
Dean - School of Music  
North Texas State University  
Denton, Texas

Dear Dr. Cuthbert

The impact of Leon Breedon and his Lab Band on the "standing room only" audience at the National Convention of C.B.D.N.A. was superb. The acceptance of Jazz Education by the C.B.D.N.A. was tentatively approved at the convention two years ago and was almost eliminated because of the poor showing and performance of the Jazz Band from the University of Indiana. This group did nothing to dispel the musical fears of this conservative organization, and it took considerable effort on the part of our committee to, again, include a session on Jazz at the collegiate level.

You would have been proud to have attended the session. Mr. Breedon presented an educationally centered clinic exactly appropriate for the C.B.D.N.A. He was articulate, cordial, and well prepared, and the band was phenomenal!! The precision, musicality, and high performance standard demonstrated by the band literally stunned the audience. I was proud to have been able to present the band to the convention.

Thank you for your cooperation in allowing the Lab Band to perform. They did a great service to Jazz Education and the College Band Directors National Association.

Cordially,



Dr. Herb Patnoe  
Stage Band Committee Chairman  
Director of Bands  
De Anza College  
Cupertino, California

HP:cc

## VALLEY CITY STATE COLLEGE

Valley City, North Dakota 58072



January 28, 1972

Mr. Leon Breedon  
Director of North Texas Lab Band  
Box 5038 North Texas Station  
Denton, TX 76203

Dear Mr. Breedon:

I would like to take this opportunity to thank you for serving as an adjudicator and clinician at the Third Annual Valley City State College Stage Band Festival. The appearance of Urbie Green and yourself has made this festival our most exciting and successful one to date. Many of the band directors have already called me personally and commented on the detailed and constructive criticism sheets that you supplied to each band. They felt that it was extremely significant that they were receiving suggestions from such an outstanding educator as yourself.

I know the time that you spent here was "fast and furious" but I do hope you enjoyed your stay and realize that you have a standing invitation to return to our campus any time.

Best wishes for a successful year with your program at North Texas.

Sincerely,



Curtis Wilson  
Director  
VCSC Jazz Ensemble

CW/ejp

cc: Dean Cuthbert

EAST TEXAS STATE UNIVERSITY

EAST TEXAS STATION  
COMMERCE, TEXAS 75428

DEPARTMENT OF MUSIC

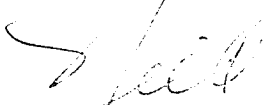
February 15, 1972

Mr. Leon Breeden  
Music Department  
North Texas State University  
Denton, Texas 76201

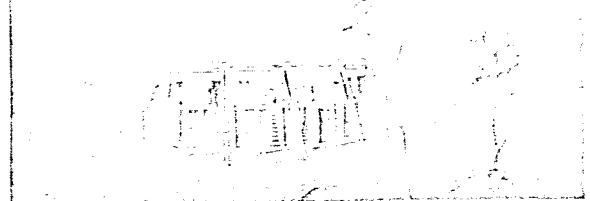
Dear Leon:

I wanted to write this brief but very sincere note in regard to the performance of your lab band at TMEA last week. To say that I enjoyed the band and to say that they played well would certainly be a gross understatement for they are all very capable musicians, they play very well together, and I thoroughly enjoyed the program. My comment to you today, in addition to my foregoing comments, is to compliment you on what you do with those boys. Your leadership as a musician and as a fine person is something which they must cherish now and will do even more so in later years. You are a fine example of the music field to those young men and you are also an equally fine example of a fine citizen and I just want you to know that I appreciate you very much for this. You are in a field where oftentimes fellows can run astray but you have done an outstanding job of providing a top-notch example of a fine guy who is thoroughly <sup>versed</sup> first in his field of music. My very best to you and your work with those outstanding young men. Thanks for a great concert and for all you do in the music field.

Sincerely,

  
Neill H. Humfeld, Chairman  
Instrumental Music Division

NHH:alf

  
Centiles College  
11110 EAST ALONDRA BOULEVARD ■ NORWALK, CALIFORNIA 90650 ■ TELEPHONE (213) 860-2451  
Board of Trustees: Dr. Curtis Paxman, President; Mrs. Katie Lauscher, Vice-President; A. E. Sommer, Secretary; John A. Nordbak; Leslie S. Nottingham; Dr. Leon Richards; Harold T. Tredway.

September 19, 1972

Mr. Leon Breeden  
North Texas State University  
Denton, Texas 76203

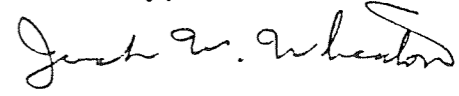
Dear Leon:

I'm sorry I have delayed thanking you this long for your efforts on behalf of Jazz Internationale this last summer. My reasons for delaying is partially due to my heavy work schedule upon return from Europe, and to the fact that I have been waiting for some information regarding next summer's activities from the Chicago office.

I had an excellent meeting with Claude Nobbs in Montreaux, and if the plans materialize we should have a great year this next summer.

Once again, I would like to thank you personally for all that you contributed in effort, performance, and advice.

Sincerely,

  
Jack W. Wheaton



# THE CHRONICLE

of Higher Education

February 9, 1976 • 75¢  
Volume XI, Number 20

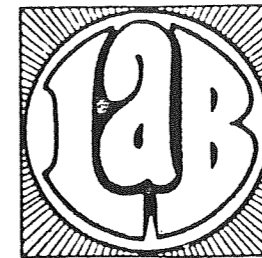
Last summer North Texas State University's 1 O'clock Lab Band recorded an album called "Lab 75."

Now, along with (as the DJ's put it) pressings by Clark Terry, Thad Jones and Mel Lewis, Bill Watrous and Manhattan Wildlife Refuge, and others, "Lab 75" has been nominated for a Grammy as one of the best big-band jazz performances of the year.

"To have professionals look to a university and say, 'Your work is equal to ours,'" says the director of the North Texas lab-band program, Leon Breeden, is "an American dream come true."

Winners of the Grammy Awards will be announced Feb. 28 at the Hollywood Palladium. To paraphrase another great jazz man: North Texas, may they love you madly.

NTSU



JAZZ

LEON BREEDEN, Director  
Box 5038, North Texas Station  
Denton, Texas 76203

September 29, 1976

Dr. William D. Revelli, President  
National Band Association  
Revelli Band Hall  
350 East Hoover  
Ann Arbor, Michigan 48109

Dear Bill:

It will be a pleasure to serve as chairman of the Jazz Education Committee for the National Band Association. I am honored that you would consider me for this position and hope sincerely that we can make worthwhile contributions to the NBA and its work for the enrichment of the lives of our students everywhere.

It is most important that you advise me of several things as soon as possible, namely: (1) what is the formation of the committee, i.e. already in existence? to be formed at this time? etc.; (2) if the committee is to be established what are the requirements for membership on that committee?; and (3) do you have specific goals for which we should work or is this open to consideration?

These are a few of the things which will help to get moving; one further item will be the time element, namely: are we moving for a final date for announcing our completion of goals?

Realizing the importance of our achieving the goals which will be established I do need as many facts as can be given at this time. I shall look forward to your information with great interest!

Again - it will be an honor to serve with you!

Most cordially yours,

Leon Breeden, Professor  
School of Music  
North Texas State University  
Denton, Texas 76203

Leon  
Congratulations.  
It's good to know  
they (NBA) are going  
to the right source -  
the "expert" for advice  
Marc

# NATIONAL BAND ASSOCIATION



OFFICE OF THE PRESIDENT  
WILLIAM D. REVELLI  
REVELLI BAND HALL  
350 EAST HOOVER  
ANN ARBOR, MICHIGAN 48109  
OFFICE: 313-764-6825  
HOME: 313-663-5097

350 →

August 5, 1976

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FOUNDING PRESIDENT

Mr. Leon Breeden  
Box 5038  
North Texas Station  
Denton, TX 76203

Dear Mr. Breeden:

The National Band Association established some two years ago a Jazz Committee with the hope that this committee would develop an award in the form of a certificate which could be presented to persons who have made outstanding contributions in the area of jazz. This award would be similar to our Citation of Excellence Award, but would be aimed specifically to recognize jazz people.

The committee has not functioned well and we are looking for a new chairman for my term of office, 1976 to 1978. Accordingly, I should like to ask you to serve as the chairman of this committee for NBA.

You would be free to develop this award, to prepare a draft of the actual award which could be submitted to the Board of Directors next December in Chicago, to select members of this committee, and to make suggestions for implementation of the award.

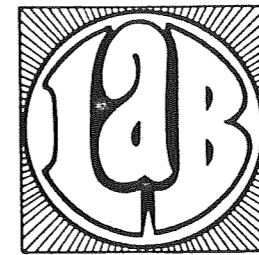
I hope that you can accept the chairmanship of this important committee and will look forward to your response.

Sincerely,

*Will*  
William D. Revelli  
President-Elect

WDR/kp

NTSU



JAZZ

LEON BREEDEN, Director  
Box 5038, North Texas Station  
Denton, Texas 76203

November 11, 1976

To: Dean Myers  
Re: Below

An invitation has been received to come to S.M.U. to give a lecture and show slides of our trip to Russia. It is for a class of one hundred students in a class called "The Russians," taught by Ilya Mamantov who came to this country in the late 40's, served as an interpreter for NASA during the Soviet/American linkup in space, and happens to be Rachmaninoff's NEPHEW!

The invitation would take me away from school for my classes on Tuesday, December 7th since it runs from 11:00 to 12:30 with an invitation to stay for lunch with Professor Mamantov which might be most interesting!

If I can get my classes covered for that day would it be possible to accept this invitation? It might be good for relations with our sister university (or at least a small number of the students there!).

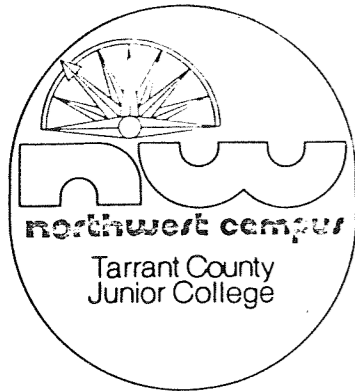
Your consideration will be appreciated. Feel no pressure - I do not have to do this at all if there is anything happening for which I should definitely be HERE!

Most cordially,

*Leon B.*  
Leon Breeden

*No problem, Leon.  
Sounds great, and will be  
informative for their students,  
I'm sure. - Max*

*Just file attached from will  
me.*



November 16, 1978

Mr. Leon Breeden  
Director of Jazz Education  
North Texas State University  
P.O. Box 5038, N. T. Station  
Denton, Texas 76203

Dear Mr. Breeden:

Thank you for your appearance here and the outstanding manner your program was presented. Students and faculty continue to speak of the enjoyment received from your presentation.

You will be pleased to know that the survey response was overwhelmingly outstanding. Rarely have we had the pleasure of reviewing survey percentages like these. The comments included such remarks as: "more," "outstanding," "brought great examples of jazz," "extraordinary," and the most oft heard, "... loved his clarinet solo." These types of remarks, and others, clearly indicates that your presentation lends itself very well to the multi-media format.

The Northwest Campus of Tarrant County Junior College District was proud to have had you as our guest and sincerely hope we will again have the pleasure of your company. Should anyone wish first-hand knowledge of your program, please feel free to have them contact us.

With warmest regards,

Max J. Volcansek  
Director  
Student Activities

James R. (Jim) Lyons  
Program Aide  
Student Activities

The University of Georgia Department of Art

Athens, Georgia 30602 (404) 542 1511

January 8, 1979

Mr. Leon Breeden, Director  
NTSU Jazz Lab Bands  
School of Music  
North Texas State University  
P. O. Box 5038 NT Station  
Denton, Texas 76203

Dear Leon:

Your wonderful letter of December 20th arrived along with the most interesting enclosures and those two marvelous records. How very generous of you! Rest assured we will enjoy the records for days to come, and they are a rich addition to our collection.

I tried to reach you over the Holidays, and I trust the recorder was working properly, to say how thankful I am that our paths crossed.

I have sent my report in to Elon, but I have serious doubts that they really wanted all of the true facts. It was not an easy one to put together, and in a subsequent telephone conversation with one or two of the people there, I learned that they were most impressed with the committee, but at the same time unmindful of some of the real problems that confront them.

Hopefully, the year 1979 will see our paths cross again; but regardless of what happens, I shall remember—and remember for a long time. God bless you all.

Sincerely,

Lamar Dodd

ID:dm

WORLD-FAMOUS ARTIST -  
COMMISSIONED BY NASA  
TO DO ARTWORK COVERING  
SPACESHOTS. ALSO COVERED THE  
FIRST HEART TRANS-  
PLANT!!

The University of Georgia Department of Art

Athens, Georgia 30602 (404) 542 1511

December 8, 1978  
(Dictated December 7, 1978)

Mr. Leon Breeden, Director  
North Texas Jazz Lab Bands  
School of Music  
North Texas State University  
P. O. Box 5038 NT Station  
Denton, Texas 76203

Dear Leon:

In spite of the frustrations of the past three days, some happy memories will linger forever. Chief among those will be the contact with you and sensing in you so much warmth and compassion, so much understanding of the human spirit. As to the remark I made to you in the airport relative to your child and the subsequent reply you gave, I shall never forget it. I too wish our paths might have crossed years ago. Certainly, my life would have been richer.

Under separate cover, I am sending you the publication; and I am taking the liberty of writing the President.

I do not necessarily look forward to preparing that report, even though I found myself in the dining room this morning at 2:30 making notes. The situation is extremely disturbing, and I wonder, yes, I wonder, if they really want to know the facts. I doubt it. Words like "commitment," which I have always held in high esteem, became silenced trumpets in an oasis of vagueness. Be that as it may and with the recognition that I will certainly not make myself popular at Elon College, especially with the administration, I intend to call the shots as I see them.

Sincerely,

  
Lamar Dodd

LD:dm



apple creek road, bismarck, north dakota 58501/701-255-4681

- 1/26/79 -

Mr. Leon Breeden  
Director - Jazz Lab Bands  
North Texas State University  
Denton, Texas 76203

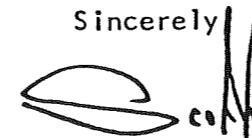
Dear Leon:

I would like to thank you for the outstanding work you did as an adjudicator/performer/clinician at our festival last week. Your comments were inspirational to the 400 young musicians who were in attendance. More significantly, your presence brought about a sense of camaraderie among the various director's which has been missing from past festivals.

I would also like to thank you for the positive manner in which you worked with my kids. Perhaps the most pleasant surprise of your visit was your rehearsal and performance with our group. All of our young musicians were inspired by your outstanding musicianship and rehearsal technique. We have noticed an abundance of clarinet players borrowing the Aebersold records lately.

My sincere thanks and appreciation for your efforts in improving the quality of jazz in North Dakota. This will be a festival which will long be remembered because of your presence.

Sincerely,



Scott J. Prebys  
Director of Jazz/Percussion Studies

LAKELAND COMMUNITY COLLEGE

MENTOR, OHIO 44060 / 951-1000

Aug. 30, 1979

Dear Mr. Breeden,

I wanted to drop you a short note to thank you again for what to me was a truly great summer. I feel like a "born again" jazzer. The atmosphere you and the other teachers have created at NTSU is a standard I will hope to achieve in my own teaching. You demand the highest professionalism through example. With the size and scope of your program it would be all too easy to put aside the individual in favor of the group, yet I feel the very strength of the program is the emphasis on the individual, his humanness, his musical development. Those hours, days, months and years of extra time and hard work are paid for ten times over in the number of lasting friendships that are result.

Just before leaving Denton I bought a NTSU school of Music sticker for my car window. Now every time I look in my rear view mirror that little green trumpet and the NTSU logo fill the mirror & serves as a constant reminder of the quality I seek as an educator and a musician. Hopefully I'll be back in the future.

I've also include the original Jazz-Survey Questionnaire as it was mailed throughout the state of Ohio. Feel free to use it any way it may benefit you. I have a few more copies if you need them, or feel free to reproduce the original.

I have one music history class and my thesis to complete my Masters Degree at Case-Western Reserve University. I am currently organizing my personal folder and would value very highly your letter of reference should you feel you know me well enough to do so.

I can't tell you how proud I am to have those six credit hours from NTSU on my transcript and how much I've bragged since I've been home.

Thanks So Much, hope to see you soon.

Len Orcino

34200 Ridge Rd. #409

Willoughby, Ohio 44094

Dean: F.Y.I.!  
LeonB -

Leon - Letter like this make it all worthwhile. We must be doing something right. Congratulations - 1/1/80

MAY 25,  
1980  
NEW ORLEANS,  
LA.

ADJUDICATION SCHEDULE  
MAY 25 - 1980  
NEW ORLEANS MUSIC FESTIVAL

LOYOLA UNIVERSITY  
NUNEMAKER AUDITORIUM

ADJUDICATORS

- DR. WILLIAM FOSTER - is Chairman of the Department of Music and Director of Bands at Florida A & M University. He has appeared as an adjudicator at state and international music festivals and as a conductor, clinician, lecturer and consultant in over 30 states and 35 colleges and universities. Dr. Foster is a member of the Advisory Council of International Music Festivals.
- PROFESSOR LEON BREEDEN - has served as clinician, adjudicator, performer and consultant for many years. Dr. Breeden has been in charge of the Jazz Education Department at North Texas State University. Professor Breeden has been nominated twice for Grammy Awards, which is unprecedented in education.
- DR. ALLAN A. ROSS - Dean at Sheperd School of Music, Rice University in Houston. Formerly he served as Assistant Dean School of Music, Indiana University. While also serving as Assistant Director of Music at Rochester, Dr. Ross conducted the Choral Ensemble and the University Symphonic Band.
- DR. FRANK MCKINLEY - Currently is the Director of Choral Activities and Coordinator of Voice at North Texas State University. The North Texas State University Grand Chorus has made over one hundred appearances with major symphonies include: The Dallas Symphony, Houston Symphony, National Symphony, Corpus Christi Symphony, L-Orchestre National de Belgique, Ft. Worth Symphony and the San Angelo Symphony.

ADJUDICATION PERFORMANCES

NOON  
12:30 p.m.

- Warm up begins  
ADJUDICATION PERFORMANCES BEGIN IN NUNEMAKER AUDITORIUM
1. Princeville High School Symphonic Band  
Director: Mr. Carter Alan Ness
  2. Bridgeport-Spaulding High School Jazz Band  
Director: Mr. Tim Kasten
  3. Princeville High School Mixed Chorus  
Director: Mr. Carter Alan Ness

7:30 p.m. AWARDS DINNER AND PRESENTATION in the Danna Center, the St. Charles Room.

# DELTA STATE UNIVERSITY

Department of Music  
and  
Student Government Association

Present the

## 1980 JAZZ CLINIC

featuring

**LEON BREEDEN & ED SHAUGHNESSY**

with the

**DSU Jazz Band & High School All Star Jazz Band**



Saturday, February 9, 1980  
Broom Auditorium  
8:00 p.m.

GENE AYERS, Director



**LEON BREEDEN**

Leon Breeden, director of the famed Jazz Lab Band Program at North Texas State University in Denton, Texas, could well be called the "dean of jazz education."

He is now in his 20th year as head of the world's most famous and most respected collegiate jazz program, the one which blazed the trail for the many other schools now including jazz in their curricula. The latest achievements by the jazz program at NTSU include two Grammy nominations for the 1975, and 1976 albums of the One O'Clock Lab Band, and a triumphant Bicentennial State Department tour of Portugal and the Soviet Union by the One O'Clock Lab Band in the summer of 1976.

Breeden's concern for all facets of musical life are reflections of his own background. A graduate of Texas Christian University in Fort Worth, Texas, with a bachelor's and master's degrees, he began his teaching career as director of bands at TCU in 1944. He also has taught in the Fort Worth public schools and was band director at Grand Prairie (Texas) High School from 1953-59. His professional music career has included playing saxophone and clarinet with the Dallas and Fort Worth Symphony Orchestras.

Under Breeden's tutelage, the NTSU Lab Bands have built up a long list of "firsts" that any collegiate jazz group will have difficulty matching. In 1964 the One O'Clock Lab Band placed first at the Kansas University Oread Jazz Festival; in 1966 it became the first university group to appear in the State Department Auditorium in Washington, D.C., only one day after sweeping three top awards at the National Intercollegiate Jazz Festival at Villanova University.

And in 1967 the Lab Band became the first university big band in history to appear at the White House by presidential invitation. Through international tours and the sale of recordings throughout the world, Leon Breeden and the NTSU Lab Bands have spread the news of American jazz education, all the while building an international reputation for the university and its music program.



**ED SHAUGHNESSY**

New Horizons are being set for today's "greatest drummers." Ed Shaughnessy is "driving the band home" each night as the pulse behind Johnny Carson's "Tonight Show" with Doc Severinsen's Band.


Ed has performed with every major symphony in the United States, countless big bands, and has backed almost every creative ensemble ever to enter a recording studio.

Being truly dedicated to music education, Ed has been associated with The New York University as an artist and teacher in jazz and rock drumming. A musician who really enjoys working with young people, Ed has a driving enthusiasm that generates a warm response from all music lovers.

Ed Shaughnessy began playing drums at the age of fourteen in his native state of New Jersey. At nineteen years of age, he was already performing with George Shearing in New York City. Much of Ed's success can be attributed to his combination of artistry and philosophy while performing with other musicians. "Being a successful member of the group is the only way to be a good soloist." This is clearly shared by the brilliant soloists who comprise his own seventeen piece band, Energy Force.

An Author of two instruction books, New Time Signatures in Jazz Drumming and Big Band Drummer's Reading Guide, Ed is one of today's most sought after drum set clinicians in international music education. A clinic by Ed Shaughnessy makes drummers and other musicians quickly realize why the critics say he is "one of the world's greatest drummers."

DELTA STATE UNIVERSITY - CLEVELAND, MISSISSIPPI

Northern Illinois University   
DeKalb, Illinois 60115

The Graduate School  
815 753 0395

July 14, 1980

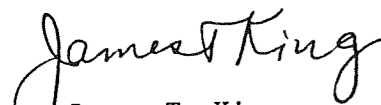
Mr. Leon Breeden  
1309 Tulane  
Denton, TX 76201

Dear Mr. Breeden:

On behalf of the Graduate Colloquium Committee I wish to thank you for coming to Northern Illinois University to deliver public lectures and conducting graduate seminars on July 7, 8, 9, and 10, 1980. Events such as these complement the graduate programs and expand the cognitive horizons of our students. We are particularly pleased to make it possible for students to acquaint themselves with the latest developments in their disciplines. I trust that your stay here was as enjoyable for you as my colleagues in the Department of Music tell me it was profitable for our students.

An authorization for reimbursement has been sent to the University's Accounting Office. We have requested that a check be sent to you promptly, but we realize that procedures governing the disbursement of state controlled funds frequently occasion delays. You may expect to receive payment within forty-five days. Should any questions come up concerning payment, please direct them to this office. Thank you.

Sincerely,

  
James T. King  
Associate Dean

JTK:kv

cc: Prof. Ron Modell

## In My Opinion . . .

*My Dear Friend Leon Breeden*

Ron Modell  
Northern Ill. Univ.  
DeKalb, Ill. 60085

"During the course of a lifetime nearly all of us will suffer some pain and trauma. How deep and to what extent they change the direction of your life, can only be measured by the passage of time; and, more importantly, by the people who truly love and care for you. I dedicate this album to my dear friend, Leon Breeden."

Those were the words that came to me on the bus one snowy and slushy night, as the band and I returned from hosting a jazz festival in a Chicago suburb. We had just completed a two week tour of the midwest with the great Dizzy Gillespie, and recorded our third album "Space Train". For me the prior six months had been a nightmare, and when I had hit the absolute rock bottom psychologically and

emotionally, something inside me, in such a strong way, kept saying call Leon, talk to Leon. I have known no person who "during the course of a lifetime" has suffered more personal tragedy than Leon and still had the strength to overcome and be recognized as the **leader** in his field.

Many, many of us in jazz education, including those who have never had the great pleasure to meet him, enjoy not having the word "jazz" used as a stigma to be avoided. The doors that have been opened, the sincere appreciation and loyalty of administrators who now see the value of jazz education, and most importantly the thousands of students whose lives have been enriched for having been touched in some way by him, are only a


few of the things that this great man has accomplished. How pitiful that just a few years ago one of the most talented musicians to have developed from that program deemed it newsworthy in a Dallas interview to indicate that he learned nothing during his stay at N.T.S.U., that he only came to make contacts. How blind not to recognize that by associating, playing and exchanging ideas with some of the greatest young players in the country every day at 1:00 p.m., he was paying his dues. In addition, being the greatest writer means nothing to anyone unless there is a vehicle to display that talent and where would he have been if not for Leon's great and long-time policy of encouraging student writing.

As I prepared to leave the Dallas Symphony and begin my new career at N.I.U. as Associate Professor of Trumpet and Director of Jazz Studies, I called upon Leon many times to pick his brain on what to expect and, more importantly, what philosophy to employ in organizing a new jazz program. His honesty, integrity and deep concern for the welfare of the student have played a very big part in any success I have enjoyed. Things like: "when you record an album be sure and write ASCAP, so that the composers and/or arrangers get their just royalty"; don't copy other people's charts, pay for them, so the writers can keep writing; on auditions -**no politics!** The best player should have the opportunity to be playing with the very best program has to offer. I could go on and on but I prefer to close with a quote from the second album we produced, in which I wrote: "There has never been a rehearsal, concert, or any performance that Leon Breeden has not been present, and at my side. His inspiration, musicianship, help, and friendship have been one of the real treasures in my life."

Thank you, Leon, for all of us!

### Kirby comes to Colorado State University!

The Music Department of Colorado State University proudly announces Dr. Kirby Shaw's position as Artist-in-Residence. Dr. Shaw, formerly of the College of the Siskiyous in Weed, California, will be directing CSU's jazz choir, The New Coloradoans, and teaching vocal jazz techniques. His skills as a vocal and instrumental improviser, arranger-composer and conductor, coupled with his knowledge of vocal inflections and popular and jazz singing styles have made him a leading force in the jazz choir movement.

 COLORADO STATE UNIVERSITY Department of Music  
Fort Collins, Colorado 80523

### NEW PRINTED MUSIC FROM MARSH PUBLICATIONS

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Ask for our Catalog/Inquiries invited: MARSH PUBLICATIONS  
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## Lab band cooks on its own

By DILLARD STONE

Battalion Staff

Sometimes you have to wonder why Leon Breeden is even around. He must wonder sometimes, too.

Breeden conducts his band with ... well, respect is about the only word I can think of. He doesn't work like a typical band conductor, or even like a typical college bandmaster.

But then the North Texas State University One O'Clock Lab Band isn't a typical college band.

Breeden appears to be there only to start and end the band's numbers. A foot stomp, a click of the fingers. Horns up. Eyes on director. A count: "One, two. One, two, three ..." And off they go.

Breeden leisurely conducts a few bars, then steps back to let the band do its work. He treats the band as a unit, his students with respect.

In return he gets togetherness and precision from the one, spontaneity and unstructured solos from the other.

It's a formula that's been working wonders since the late '60s. NTSU's showcase band continues to wow the world in the same way it wowed Texas A&M Thursday night.

It's a rare treat for a performer to find an audience which requests two encores — and it's even rarer to find performers who oblige.

### Review

Those two elements meshed Thursday night. It was my second Lab Band concert, and I've still got to convince myself that these guys are students. Fulltime college students. In addition to being musicians.

This band is good.

Breeden's use of the entire band as a vehicle for training his students is the band's selling point: Instead of showcasing individuals, the band works as a unit. No performer merits recognition as outstanding; they're all good

individually — as a unit, they're outstanding.

The band is amazing in its versatility. Ballads, upbeat medlies, big-band melodies and modern renditions all fall easily within the band's reach.

Take the opening number: "Nanu-Nanu." Fast-paced, good stuff. Then the medium-speed "Mean What You Say." Then slow it all the way down with a beautiful ballad, highlighted by Chip McNiell's haunting tenor sax solo.

Charlie Parker wouldn't have recognized his "Donna Lee," but then probably nobody would have. The frenetic trombone slide work keyed an arrangement which, as Breeden said, "defies all description."

That probably describes the band best: as a college band, it does defy all description.

NOV. 6, 1980  
TCU band plans  
Breeden tribute  
for Nov. 8 game

NT 1 O'Clock Lab Band Director Leon Breeden, will be honored by the TCU Horned Frog Band during halftime of the November 8 football game between TCU and Texas Tech.

Breeden, who holds two degrees from TCU, will be serenaded by past members of the TCU band.

Also during halftime, Breeden, director of the TCU band from 1944 to 1949, will conduct one of his pieces titled "One K. C. Well Done," first introduced at a TCU-Kansas game in 1948.

Breeden will receive a citation from TCU Chancellor Tucker and awards from the National Alumni Association, the band and the Ex-Bandsmen Association.





ANGELO STATE UNIVERSITY  
SAN ANGELO, TEXAS 76909

Department of Art and Music

April 6, 1981

Mr. Leon Breeden  
Box 5038  
North Texas Station  
Denton, Texas 76203

Dear Mr. Breeden:

Again, I would like to thank you and the members of the band for performing at our school. Your performance was both enjoyable and an inspiration to the audience especially to the students in our jazz ensemble. You might be interested to know that my students were not only impressed with the band's ability to perform, but also the individual student compositions which were performed. Having your ensemble play saved me many hours of having to explain concepts and styles.

Good luck in the remainder of the school year and I hope to see you this summer.

Sincerely,

Edward Surface  
Director of Jazz Ensemble

rmr

STEPHEN F. AUSTIN STATE COLLEGE  
NACOGDOCHES, TEXAS

March 25, 1968

Department of Music

Mr. Leon Breeden  
Music Department  
North Texas State University  
Denton, Texas 76201

Dear Leon:

I would like to express, on behalf of the Jazz Educators Association, our deep appreciation for a splendid performance last Monday evening. You and the band did a real service for jazz education on that occasion. Not only I, but all with whom I had contact were amazed at the musical level of the group. At the conclusion of the performance, I felt like going to the microphone and asking, "Any questions?"

Please convey to the members of the band my sincere appreciation for their many efforts in getting to Seattle for a splendid performance.

Sincerely,

M. E. HALL  
Head, Music Department

MEH/er



Donald Byrd  
Department of Music  
North Carolina Central  
University  
Durham, N.C. 27707  
May 6, 1981

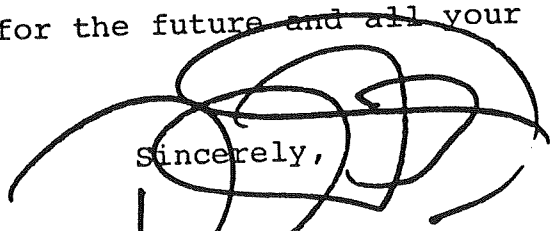
Leon Breeden, Director  
Lab Bands Program  
North Texas State University  
Denton, Texas  
76203

Dear Mr. Breeden:

On your stepping down from active directorship of the Jazz Study Program at North Texas State University, know that you are highly praised for a job well done and that you will be sorely missed. The field of music and jazz education will always be indebted to you for the many contributions and milestones that you have set.

You have my best wishes for the future and all your future endeavors.

Sincerely,



Donald Byrd

9

GOVERNMENT  
INTEREST

---

TRAVEL

13TH DISTRICT OF TEXAS  
1210 HOUSE OFFICE BUILDING  
DISTRICT OFFICE:  
206 FEDERAL BUILDING  
WICHITA FALLS, TEXAS 76701

Congress of the United States  
House of Representatives  
Washington, D.C. 20515

February 7, 1967

Dr. J. C. Matthews  
President  
North Texas State University  
Denton, Texas

Dear Dr. Matthews:

The Texas State Society in Washington, a group which numbers about 2,500 members, will hold its annual meeting and brunch in Washington on March 19, 1967.

The purpose of this letter is to extend an invitation to the North Texas State University Lab Band to provide the featured entertainment at this event.

This is the biggest annual event of the Texas State Society. It regularly fills the largest of Washington's hotel dining rooms with Texans and near-Texans, and includes some of the highest government and business officials in Washington.

As President of the Texas State Society, I would welcome an opportunity to show other Texans here what outstanding work is being done in the field of music by North Texas State University.

No cost to the University, the band, or its members would be involved. It is contemplated that the band would depart for Washington on Saturday, March 18, and return to Denton on Sunday evening, March 19. Therefore, no classes would be missed by the students involved. Air transportation would be arranged by the Texas State Society, and other expenses of the trip would also be defrayed.

I talked with Leon Breeden just before the Lab Band departed for their tour of Mexico. He was enthusiastic about the opportunity, and also advised me there was no conflict with this date in the schedule of the Lab Band.

I look forward to hearing from you on this matter in the very near future.


Warmest regards,  
*Graham Purcell*  
GRAHAM PURCELL

CHAIRMAN, WHEAT SUBCOMMITTEE  
MEMBER, NATIONAL  
COMMISSION ON FOOD  
MARKETING

HON. GRAHAM PURCELL  
PRESIDENT  
HON. J.J. PICKLE  
FIRST VICE PRESIDENT  
MR. FORBES MANN  
SECOND VICE PRESIDENT  
MR. ROBERT H. MILLER  
SECRETARY-TREASURER  
MISS KAREN KLINEFELTER  
HISTORIAN

COMMITTEE CHAIRMEN  
MRS. DALE MILLER  
ENTERTAINMENT CHAIRMAN  
MRS. CLAUDE C. WILD, JR.  
MEMBERSHIP CHAIRMAN

Texas  
State  
Society  
of  
Washington  
Box 620 Ben Franklin Station  
Washington, D. C., 20044



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HON. KIKI DE LA GARZA  
MRS. J. ANTHONY MORAN  
HON. RICHARD C. WHITE

April 4, 1967

One O'Clock Lab Band  
North Texas State University  
Denton, Texas

Gentlemen:

I am still receiving compliments on your fabulous performances at the Venezuelan Embassy and the annual brunch at the Texas State Society. It is little wonder you have been named winner at seven different inter-collegiate jazz festivals or that you were selected by the State Department for the 30-day cultural tour of Mexico.

I am in no way a musician. I do know that perfection calls for much self-sacrifice and dedication. I know the personal effort and hard work you have done in order to make the wonderful music for which your organization has become famous.

Thank you for the contribution each of you made to the success of the entire weekend.

Warmest personal regards,

*Graham Purcell*  
GRAHAM PURCELL

GP/b

April 11, 1967

Dr. J. C. Matthews, President  
North Texas State University  
Denton, Texas 76203

Dear Dr. Matthews:

I want you to know the Department appreciates the outstanding contribution made by the North Texas State University Lab Band to our cultural exchange efforts during the Band's recent tour of Mexico under the Cultural Presentations Program.

We wish to commend the members of the Band in particular for their uncomplaining attitude under conditions which were sometimes difficult and tiring. Their enthusiasm and dedication both in their concerts and offstage did credit to the Band as representatives of American young people.

Needless to say Director Leon Breeden's leadership of the group was essential to the success of the tour.

I feel sure that the Band's efforts musically and representationally will not soon be forgotten by our Mexican neighbors.

Sincerely yours,

Ralph T. Backlund  
Special Assistant for the Arts  
Bureau of Educational and Cultural Affairs

Breeden's boys are off and running.  
The 1 O'Clock Lab Band will leave early Thursday morning for its Friday night appearance in Washington at the State Department, then move on to Villanova, Pa., and

the National Intercollegiate Jazz Festival Saturday.

The 20-piece band, vocalist Janet Wildman and director Leon Breeden will travel by bus. The money for the trip was raised by the

band members themselves through the \$1 admission charge to annual fall and spring concerts on campus.

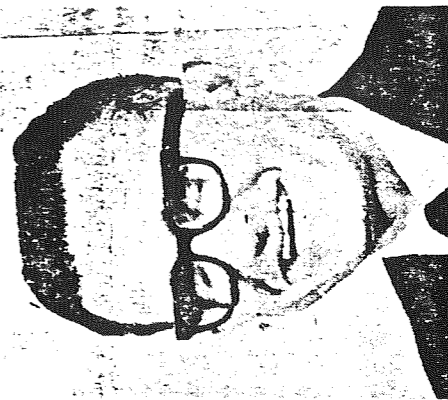
The Lab Band has traveled the musical road to Washington and Villanova many times in rehearsals. Among the songs to be performed are "Black Is the Color of My True Love's Hair," "Take the 'A' Train," Dan Haerle's "Free Flight" and his arrangement of Gershwin's "I Loves You Porgy."

The songs to be performed in Villanova have not been selected because the band will get to play only 14 minutes. The songs will emphasize work of the students and will feature soloists.

North Texas is represented in three classifications: Miss Wildman in the vocalist section accompanied by the Bill Farmer Quartet, the Bill Farmer Quartet in the combo class, and the Lab Band in the big band group.

Breeden said Monday, "We hope the students will realize that we will do our best even if we don't win or place high. This will

be some of the roughest competition."  
For entertainment the band members v take a private tour of the White House Friday morning and then proceed to other places of interest in Washington.



LEON BREEDEN  
... Off to Washington

## Tour Begins Thursday

# Lab Band Heads for Washington

WEDNESDAY, FEBRUARY 23, 1966

FEB. 23,  
1966

# The Campus Chat

NORTH TEXAS STATE UNIVERSITY, DENTON, TEXAS

WEDNESDAY, MARCH 22, 1967

## Lab Band Wins LBJ Applause

### Musicians Hobnob With First Family

The 1 O'Clock Lab Band received the personal congratulations of President and Mrs. Johnson Saturday for its recent successful tour of Mexico.

Director Leon Breeden, Mrs. Breeden and the 20-member band were invited for a rare hour and a half visit with President and Mrs. Johnson in the private quarters of the White House Saturday morning.

The Lab Band was in the capital to receive an award from the Texas State Society of Washington. The band received the "Annual Award for Achievement" at the annual TSSW brunch-and-business meeting in Washington Sunday. The award was presented by Congressman Graham Purcell of Wichita Falls, president of TSSW.

PURCELL SAID he wanted the band to come to Washington because "I want to show other Texans what is being done in music at North Texas."

Lab Band members spent Saturday morning touring the city before playing a concert at the embassy of Venezuela Saturday night. The buffet and dance

were given by ambassador and Mrs. Enrique Tejera-Taris of Venezuela.

On Sunday, the band played for the TSSW meeting.

Breeden said the President and Mrs. Johnson were most cordial. "I was able to report to the President directly on the success of our trip to Mexico, about which he is highly pleased," Breeden

said. The director said he was overwhelmed by the visit with the Johnsons. "For our boys and for the recognition of our school that will result from this, I could not be more happy," he said.

THE LAB BAND returned Feb. 26 from a triumphant 26-day tour of Mexico under sponsorship of the State Depart-

ment. It has been a consistent winner of top national jazz festival awards the past few years.

The NTSU students were joined in Washington by other outstanding Texans for a TSSW salute to the campus generation. They included Miss Betty Lynn Buckley of Fort Worth, a junior journalism and theater major at TCU; Larry Farrar of Pasadena, a senior music major at Southwest Texas State College in San Marcos, and Miss Mary Lois Summers of Waco, a senior music student at Baylor University.

Breeden said he was exceedingly proud of the recognition given the entire NTSU School of Music.

The next activity on the band's schedule will be its annual spring concert at NTSU on April 4. The band will participate in the Mobile Jazz Festival April 7-8.

## Potomac Patter: *Texans Rock Capitol Hill*

By KAREN KLINEFELTER  
Washington Bureau of The News

WASHINGTON — It'll be a long time before people in both Texas and Washington stop talking about the Texas Festival staged Sunday by the Texas State Society here.

In a nutshell, the show that began in essence for 28 Texas students Saturday and wound up Sunday with some 800 people — mostly Texans — applauding wildly was nothing short of a smashing success.

The occasion was the society's annual brunch-business meeting, which this year turned into a first for the largest state society in Washington.

TWENTY-THREE student musicians performed and in turn were honored along with the University of Texas' television whiz kids as a tribute to the some 300,000 students on Texas college and university campuses.

Betty Lynn Buckley of Texas Christian University belted out selections from Broadway shows, including the popular "Man of La Mancha." One knowledgeable critic there described her as "definitely star quality."

Handsome baritone Larry Farrar of Southwest Texas State College received large applause and such adjectives as "great" and "extremely talented."

And Mary Lois Summers of Baylor University literally thrilled the audience at the brunch and the night before at the Venezuelan Embassy where all performed as a

sort of preview with the vast range, beauty and control of her voice.

Guests at the society's brunch almost refused to let the North Texas University jazz band stop playing. At one point, director Leon Breeden decided to end the band's performance, but the audience insisted that they continue for at least one more number. They did.

When the band played at the Venezuelan Embassy as the guest of Mrs. Pepita Tejera-Paris, wife of the Venezuelan ambassador, one Washington correspondent reported that the performance "was probably the greatest jazz session ever heard on Embassy Row."

This was the type of program that captured the imagination of people both in Washington and Texas.

TEXANS HELPED the festival take place by making it possible for the students to fly to Washington and by sending hundreds of able favors for guests to cart home.

Ambassador to Australia Edward Clark, who attended the brunch along with his wife, brought Australian pennies that were withdrawn from circulation last year, as well as kangaroo stickpins. Clark is from San Augustine and Austin.

Ambassador to Pakistan Eugene Locke, the Dallas lawyer who last week was nominated to be deputy ambassador to South Vietnam, sent brass camels.

Former Austinite Warren Woodward and his wife brought their children from their home in Los Angeles for the occasion.

And Austin businessman Wick Fowler, the former wit in residence at The Dallas News, got so carried away with the event that he sent some of his "2-alarm chili" for table favors.

In addition, he drove out to the Austin airport early Saturday morning to make a last-minute offer of some of his better jokes to KTBC-TV personality Cactus Pryor, who emceed the brunch.

New Atty. Gen. Ramsey Clark of Dallas went to the brunch hatless. But he went away with a Texas Stetson to wear "in the tradition of his father," retiring Supreme Court Associate Justice Tom Clark. The elder Clarks were also there.

New society president, Rep. J. J. Pickle of Austin, said that Tom Clark made bow ties and Stetsons famous when he was attorney general. Pickle indicated that the younger Clark must at least carry on the tradition of the hat if not the bow tie.

IN HIS FIRST "major address" as Texas State Society president, Pickle quipped: "I hope you sleep well at night over the job I do as your president." His comments were a take off on former presidential as-

sistant Jack Valenti's somewhat sticky praise of President Johnson.

Pickle not only will be president of the society this year, but also president of the Washington Chapter of the University of Texas Ex-students Association.

Pryor joked, "I'm not saying this multiplicity of presidencies is going to his head, but I heard him (Pickle) call his wife Berly-Bird a little bit ago."

Saturday morning for coffee, conversation and a sort of impromptu question and answer period with the President. The latter wasn't planned, but took place to the delight of the students and their chaperones.

At the end of the session with the President and First Lady, jazz band member Lou Marini of Bowling Green, Ohio, surprised the President and trip sponsors by allowing as how he had a joke to tell instead of a question to ask.

He told of a Texas Aggie asking another Aggie what he thought about LSD. The questioned Aggie, Marini said, replied: "Oh I think he's been a pretty good president."

THE PRESIDENT smiled, then completely broke up. There were guesses that he immediately returned to the state governors meeting in the White House and retold the story. Except the guesses were that he changed "student" to "Republican."

The University of Texas students who out-answered other college students for five straight weeks on the General Electric College Bowl were also honored at the event.

*The Dallas Morning News*  
Thursday, March 23, 1967



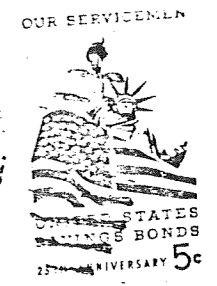
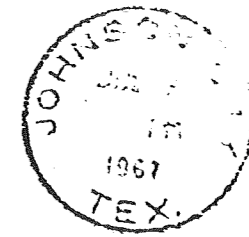
*The President and Mrs. Johnson  
request the pleasure of the company of  
Mr. and Mrs. Breeden  
at dinner  
on Tuesday, June 27, 1967  
at eight o'clock*

*On the occasion of the visit of  
Their Majesties  
The King and Queen of Thailand*

*Please send response to  
The Social Secretary  
The White House  
at your earliest convenience*

*Black Tie*

THE WHITE HOUSE



Mr. Leon Breeden  
North Texas State University  
Denton, Texas

THE WHITE HOUSE  
WASHINGTON

June 30, 1967

Dear Mr. Breeden:

How can I possibly tell you how much we all enjoyed the magnificent performance of the North Texas State Lab Band at the White House Dinner! All your hard work and long hours resulted in a marvelous display of creative musical talent. The King and Queen of Thailand complimented your entertainment again and again. I want to thank you and each band member for your part in making the evening a truly memorable one. The President and I also would like to thank you for your wonderful new album, "Lab '67".

With our deep appreciation and warm best wishes,

Sincerely,

Mrs. Lyndon B. Johnson

Mr. Leon Breeden  
North Texas State University  
Denton, Texas

JOHN SPARSHAN, ALA., CHAIRMAN  
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United States Senate

COMMITTEE ON BANKING AND CURRENCY

WASHINGTON, D.C. 20510

June 16, 1971

Mr. Leon Breeden  
Box 5038  
North Texas Station  
Denton, Texas 76203

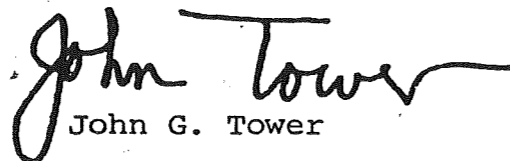
Dear Mr. Breeden:

Indeed, it is a pleasure to learn that you recently were the recipient of a grant award from the National Endowment for the Arts.

This opportunity is taken to extend my congratulations to you upon this achievement, and my best wishes in your future endeavors.

If ever I may assist you in any way, please do not hesitate to call upon me.

Sincerely yours,

  
John G. Tower

JGT:vm

JOHN G. TOWER  
TEXAS

COMMITTEES:  
ARMED SERVICES  
BANKING AND CURRENCY

United States Senate

WASHINGTON, D.C. 20510

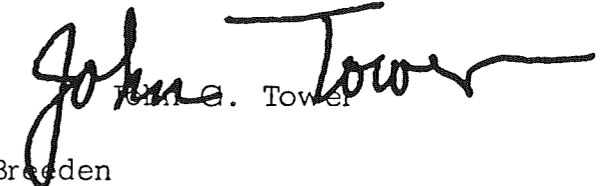
August 25, 1971

Dear Mr. Breeden:

I am delighted to have the wonderful albums of the NTSU Lab Band to add to my record library. Indeed, the entire Tower family joins me in thanking you for your thoughtfulness in sending them.

With warm wishes to you and the band members,

Very truly yours,

  
John G. Tower

Mr. Leon Breeden  
Director, Lab Band  
North Texas State University  
Denton, Texas 76203



National Council on the Arts



National Endowment for the Arts

WASHINGTON, D.C. 20506

March 28, 1972

Dear Mr. Breeden:

On behalf of the President, I wish to extend his congratulations to North Texas State University as it celebrates the twenty-fifth year of jazz education at the University.

As you may know, the National Endowment for the Arts has taken steps to strengthen support in the field of jazz, and I am pleased to learn that you are presenting one of our Jazz Panel members, Mrs. Marian McPartland, this month.

Good wishes for continued growth in your excellent program.

Sincerely,

Nancy Hanks  
Chairman

Mr. Leon Breeden  
Director, Lab Bands  
North State Texas University  
Denton, Texas 76203

JOHN TOWER  
TEXAS

COMMITTEE:  
ARMED SERVICES  
BANKING AND CURRENCY

United States Senate  
WASHINGTON, D.C. 20510

November 7, 1973

Director  
North Texas Lab Band  
Box 5038, North Texas Station  
Denton, Texas 76203

Dear Sir:

Thank you very much for sending me the Lab Band '73 jazz album.

I love jazz, and the North Texas State Lab Band is one of the finest jazz bands in the country. I certainly appreciate your thinking of me.

Best regards.

Very truly yours,

  
John Tower

JT:lr



The Senate of  
The State of Texas  
Austin

78711

November 10, 1975

TOM CREIGHTON  
DISTRICT NO. 22  
BOX 546  
MINERAL WELLS, 76167

Mr. Leon Breeden, Director  
North Texas State University Lab Band  
Box 5038, North Texas Station  
Denton, Texas 76203

Dear Leon:

Just a note to thank you again for the magnificent music at my "surprise party" last week. You were truly the highlight of the evening, and you just can't imagine the number of compliments that were passed your way.

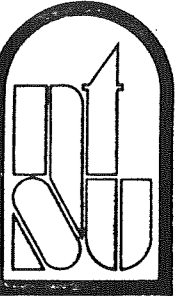
Please express my thanks and best wishes to each individual member of your band. I am probably your No. 1 fan.

Also, I am deeply appreciative of the gold card, and I intend to "use" it!

Sincerely,

  
TOM CREIGHTON

TC:js



North Texas  
State  
University

Denton, Texas  
76203

Vice President  
for  
Public Affairs

November 11, 1975

Mr. Leon Breeden  
School of Music  
North Texas State University

Dear Leon:

This is just a short note to express special appreciation to you, the One O'Clock Lab Band, and Frank Lively for all of your assistance and cooperation regarding Senator Tom Creighton Day.

After the evening was over, Senator Creighton must have said to me half a dozen times how great you and the band were. He was really excited, and most pleased you came. In fact, the next day when he was on campus he told everybody he ran into about the fine performance you gave.

As mentioned to you at the dinner, Governor Hobby paid the band a special compliment, as did so many of the other State officials.

However, I want to add my two bits. It is one thing to have the outstanding band in the country on our campus - but, it is something else to have the special cooperative attitude which you, Frank Lively, and Dean Myers all have shown. North Texas State University is made so much better by that special kind of spirit.

Again, a million thanks. Please express our genuine appreciation to each member of your band.

Sincerely yours,

  
Jack D. Wheeler  
Vice President for Public Affairs

kf  
Copies: President C. C. Nolen  
Dr. Miles E. Anderson  
Dean Marceau C. Myers



*The Department of State  
invites you to attend  
A Foreign Policy Conference  
for  
Civic Leaders, Educators, and Business Executives  
co-sponsored by the  
Dallas Council on World Affairs  
and the  
Dallas Chamber of Commerce  
to be held at  
The Sheraton-Dallas Hotel — Grand Ballroom  
Dallas, Texas  
Tuesday, February 18, 1975*



*The President and Mrs. Carter  
request the pleasure of your company  
at a concert to be held at  
The White House  
on Sunday, June 18, 1978  
at five o'clock*

*South Lawn*

*Buffet*

*On the occasion of the  
Twenty-fifth Anniversary  
of the  
Newport Jazz Festival*

*Please respond to  
The Social Secretary  
The White House  
and include the name of your guest.*



THE PRESIDENT AND MRS. CARTER

*welcome you to a*

JAZZ CONCERT

THE WHITE HOUSE

June 18, 1978

*On the occasion of the  
Twenty-fifth Anniversary  
of the  
Newport Jazz Festival.*



THE YOUNG TUXEDO BRASS BAND  
FROM NEW ORLEANS

Matthew Houston (*Grand Marshal*)

Herman Sherman  
Joshua "Jack" Willis  
Walter Payton, Jr.  
Lester Caliste, Jr.  
Joseph Torregano  
Lawrence Trotter  
Ernest Watson  
John Simmons  
Gregory Stafford  
Charles Barbarin, Jr.



CONGRESS OF THE UNITED STATES  
HOUSE OF REPRESENTATIVES  
OFFICE OF THE MAJORITY LEADER  
WASHINGTON, D. C. 20515

JIM WRIGHT  
TEXAS

October 24, 1979

Mr. Leon Breeden  
1309 Tulane Dr.  
Denton, Texas 76201

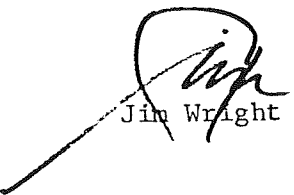
Dear Leon:

Thank you so very much for participating in the wonderful evening honoring me on my 25th anniversary in Congress.

The excellence of the Lab Band was unsurpassed, as usual. Please convey to each of these fine young men my gratitude for their great performance and my feeling of pride in their accomplishments, not only for our state, but as the very best of ambassadors for our nation.

Leon, thanks again so very much.

Warmest personal regards,

  
Jim Wright

Congress of the United States  
House of Representatives  
Washington, D.C. 20515

March 27, 1981

Leon Breeden  
1309 Tulane  
Denton, Texas 76201

Dear Mr. Breeden:

May I take this opportunity to offer my congratulations to you on receiving the Denton Chamber of Commerce Otis Fowler Award.

It is always rewarding to me to learn of the many deserving honors in which the citizens of the 4th Congressional District receive.

Please be assured that my office is always ready to be of assistance to you. With my kindest regards, I remain,

Very truly yours.

*Ralph M. Hall*  
Ralph M. Hall  
Member of Congress

RMH:yaj

THE WHITE HOUSE  
WASHINGTON

October 2, 1981

Dear Mr. Breeden:

Mr. Newton Rayzor has forwarded your letter of September 21 to Jim Baker's attention.

Mr. Baker appreciates your support of the President and his programs and was pleased that you were able to attend the Lionel Hampton reception at the White House. He has asked me to send you the enclosed Presidential cufflinks with his best wishes.

Mr. Baker thanks you once again for your interest and your support.

Sincerely,

*Kathy Camalier*

Katherine Camalier  
Staff Assistant to  
James A. Baker, III

Mr. Leon Breeden  
School of Music  
North Texas State University  
Post Office Box 5038 NT Station  
Denton, Texas 76203

DER REGIERENDE BÜRGERMEISTER VON BERLIN

- Der Persönliche Referent -

Geschäftszeichen: RBm/Ref.

BERLIN-SCHÖNEBERG, DEN 25. September

RUDOLPH-WILDE-PLATZ  
FERNRUF: 71 02 61, APP. 3313

(95) ..... (nur im Innenbetrieb)

1962



INSTITUTO MEXICANO NORTEAMERICANO  
DE RELACIONES CULTURALES DE N. L., A. C.

Herrn  
Leon Breeden - Lab Bands  
North Texas State University  
D e n t o n , TEXAS

February 23, 1967

Sehr geehrter Herr Breeden!

Der Herr Regierende Bürgermeister dankt Ihnen für die schöne Schallplatte, die Sie ihm Anfang d.M. übersandt haben. Er hat sich die Darbietungen Ihrer Lab Band mit großem Interesse angehört und übermittelt Ihnen auf diesem Wege seine Grüße.

Mit vorzüglicher Hochachtung

*W. Staar*  
(Staar)

Mr. Leon Breeden, Director  
North Texas State University  
Lab Band  
North Texas State University  
Denton, Texas  
U. S. A.

Dear Mr. Breeden:

Allow me to thank you in the name of the Mexican North-american Institute, the Department of Cultural Extension of the University of Nuevo León and the Jazz Club of Monterrey for the magnificent concert which you presented in this city on February 14 of this year.

The extraordinary impact of this performance is best expressed by the following excerpt from a critique which was published in one of the local newspapers:

"Every member of the band is an authentic soloist who dominates the technique of his own instrument with a highly personalized "swing" in the improvisations.

In spite of their youth, they possess a commendable artistic pride, the product of the love and respect with which they look upon music in all of its manifestations; -----

Uniformity, balance of sound, expressive dynamism, impeccable contrasts. Discipline. The hand of the Director, Maestro Leon Breeden, manifests itself in each interpretation. The young musicians leave, in the atmosphere, art "without worry", a pure art "without hurry", produced with affection and true dedication.

Groups like the North Texas State University Band, which the Monterrey public had the opportunity of applauding, leave their audience a lesson and prove that discipline and love can lead (man) to the highest planes of artistic achievement." - Silvino Jaramillo O. "El Porvenir"- Feb. 16, 1967

Dear Mr. Breeden,

The ruling Lord Mayor of Berlin thanks you for the wonderful recording which you sent over the first of the month. He has listened to the performance of your Lab Band with great interest and conveys to you his greetings by this means.

Very respectfully,

Staar

(Letter from Willie Brandt, Mayor of Berlin)

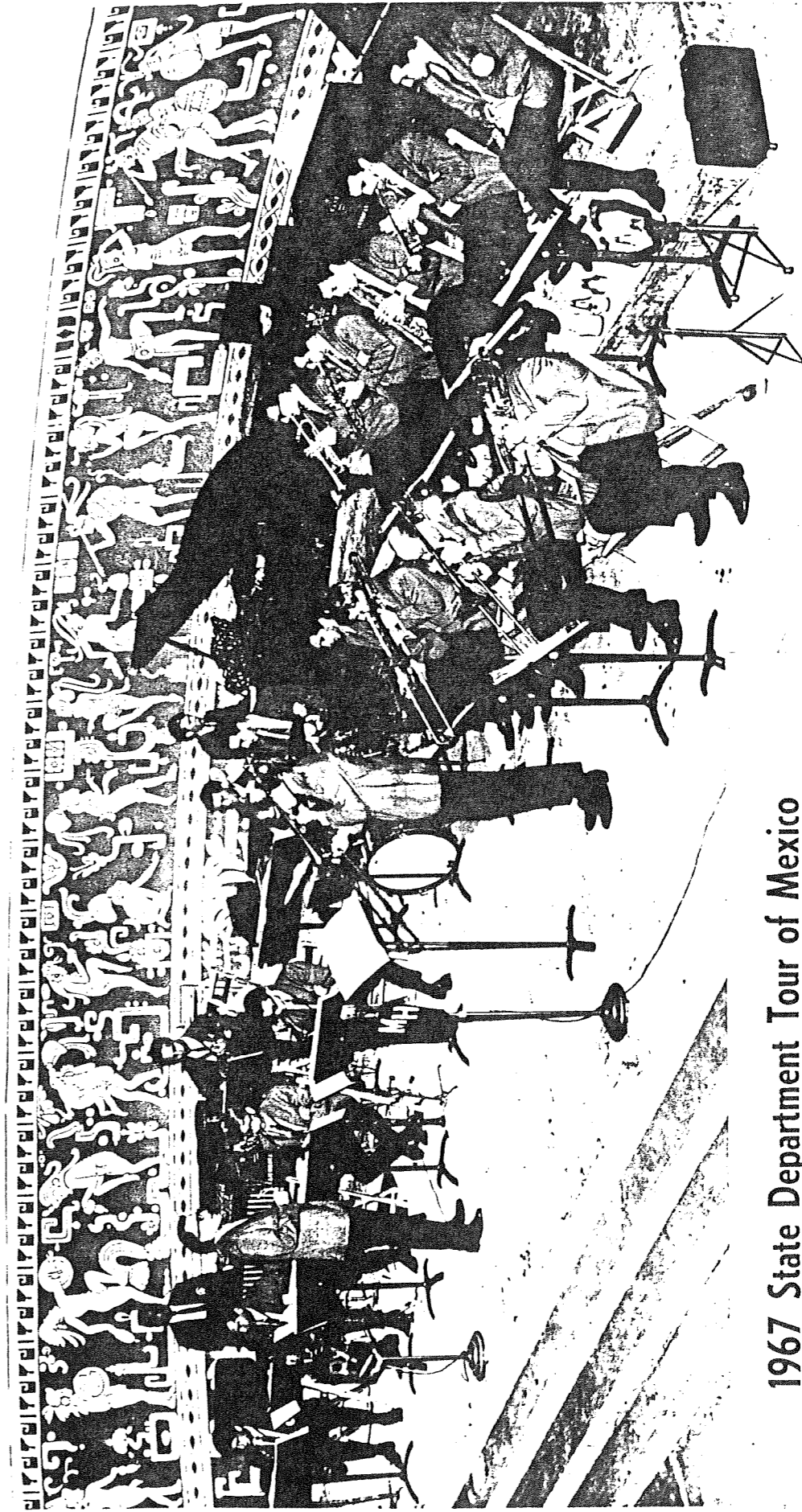
The standing ovation which you received at the end of your concert was unique in the annals of our many presentations at the Aula Magna Auditorium.

My reiterated respects and gratitude for the great contribution your band has made to our cultural exchange program and its objective of creating a closer friendship and understanding between the American and Mexican people.

Very cordially yours,

*Peter J. Karakitsos*  
Peter W. Karakitsos  
Executive Director

PJK'jw



### 1967 State Department Tour of Mexico

<b>SAXOPHONES:</b>	<b>TRUMPETS:</b>	<b>TROMBONES:</b>	<b>RHYTHM:</b>
Tim Bell	Larry Ford	Mike Heathman	Piano: Bobby Henschen
Denny Garcia	Galen Jeter	Connie Seidel	Bass: John Monaghan
Louis Marini	Bill Stapleton	Wendell Shepard	Drums: Ed Soph
Ray Loeckle	Jay Saunders	Orrin Hager	Guitar: Frank Kimlicko
Tom Boras	Jim Scaggiari	Joe Randazzo	Vibes: Vic Glazer

Closeup of band onstage at Campeche. Note the Mayan figures around the back of the stage. This was a center of the Mayan Empire at one time....



THE FOREIGN SERVICE  
OF THE  
UNITED STATES OF AMERICA

U. S. INFORMATION SERVICE

American Embassy  
Mexico, D. F.  
March 2, 1967

Mr. Kenneth N. Cuthbert  
Dean, School of Music  
North Texas State University  
Denton, Texas

Dear Mr. Cuthbert:

I had the privilege of acting as Embassy escort officer for the North Texas band during its tour of Mexico, and wanted to communicate directly to you my respect and admiration for your department.

First, I should tell you that the reputation for talent carried by North Texas musicians is not just merited --it is, perhaps, understated. Even the most cynical jazz experts who condescended to attend a concert by a college jazz band came away not just convinced, but in at least one case awestruck. It is unthinkable to find not just one or two young men, but the entire 20-man band, playing at a level that cannot be found anywhere in Mexico, be it college or professional. It seemed that each night a different member of the band would gain the particular support of an audience.

I cannot speak too highly of Leon Breeden, but of course this cannot come as news to you. The respect held for him by the band was a key factor in the remarkable success enjoyed at each and every stop on the tour, and I doubt that many men could hold such a varied and talented group together as he did on such a long, difficult journey. He worked not only with the band, but in the many outside tasks required on a State Department tour --talking with reporters and jazz enthusiasts, holding up through the interminable receptions that are a painful but necessary part of the exchange program, meeting with governors, mayors, university presidents and other Mexican officials as the official North Texas State representative, and other lesser but nonetheless important chores.

He and his charming wife worked themselves to a state of exhaustion, indeed near collapse, without complaining, indeed seeking continually to find ways to add to the success of the tour. His cooperation and



hard work made my job much simpler, and I am indebted both to Leon Breeden and to North Texas State for sending a man of such caliber.

Mr. Breeden's attitude was reflected through the student members of the band, who never complained, though they certainly had cause at times. Travel was at times long, and they arrived sometimes without time to eat or rest before playing. For example, what was supposed to be a two-hour TV taping session starting at 11 a.m. dragged on for four hours in an uncomfortable studio. Yet they were playing just as well at the end as at the beginning, and this is far more than talent.

We spent nine hours in the Veracruz airport, and arrived in Villahermosa, a hot, isolated jungle town, more than an hour after the scheduled concert was to begin. Because all of us were tired, unwashed, and irritable, I left the decision to Mr. Breeden on whether the concert should be played. Several of the boys who overheard the conversation immediately urged that we go directly to the theater for the concert, with an enthusiasm I certainly did not feel. Not only did they play, but they played beautifully --and this takes far more than talent.

That, essentially, is the purpose of this letter --to congratulate you, North Texas State University, and Leon Breeden for inculcating in your students more than musical ability. I don't quite have the word for it, but I believe you can see what I am talking about.

I repeat, sir, that it was an honor and a privilege to work with the band, and I hope to visit the University in the near future to thank you personally.

If I may be of service to you or the University in any way, please call on me, for I should like very much to repay a debt of gratitude.

Sincerely,

Fred M. Shaver  
Student Affairs Officer

NDR

N O R D D E U T S C H E R R U N D F U N K  
Gemeinnützige Anstalt des öffentlichen Rechts

2 Hamburg 13, Rothenbaumchaussee 132-134

Mr.  
Leon Breeden, Director  
North Texas Lab Bands

Denton/Texas  
USA

Telefon. Sammelnummer 44 19 31  
Tel.-Durchwahlnummer 44 19 3-

Fernschreibnummer: 0211793  
Telegramm-Adresse: Nordfunk

Deutsche Bank Hamburg 5/08911  
Postscheckkonto: Hamburg 200200

Hauptabteilung/Abteilung

Office Gertberg

(Bitte in der Antwort angeben)

Datum

Ihre Nachricht vom

Ihr Zeichen

Unsere Nachricht vom

Unser Zeichen

GE/bi

October 26, 1967

Dear Mr. Breeden,

congratulations for the \*\*\*\*\*-North Texas State University Lab Bands Record to which I have been listened to with the very greatest of interest!

I sincerely hope that also your further efforts will be topped with success, and should be very pleased if you would be kind enough to keep in touch with me.

All the best for you and your boys,

sincerely yours,

(Hans Gertberg)  
Jazz Department of  
NORDDEUTSCHER RUNDfunk

(HAMBURG,  
GERMANY)



# AMERICAN FORCES NETWORK — BERLIN

28 PODBIELSKIALLEE

BERLIN-DAHLEM

1 July 1970

Professor Leon Breeden  
Box 5038  
North Texas Station  
Denton, Texas

Dear Professor Breeden:

I am enclosing two tapes of our interview and the entire concert your band performed on that glorious evening at the Urania House.

The entire AFN network carried almost all of the interview and concert last Saturday afternoon. The response was truly amazing and most gratifying.

I trust that you had a delightful tour through Europe and that you will be coming back next year.

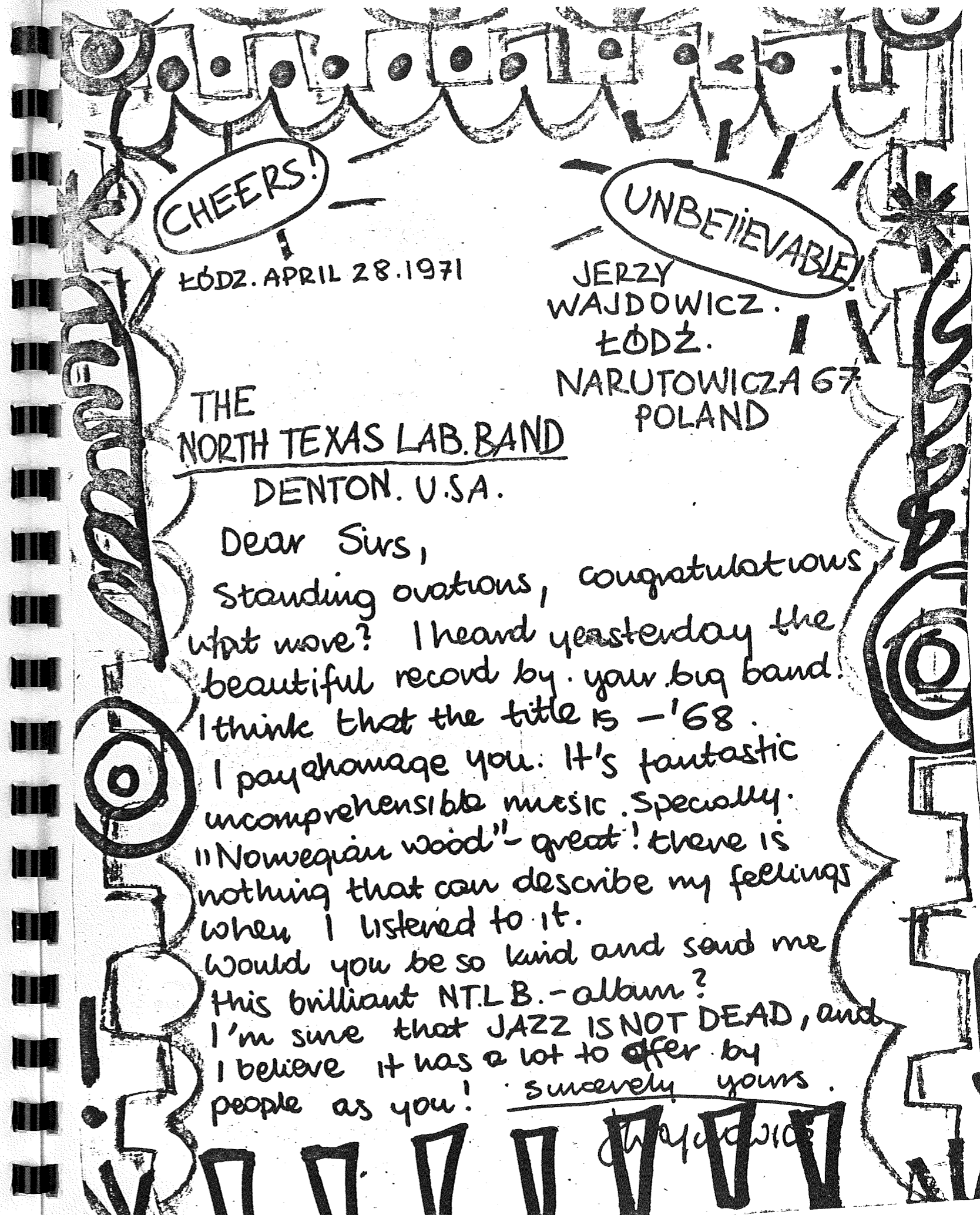
With choicest wishes to you and Mrs. Breeden, I remain

Sincerely yours,

MARK WHITE  
Station Manager

encls

CASSETTE #116



CHEERS!

UNBELIEVABLE!

ŁÓDŹ. APRIL 28. 1971

JERZY  
WAJDOWICZ.  
ŁÓDŹ.  
NARUTOWICZA 67  
POLAND

THE  
NORTH TEXAS LAB. BAND  
DENTON. U.S.A.

Dear Sirs,  
Standing ovations, congratulations,  
what more? I heard yesterday the  
beautiful record by your big band.  
I think that the title is -'68.  
I pay homage you. It's fantastic  
uncomprehensible music. Specially.  
"Nowegian wood" - great! there is  
nothing that can describe my feelings  
when I listened to it.  
Would you be so kind and send me  
this brilliant N.T.L.B. - album?  
I'm sure that JAZZ IS NOT DEAD, and  
I believe it has a lot to offer by  
people as you!

Sincerely yours,



EMBASSY OF THE  
UNITED STATES OF AMERICA  
Lima, Peru

November 26, 1973

Dr. Leon Breeden, Director  
North Texas State University Lab Band  
North Texas State University  
Denton, Texas

Dear Dr. Breeden:

A mutual friend, Dusty Rhodes of Bell Helicopter, was kind enough to stop by today to bring me up to date on some of his recent travels, including his business arrangements in Peru and other Latin American countries. He also told me that he had been talking with you and with President "Jitter" Nolan about having an NTSU alumnus serving in Peru. He then surprised me with your most thoughtful gift of three of the Lab Band records for 1967, 1970 and 1972, as well as packets of materials on the twenty-five years' record of achievement of the Lab Band.

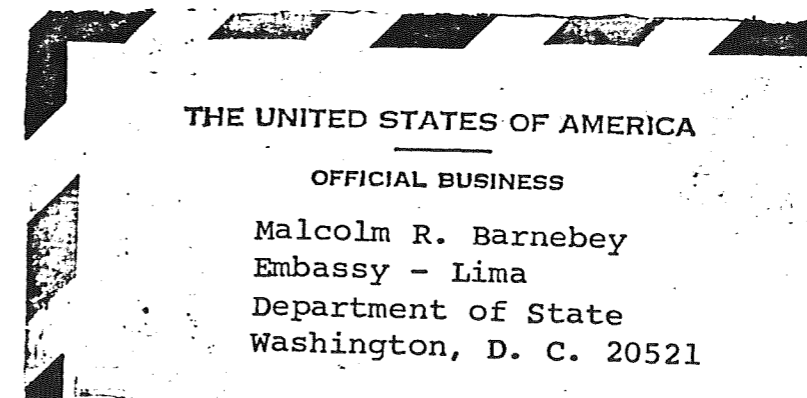
June (my wife and I met and married at NTSU) and I are not only grateful for your having sent the records and pamphlets, but are indeed touched by this gesture on your part. It seems just about inconceivable your having remembered us being in the audience at the Department during your concert in the mid-60s, but we remember talking with you at that time. Another North Texas ex-student was there as well -- Fred Coffey of USIS -- and he and I had talked repeatedly about helping sponsor Lab Band performances overseas. I am pleased to have seen that the Lab Band has made overseas tours in the intervening years, and can only believe that your pioneering work is helpful not only in a strictly cultural sense, but also in terms of an improved overall image for the U.S. in the countries where you have appeared. I hope that your overseas travels can continue and will make a suggestion or two along this line to some of my colleagues in State and USIA.

- 2 -

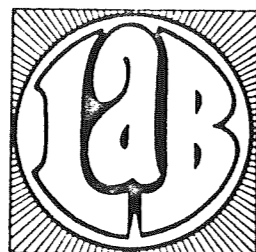
Once again thank you for the gift you have sent us, and good luck on your continuing fine work with the Lab Band.

Sincerely,

*Malcolm R. Barnebey*  
Malcolm R. Barnebey



The NTSU



BANDS

LEON BREEDEN, Director  
Box 5038, North Texas Station  
Denton, Texas 76203

August 29, 1974

Mr. Joachim Ernst Berendt  
7571 Varnhalt  
b. Baden-Baden, Germany

Dear Joachim:

I have had an envelope addressed to you for many months, but have been so very busy that I had not time to write! Please forgive me!

You were kind enough to write to me, back when Jazz Internationale looked promising (before the devaluation of the dollar killed it!), and I had meant to write immediately, but the involvement of trying to get the details worked out for the bands which were writing daily about it was such that I could not get to the correspondence.

I hope that all is going well with you. From time-to-time I read about your activities with pleasure - you are apparently keeping up your heavy schedule! I often think back to the pleasant visit to your home! It would be my hope that someday you might get to Texas so that we can repay that kindness that you showed to us while in Germany!

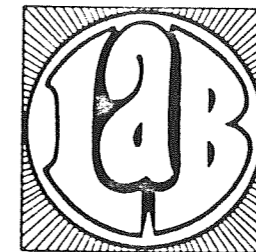
School opens today for us with registration for three days and then classes getting underway next Monday, September 2nd. We have had eleven big bands for the past few years; it is our hope that we can reduce this to about eight at most for this year. Trying to keep eleven libraries going, checking out music almost constantly, is too much to try to do while still teaching classes, attending committee meetings, counseling, etc. and etc.!

I must run for now - when I saw your envelope it prompted me to stop everything and write NOW before I get too busy! I just wanted to THANK YOU for writing and expressing your interest (again) in our band....soon we will send you a copy of our new album! Please let us know your feelings after hearing it if possible.

Most cordially yours,

Leon Breeden, Director  
North Texas Lab Bands

The NTSU



BANDS

LEON BREEDEN, Director  
Box 5038, North Texas Station  
Denton, Texas 76203

August 29, 1974

Mr. Joe Viera  
Klementinenst. 17  
40 Munich, Germany

Dear Joe:

I am dropping everything today (school is starting today) in order to send this short THANK YOU for your interest sent long ago regarding JAZZ INTERNATIONALE which was getting underway at the time. We were extremely sorry that the dollar devaluation killed it completely! It would have been a tremendous thing if we could have done it as it was planned!

I hope that all is going well with you. We read about your work from time-to-time and always enjoying knowing that you are doing well.

Our work has been unbelievable with ELEVEN big bands to keep us going daily! Jazz still lives in our rehearsal hall I can assure you! We have a large number of new people coming in this year from all over the U.S.; so it should be an exciting year for sure!

I must close for now because of pressing problems and decisions to be made immediately! Please know of our continued interest in your work; your kindness shown while we were there will not be forgotten!

Most cordially yours,

Leon Breeden, Director  
North Texas Lab Bands

Thursday, June 17, 1976

## Lab Band Receives Encores in Russia

If no news is good news, the 1 O'Clock Lab Band is doing well on its current five-week tour of Portugal and Russia.

A State Department cable relayed to North Texas through the department's Washington, D.C., headquarters, reported that the jazz band's initial concert in Oporto, Portugal, on June 5 was well received.

The cable said, "The two-hour performance included three encores before the crowd reluctantly dispersed."

Since that time, the State Department has remained silent about the tour and the reception given the band, but wire service reports indicate American jazz is appreciated in Russia as well.

United Press International (UPI) quoted the Soviet's official news agency Tass as saying, "The interesting program, the perfect wielding of the instruments and the striking verve of the players brought success for the American musicians."

The 20-member group, a vocalist and its conductor, Leon Breeden, left June 2 as part of the State Department's Cultural Presentations Program.

Following the Oporto concert, the band was scheduled to perform in Guiraraes and Lisbon, leaving Portugal June 9 for Moscow and four concerts in the Russian capital on June 12 and 13.

The Lab Band will perform at a Consulate General Reception in Leningrad on July 5 and then return to Moscow for its final performance July 6.

Departing Moscow on July 7, the jazz band is scheduled to arrive at the Dallas/Fort Worth Airport Thursday, July 8.

The Oporto concert was performed in an open-air band pavilion in Oceanside Park. The State Department cable reported, "The band did an outstanding job playing...despite no practice during

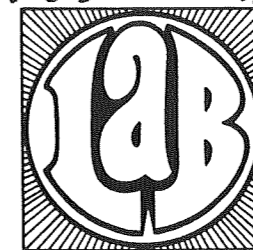
the preceding five days."

"Early in the performance," the cable continued, "director Breeden and the musicians established a good rapport."

The State Department promised to forward all subsequent communications from their representatives with the tour.

FROM: VOLGAGRAD - USED TO BE STALINGRAD DURING THE WAR -

NTSU



JAZZ

LEON BREEDEN, Director  
Box 5038, North Texas Station  
Denton, Texas 76203

JUNE 17, 1976

HELLO TO ALL FROM THE SOVIET UNION!  
BAND MEMBERS ARE ALL WELL + HAVE BEEN EXCELLENT REPRESENTATIVES OF OUR COUNTRY. I THINK ALL <sup>OF YOU</sup> WILL BE PROUD + HAPPY!  
THREE FINE CONCERTS IN PORTUGAL + NOW SIX CONCERTS IN THE U.S.S.R. WITH A TOTAL (NOT COUNTING PORTUGAL) OF 27 ENCORES! IT COULD HAVE BEEN MANY MORE, BUT TIME WAS OF THE ESSENCE IN SOME CASES WHERE WE HAD TO SHIP OUR EQUIPMENT HURRIEDLY AFTER CONCERTS, ETC.  
THE PEOPLE HAVE BEEN WARM, CURIOUS, HELPFUL IN MOST CASES, AND WE FEEL THAT WE HAVE HELPED (AT LEAST ON A VERY PERSONAL BASIS) TO CEMENT FRIENDSHIPS BETWEEN OUR PEOPLE AND THE SOVIET CITIZENS - AT LEAST THIS IS OUR FERVENT HOPE! LOVE TO ALL AT N.T.S.U.

## OUR ESCORT OFFICER IN RUSSIA

RICHARD E. SNYDER  
7919 BOLLING DRIVE  
ALEXANDRIA, VA. 22308

July 22nd, 1976

Dear Leon;

I hope that this finds you home, happy, healthy, and, now that the dust has settled somewhat, looking back on our adventure with the same mixture of awe and pleasure that I do.

Predictably, we had little time in JFK for proper good byes and kind words. As tired as I was at that point, they likely would not have come out right anyway. So this is a much better time to tell you how much I have profited from my association with you and all the members of the orchestra. Nothing quite it can be found in my bag. Like a soldier remembering the war, I am bound to get increasingly sentimental about it and more forgiving of the annoyances as time goes by. It was an adventure and that is what life is all about.

You should feel proud, Leon, of a job well done. This was, as you said, a great way to crown a career. I am glad I had a small piece of the action.

PS: I am always at home to NTSU.

*Warmest regards  
Dick*



A NON-PROFIT CORPORATION

### ADVISORY COUNCIL

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Eastman School  
of Music

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Chairman of Music Department  
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Indiana University  
School of Music

Al Wright  
Director of Bands  
Purdue University

Clifton Williams  
Composer  
1972-1976†

### CORRESPONDING SECRETARY AND ADJUDICATION COORDINATOR

James Steffy  
Professor of Music  
Susquehanna University

March 12, 1979

Professor Leon Breedon  
North Texas State University  
Denton, TX 76203

Dear Professor Breedon:

On behalf of the Advisory Council for International Music Festivals, I would like to extend this invitation to you to serve as an adjudicator for our organization.

Your name was recommended at our annual Board Meeting last month, and because the Advisory Council strives to maintain a high standard of adjudication, they select only those persons who are nationally and internationally known musicians and music educators. For this reason, I sincerely hope that you will accept this invitation to serve our organization at the various festival sessions in the future.

To serve as further explanation of International Music Festivals, I have enclosed copies of the 1979 Festival Manual and Adjudication Regulations, STRIVE magazine and the adjudication evaluation forms used for the various musical categories. You will also find enclosed information relative to remuneration for your services. Please review this information, and if you have any questions which remain unanswered, do not hesitate to contact this office.

P.O. Box 41 · Parchment, Michigan 49004

Page 2  
March 12, 1979

By way of confirmation, would you please complete the biographical information form which I have enclosed and return this to my attention.

I look forward to the possibility of working with you in the near future, and until then remain

Most cordially,

*Mary Kuehn*

Mary Kuehn  
Administrative Secretary  
International Music Festivals

Enclosures: Festival Manual  
STRIVE  
Adj. Evaluation Forms  
Remuneration Information  
Background Information Form

cc: T. Tilbury  
C. Webb  
J. Steffy

## Mercedes-Benz (United Kingdom) Ltd

MARKETING & FINANCE DIVISIONS  
ACQUIS HOUSE, 27-37 Station Road, Hayes, Middlesex UB3 4DX  
Telephone 01-561 5252 Telex 28919

RDM/GYH

4th September, 1979

North Texas LAB Band Albums,  
P.O. Box 5038, N.T. Station,  
Denton,  
TEXAS 76203,  
U.S.A.

Dear Sirs,

Having purchased your superb 72, 75, 76, 77 and 78 albums of the LAB Bands, I am now most anxious to acquire live albums of these outstanding bands. They are indeed the best bands I have ever heard and certainly deserve more publicity. At this time, I am urgently requiring your live albums LAB 67, 68 and 69.

I am so impressed by these bands, I am contemplating forming a non-profit U.K. appreciation club, with the possibility of placing an advertisement in an edition of "Jazz Journal". Could I ask as to what extent you would support this idea, i.e. supply of order forms and lists of albums available, and hopefully a sample copy of all LAB Albums for Jazz Club visits.

I await your reply with interest.

Yours faithfully,

*R. D. Maddaford*

R. D. MADDAFORD  
Specialist Vehicle Consultant  
Product Marketing - Passenger Cars

Please reply to my private address:-  
287A, Greenford Road,  
GREENFORD,  
Middlesex,  
England.

Abel Deusebio

MITRE 69  
2400 - SAN FRANCISCO  
PROV. DE CORDOBA  
REP. ARGENTINA

San Francisco, January 14, 1980.-



North Texas Lab Band Records  
P. O. Box 5038, NT Station  
Denton, Texas 76203  
U.S.A.

Dear sirs:

Many. many thanks for the fantastic record  
I have already received from you. I was really impressed about the splendid  
work of the various band. Last week I dedicated three of my daily radio  
programs, of one hour each in L.V. 27 Radio San Francisco to broadcast a part  
of this material, with a favourable replay from our listeners.

Hoping to be in touch with you and this  
important material, I send you my best regards.

Abel Deusebio  
Radio Jazz Commentator L.V. 27  
Radio San Francisco - Argentina.

INTERLAKEN, SWITZERLAND  
TENTATIVE ITINERARY  
for  
N-T-S-U  
-1980-

- Oct 7 5:30 p.m. Depart from Chicago O'Hare International Airport on KLM Royal Dutch Airlines Flight # KL 612.
- Oct 8 Arrive Interlaken - day free for relaxation after your over night journey.
- Oct 9 Rehearsal - times to be advised.
- Oct 10 Open day
- Oct 11 Open day - Concert at 9:00 p.m. in the Theatersaal.
- Oct 12 Open day.
- Oct 13 Open day. - Concert at 9:00 p.m. in the Theatersaal.
- Oct 14 Open day.
- Oct 15 Open day - Concert at 10:00 p.m. in the Theatersaal.
- Oct 16 Open day.
- Oct 17 Open day.
- Oct 18 Open day - Concert at 9:00 p.m. in the Theatersaal.
- Oct 19 Leave Interlaken for your return to the U.S.A.  
3:40 p.m. Arrive Chicago International Airport on KLM Royal Dutch Airlines Flight #611.

**CERTIFICADA.-**

**POR AVION**

NORTH TEXAS LAB BAND RECORDS  
P.O. Box 5038, NT Station  
Denton, Texas 76203  
U.S.A.

**CERTIAEREA**

14. 1. 80 - 11

Abel Deusebio  
MITRE 69  
2400 - SAN FRANCISCO  
PROV. DE CORDOBA  
REP. ARGENTINA

OUR ADDRESS (OFFICE - 7:30 AM to 7:30 PM  
SWISS TIME = SIX HOURS  
LATER THAN U.S.A.)

#2 HOHEWEG  
CH-3800 INTERLAKEN, SWITZERLAND  
TELEPHONE: 036-22-88-00

OUR CONTACT MAN: BRIAN MOSEY  
HIS U.S.A. OFFICE NUMBER: (312) 968-8181





*The President and Mrs. Reagan  
request the pleasure of your company  
at a concert and reception to be held at  
The White House  
on Thursday afternoon, September 10, 1981  
at five o'clock*

*On the occasion of  
a Salute to Lionel Hampton*

*Please respond to  
The Social Secretary  
The White House  
at your earliest convenience  
giving date of birth and social security number*

(202) 456-7787

EAST ENTRANCE

PN

*Mr. Leon Breiden*

*will please present this card at  
The White House*

NOT TRANSFERABLE

interlaken  
jungfrau



TOURIST OFFICE INTERLAKEN  
37, Höhweg  
CH-3800 Interlaken (Switzerland)  
Phone (036) 22 21 21  
Telex 3 25 28 Telegram: Interform

Mr. Leon Breeden  
Box 5038  
NT Station  
Denton, Texas 76203

U.S.A.

CH-3800 Interlaken, July 21, 1980 TB

Re: Switzerland Festival/Concert Program

Dear Mr. Breeden

As we have learnt from Mr. Brian Mosey there is perhaps a possibility to get the famous 1 o'clock Lab Band from North Texas State University to Interlaken in October 1980.

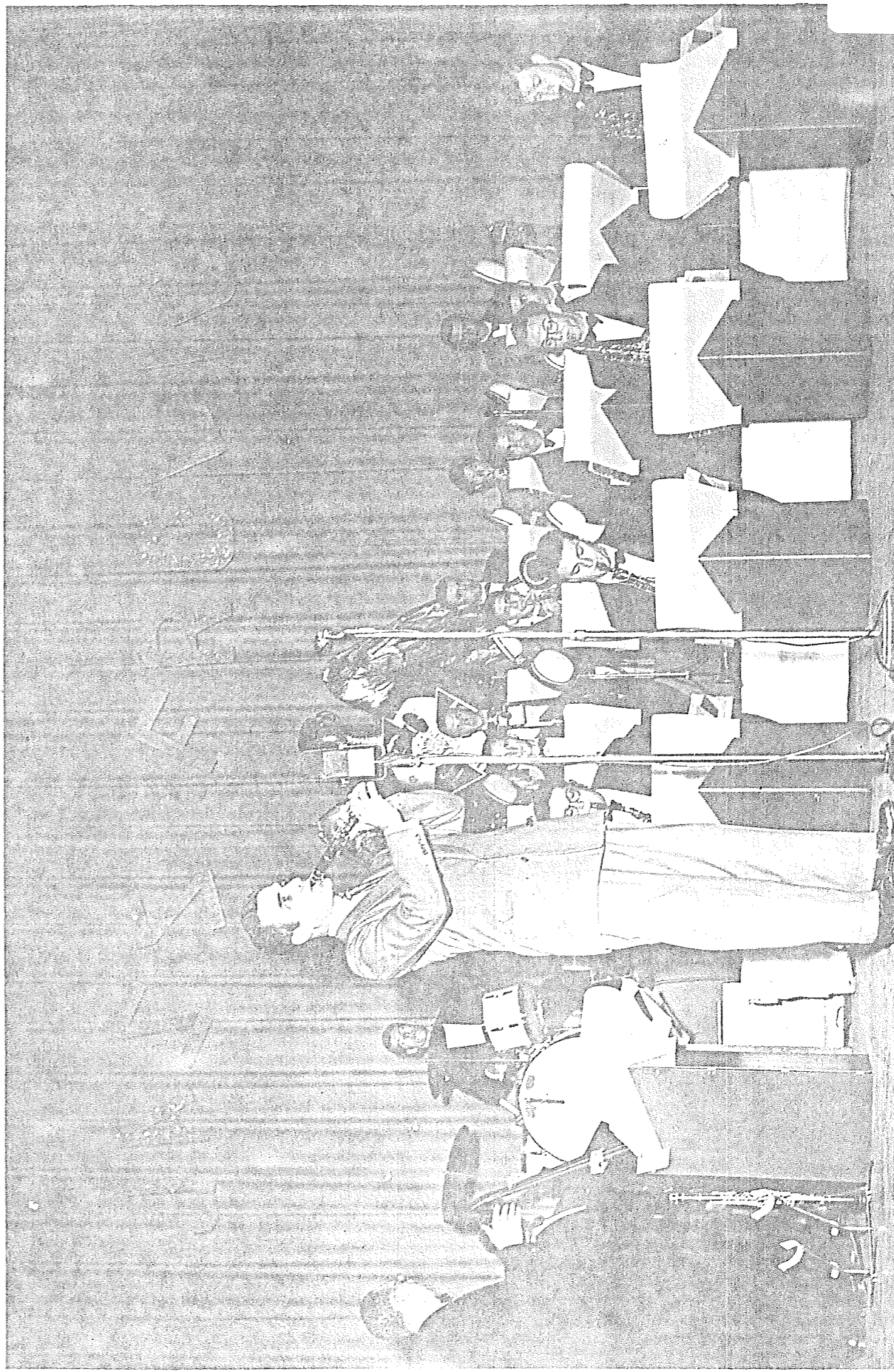
We already planned to organize an annual music festival in Interlaken and this could be an excellent beginning to it.

So it would be a great honour and pleasure to have this band here in Interlaken in October next. We may assure you that it would be a very succesful event in our town.

We look forward to your reply and thank you for your good co-operation.

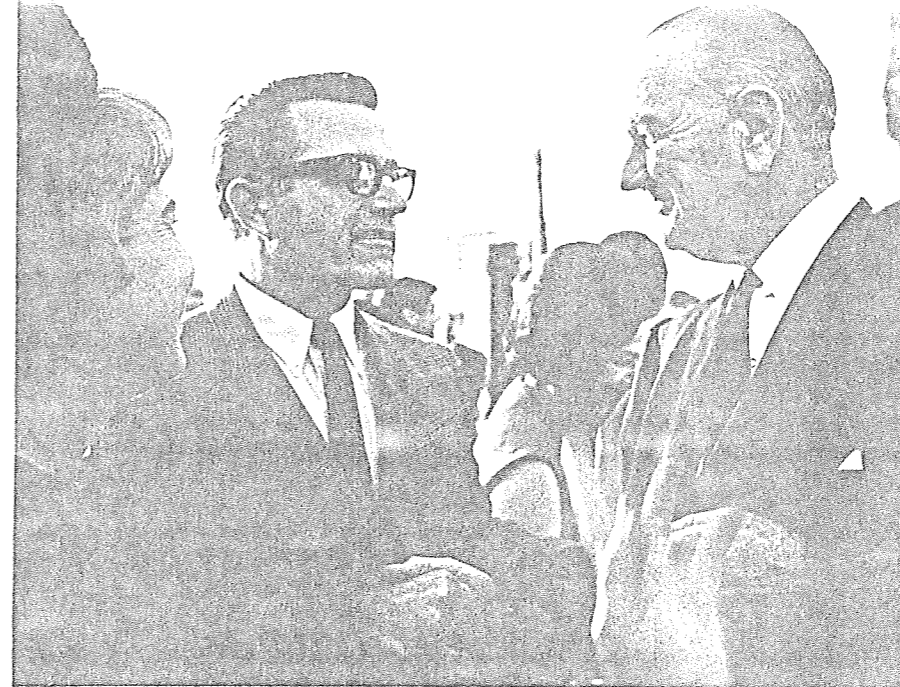
Yours faithfully,  
INTERLAKEN TOURIST OFFICE

*Urs Zaugg*  
Urs Zaugg, Director



\*\*\*\*\*  
May 14, 1951... Leon Breeden plays  
a solo with the North Texas Lab Band  
with Gene Hall, Conductor in the  
background on the left....

\*\*\*\*\*



Leon and Lyndon  
(See story, pp. 2-3)



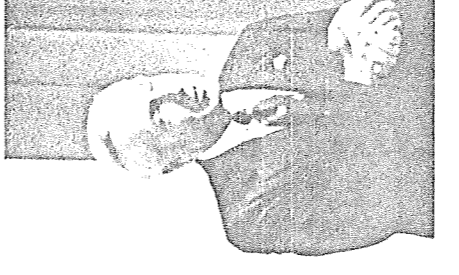
Lab Band and Lady Bird  
(Official White House photos)

THESE PHOTOS CAME IN AS THIS  
WAS BEING PRINTED FOR RELEASE  
SOMETIME IN JULY - THEY WERE  
ADDED IN THIS MAY ISSUE AT THE  
LAST MINUTE! WE WERE TOLD THIS  
LATER, I.E.

Lab  
Tour  
Russia  
for  
U.S. STATE  
DEPT.

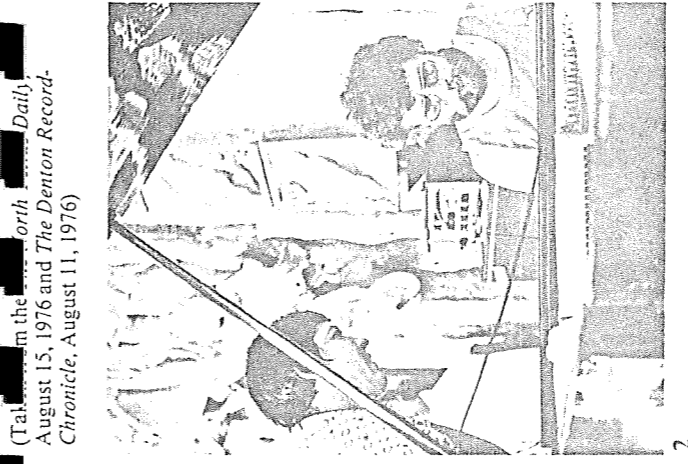
omas the N July 4 dcast.  
y sail, yet, r, y, Breeden recalled.  
In what Breeden described as the "good  
old U.S. tradition," the band played both  
numbers during concerts by not  
announcing the titles, and the Soviets  
apparently did not know the difference.  
Band members were free to roam the

ju cept the ay of  
e we, ear the, ery ic  
better relations between our countries,"  
Breeden said, explaining that he preferred  
to discuss music. "They're different from  
us—let's face it. We went over there as  
free people." He said he felt the objective  
of the U.S. State Department sponsored

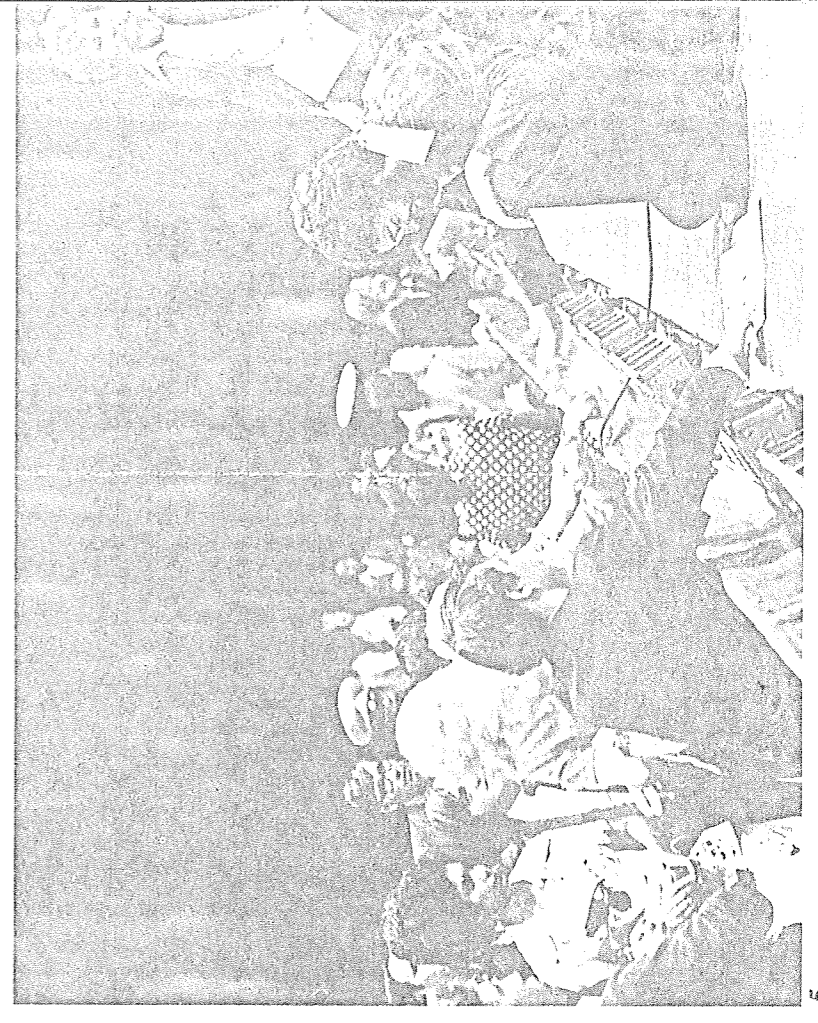
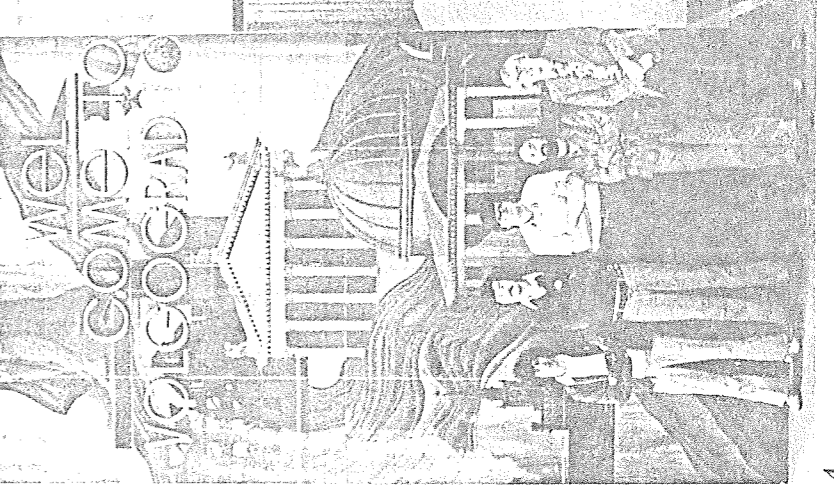
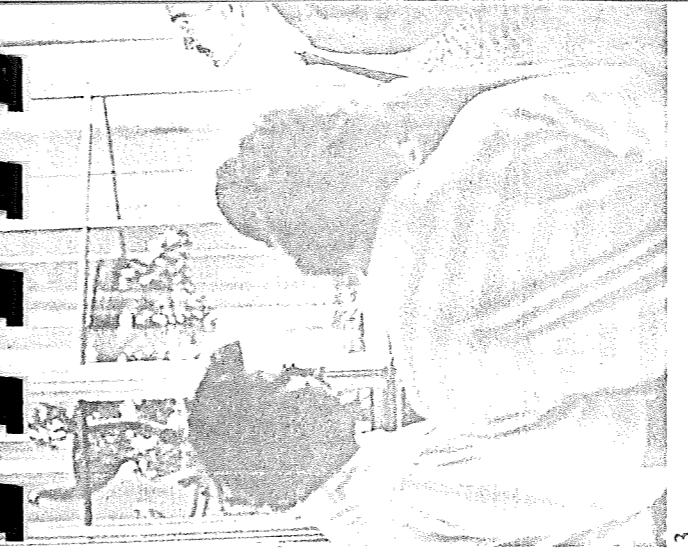


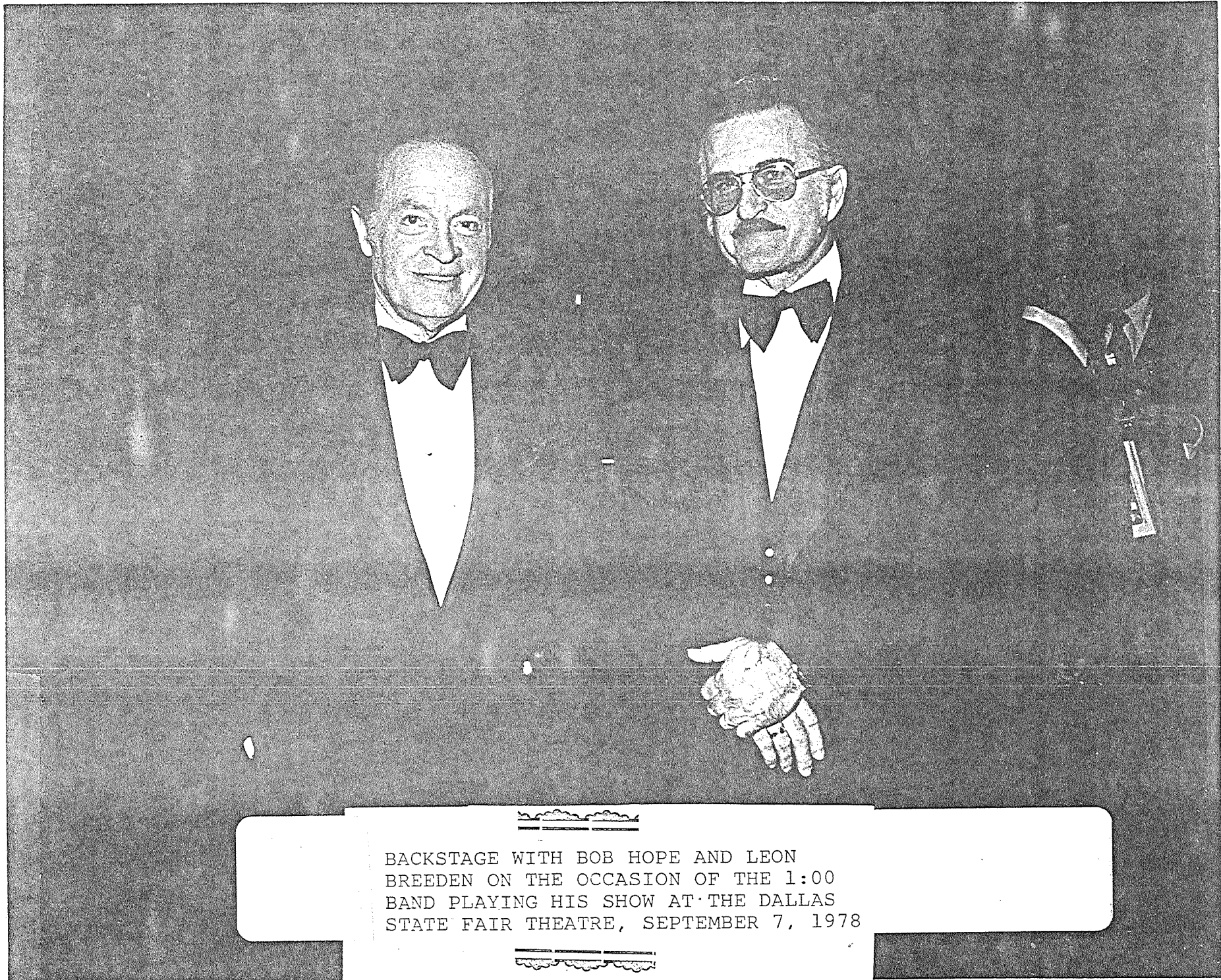
1. Ambassador and Mrs. Walter Stoessel congratulate Leon Breeden on the band's successful tour. 2. Lab Band pianist Jim Milne shares his art with a Russian musician. 3. Leon Breeden admires the chandeliers and 18th century "peacock clock" in the Pavilion Hall of the Hermitage in Leningrad. 4. Lab Band members (l to r) James Chirillo, Dan Higgins, Wayne Musselwhite, Ed Eby and Ron Bergan stand by a huge mural in Volgograd's airport. 5. Russian audiences, like this one in Baku, were enthusiastic and receptive to the Lab Band's jazz performances. Photos by Frank Lively.

✓  
ask copies?



(Taken from the North Daily Chronicle, August 11, 1976)





BACKSTAGE WITH BOB HOPE AND LEON  
BREEDEN ON THE OCCASION OF THE 1:00  
BAND PLAYING HIS SHOW AT THE DALLAS  
STATE FAIR THEATRE, SEPTEMBER 7, 1978

Backstage at the BOB HOPE SHOW in Dallas - Sept. 7, 1978...  
Shown with the band is Tony Dorsett, star football player  
with the Dallas Cowboys during this period...



Shown in picture, left-to-right:

Ron Bergan, James Chirillo, Bob Belden, Gerald Pinter, Tony Dorsett,  
Charlie Young, (?) Kraft, Paul Mariconda, Dave Riekenberg, and Mike Steinel...



LEON  
BREEDEN

BUCKY  
PIZZARELLI

SLAM  
STEWART

AT PRIVATE PARTY FOR GIAN CARLO MENOTTI  
CHARLESTON, S.C. - 1978





ELLA WITH THE  
1:00 O'CLOCK!

8<sup>th</sup> SPOLETO FESTIVAL  
CHARLESTON, SOUTH CAROLINA  
- 1978 -



VE:

JOHNNY MELMAS      CLARK TERRY      LEON BREEDEN      JOE WILLIAMS  
BELOW:      ROOSEVELT HARRIS      MRETS      ELLA FITZGERALD

Leon Breedden

Ella Fitzgerald

Roosevelt Harris  
our bus driver for  
fifteen years!

Tommy Flanagan



OFFICE OF THE VICE PRESIDENT  
FOR ADMINISTRATIVE AFFAIRS

September 28, 1981

Mr. Leon Breeden  
School of Music  
North Texas State University


Dear Leon:

I want to thank you for your thoughtfulness in sending me a copy of your album. My family and I will treasure it.

NTSU has many strong points but none stronger than its School of Music, thanks in large measure to the special excellence you brought to it across the years. That excellence came across again last night during the Pops Concert at the Civic Center. I have told Marc Myers that none of our Deans has more to be proud of than he.

Please stay in touch and thank you.

As ever,

  
Alfred F. Hurley  
Vice President for  
Administrative Affairs

mp

## Regents name Stan Kenton Hall

The NTSU Board of Regents has named the lab band west rehearsal hall "Stan Kenton Hall." A commemorative plaque is inscribed:

\* "Whereas Stan Kenton, internationally known jazz leader and innovator, strongly supported the jazz lab bands of this University, commended our achievements on numerous public occasions during performances of his own orchestra in all parts of the world, and gave his entire library to the University. In memory of this great man, a true friend of the North Texas State University Jazz Bands."



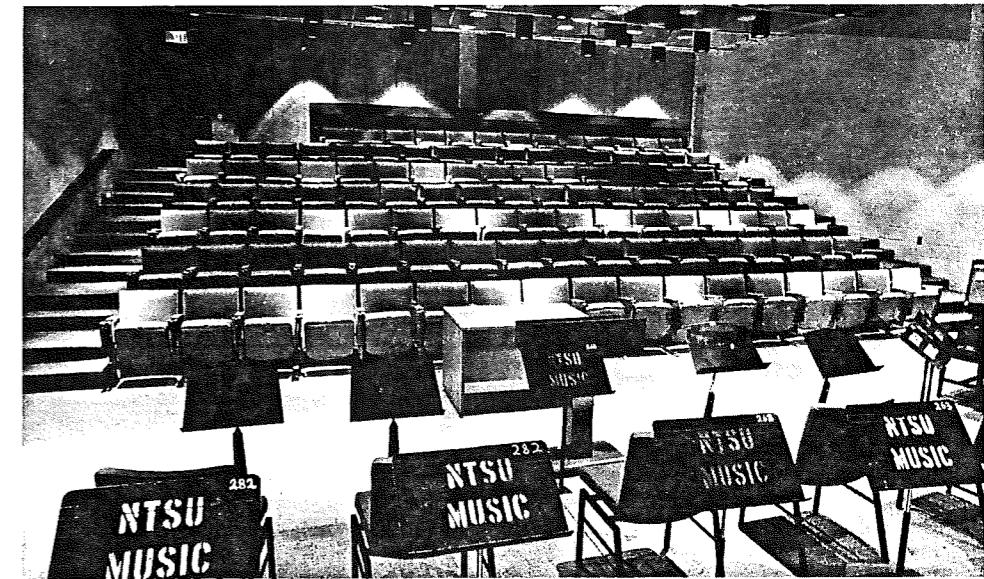
Stan Kenton, 1912-1979

### ntsu notes OCTOBER 1981

NTSU Notes is published by the School of Music at North Texas State University for distribution to former students and friends of the University.

Frank Mainous, Editor  
Patti Balentine, Editorial Assistant  
James Parsons, Assistant  
Kenneth Wood, Assistant

News items and request for change of address, accompanied if possible by the old address label, should be sent to the editor, School of Music, North Texas State University, Denton, Texas 76203-3887.



Stan Kenton Hall

\* I'M EXTREMELY HAPPY  
THAT THE DEDICATION  
TO STAN KENTON WAS  
ACCEPTED EXACTLY AS  
I PRESENTED IT, WORD-  
FOR-WORD!  
Leon  
Breeden

NORTH TEXAS STATE UNIVERSITY  
DENTON, TEXAS 76203

OFFICE OF THE VICE PRESIDENT  
FOR ACADEMIC AFFAIRS

October 27, 1981

Mr. Leon Breeden  
1309 Tulane  
Denton, Texas 76201

Dear Mr. Breeden:

I am pleased to be able to inform you that upon the recommendation of your colleagues in the School of Music, and with administrative concurrence, the Board of Regents at its meeting on October 23 formally designated you Professor Emeritus.

To this I would add my own word of appreciation for your many years of service to the University, and my congratulations on the occasion of this well-deserved recognition.

Sincerely,

*Howard W. Smith, Jr.*

Howard W. Smith, Jr.  
Vice President, Academic Affairs

HWS:ne

CC: Dean Myers  
President's file

Enclosure

NORTH TEXAS STATE UNIVERSITY  
TEXAS COLLEGE OF OSTEOPATHIC MEDICINE  
P.O. Box 13737  
DENTON, TEXAS 76203-3737

OFFICE OF THE CHANCELLOR

January 23, 1985

MEMORANDUM

TO: Leon Breeden

FROM: Al Hurley *↗*

On behalf of the entire University, I would like to extend congratulations to you on being named to the National Association of Jazz Educator's Hall of Fame. No one could deserve it more.

How lucky North Texas State University is to have been associated with a man of your talent and dedication over the past two decades and more! The accolades you receive enhance the reputation of NTSU and its superb School of Music.

Once again, congratulations, and thank you for all you continue to do.

sh  
cc: Bob Toulouse  
Marc Myers

*NOTE SENT TO THANK DR. HURLLEY FOR  
THIS FINE LETTER - 1/25/85*

5

INTEREST IN  
OUR JAZZ PROGRAM  
FROM THE BUSINESS  
WORLD



- AND -

FROM NATIONALLY  
AND INTERNATIONALLY-  
KNOWN PERSONALITIES



6



# Denton Kiwanis Club

"Freedom Is Up To You"

Denton, Texas

April 6, 1960

OFFICE OF SECRETARY  
315 Morris Building  
Telephone DU 2-4823  
ELIZABETH M. CHITWOOD  
RUTH EWAN  
Assistant Secretaries

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REV. JAS. R. REED 1960-61  
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ANNE B. SWENSON 1960

Mr. Leon Breeden  
Director of Lab Bands  
N. T. S. C. School of Music  
North Texas State College  
Denton, Texas

Dear Leon:

This is just a word to express on behalf of our club our appreciation for the fine performance your band gave our club at our regular weekly luncheon on Tuesday of this week.

As a club we are proud of the representation we have in our membership from the North Texas School of Music and continue to be grateful for the outstanding contribution they make to our weekly programs.

Please pass along to the young men who participated in the program on Tuesday, our thanks for making it possible for us to observe a small part of the work which is bringing them some well deserved recognition in their field.

Yours very truly,

*Jud*  
J. W. Sinclair  
President

vh

cc: Dr. Kenneth Cuthbert  
Mr. S. A. Munson



# LUFTHANSA

GERMAN AIRLINES

Member of I. A. T. A.

LUFTHANSA German Airlines, Southland Center, Room 908, Dallas 1, Texas

Mr. Leon Breeden  
Lab Band Director  
NORTH TEXAS STATE UNIVERSITY  
Denton, Texas

Your Ref.

Our Ref.  
(P. a. r.)

Dallas, October 21, 1963.

Dear Leon:

We have received many compliments regarding our Oktoberfest Party, and I can assure you that every one of them specifically mentioned the great music which was provided by the members of the Lab Band. Each year our guest list grows and so does the appreciation of all concerned for the efforts of the boys. They were just marvelous.

The Associated Press was on hand to take some pictures and there is one which shows the band quite well. I'm in the process of having additional copies made and will send one, along with one of our overnite bags to each of the boys.

As good as they were, I certainly realize that we wouldn't have had them here if it wasn't for your interest in the party. I can only express my sincere thanks and hope that you, Mrs. Breeden, the members of the band and their guests, had a good time.

With best personal regards.

Very truly yours,

L U F T H A N S A  
German Airlines

*JG*  
James G. Gerhard  
Regional Sales Manager

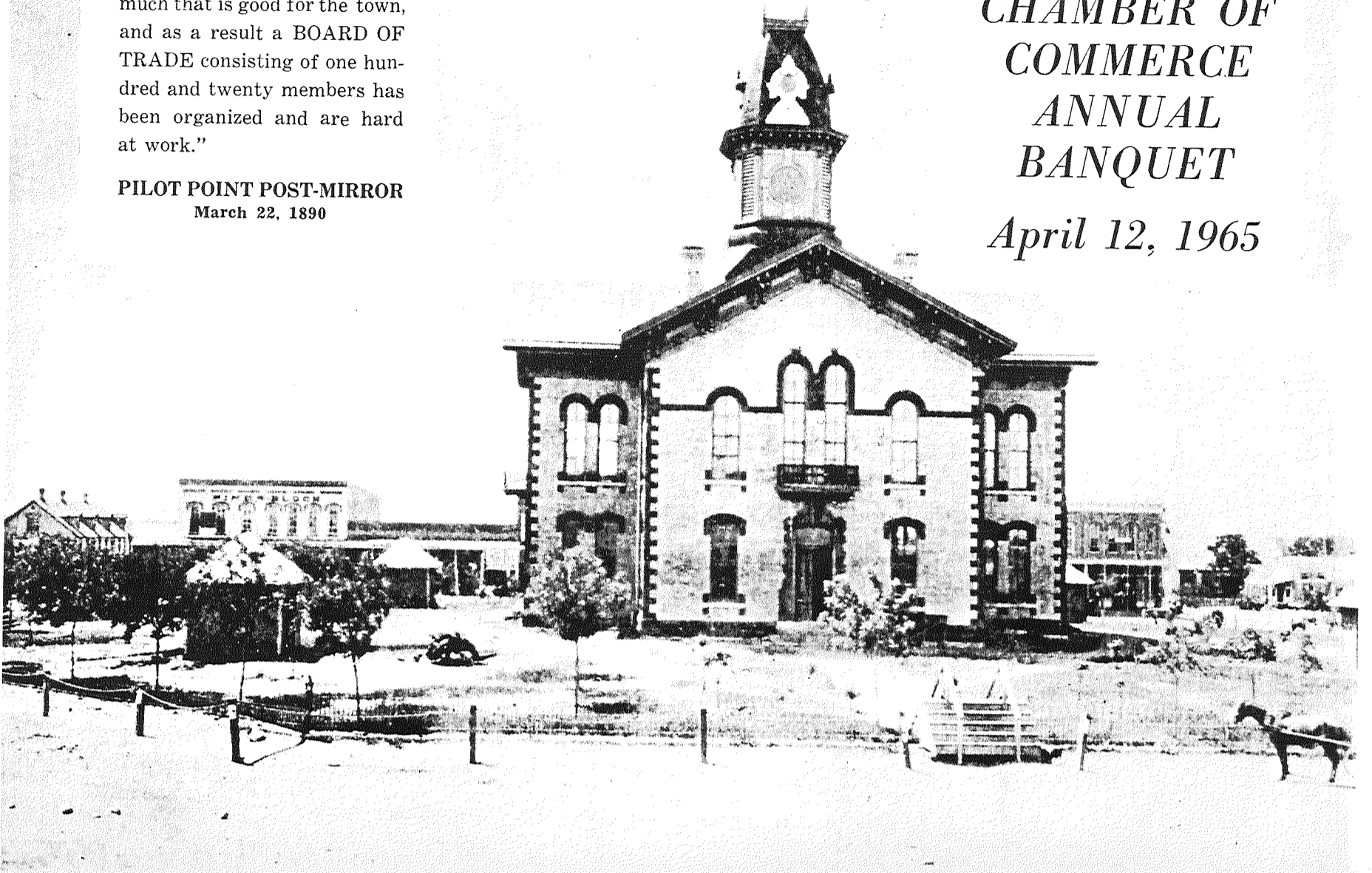
JGG/mo

"The businessmen of Denton have at last moved to secure much that is good for the town, and as a result a BOARD OF TRADE consisting of one hundred and twenty members has been organized and are hard at work."

PILOT POINT POST-MIRROR  
March 22, 1890

DENTON  
CHAMBER OF  
COMMERCE  
ANNUAL  
BANQUET

April 12, 1965



1890

DENTON CHAMBER OF COMMERCE

ANNUAL MEETING AND BANQUET  
APRIL 12—7:00 P.M.—NATIONAL GUARD ARMORY

1965

PROGRAM

MUSIC OF 1890-1900

NTSU LAB BAND  
LEON BREEDEN, Director

HEAD TABLE PRESENTATION

TWU LASS-O TRIO

INVOCATION

TWU LASS-O CHORALIERS  
DR. WILGUS EBERLY, Director

MUSIC OF 1920's AND 1930's

NTSU LAB BAND

INTRODUCTION OF DISTINGUISHED GUESTS

DAVID TRIPP, Artist

PRESENTATION OF OTIS FOWLER AWARD

DR. JOHN A. GUINN, Past Recipient  
"Established for distinguished accomplishments in business, profession or calling contributing to the progress and welfare of the community."

MUSIC OF 1935-1945

NTSU LAB BAND

INTRODUCTION OF DIRECTORS

BY SLIDES  
PLEASE HOLD APPLAUSE 'TILL END

MUSIC OF 1960's

JANET WILDMAN — "MISTY"  
NTSU LAB BAND

DENTON 1964

SAMMY CURRY

MUSIC OF THE FUTURE!

NTSU LAB BAND — Neo-Phonic Type Music

DENTON PROJECTED

"TOMORROW'S CHALLENGES EXCEED YESTERDAY'S ACHIEVEMENTS."

NTSU 75th ANNIVERSARY THEME

PRESENTATION OF GAVEL

PRESIDENT RAYMOND PITTS TO  
PRESIDENT-ELECT BILL DRENNER

BENEDICTION

TWU LASS-O CHORALIERS

PROGRESS REPORT

DENTON RECORD-CHRONICLE

# American Broadcasting Company

4151 PROSPECT AVENUE • HOLLYWOOD, CALIF. 90027

NORMANDY 3-3311

KABC-TV CHANNEL 7  
LOS ANGELES

April 12, 1966

Dr. James Carl Matthews, President  
North Texas State University  
Denton, Texas

Dear Dr. Matthews:

It was with a great deal of pleasure that we, at KABC-TV, were able to produce such an outstanding program with your very talented Mr. Leon Breeden and the North Texas State University Lab Band.

As you know, this series is produced in cooperation with the Los Angeles City and County Board of Education. It was the foresight of Jack Wheaton and Harlan Stamm at Cerritos College that brought your organization to our attention. I am sure this program, when exposed to the people of Southern California, will be an inspiration to all our youth.

It was a pleasure meeting and working with Mr. and Mrs. Breeden, and the members of the lab band. They handled themselves in the most professional manner, which made it possible to complete this outstanding program in a very tight schedule.

Thank you and your staff for making this project possible.

Sincerely,

  
Kaslon K. Zoller  
Producer - "SCOPE"  
KABC-TV

KKZ/ed

cc: Mr. Leon Breeden  
Dr. Kenneth Neil Cuthbert, Dean  
School of Music

A. M. PATE, JR.

PRESIDENT  
AND

CHAIRMAN OF THE BOARD

Texas Refinery Corp.

FORT WORTH, TEXAS

Our 46th Year

November 30, 1967

Mr. Leon Breeden, Director  
North Texas Lab Band  
P. O. Box 5038 No. Texas Station  
Denton, Texas 76203

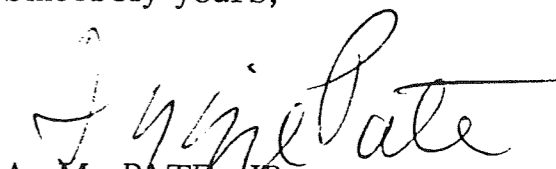
Congratulations, Leon - - -

- - - for the well-deserved award from the West Texas Chamber of Commerce for cultural achievement in the field of music!

The entire state of Texas, not only the western portions, can be mighty proud of your revolutionary work in the field of band music. The excellence of your bands has brought much favorable publicity to your University, your city and state.

I'm certainly happy that the West Texas Chamber recognizes your great talents in the field of experimental music forms. Once again, my very best wishes on the award!

Sincerely yours,

  
A. M. PATE, JR.



# KING BROADCASTING COMPANY

320 AURORA AVE. NORTH • SEATTLE, WASHINGTON 98109 • MU 2-3555

March 19, 1968

Mr. Leon Breeden  
Music Department  
North Texas State University  
Denton, Texas

Dear Mr. Breeden,

It was a pleasure to hear the Lab Band in concert at the Music Educator's Conference here in Seattle on March 18. I'm sure the band had an important impact on the delegates, and I'm sure it was also a very meaningful exposure for you as well.

Congratulations on the excellent work you are doing at North Texas State University ... I hope the band continues to earn the well-deserved accolades you are receiving.

You mentioned in your comments during the concert a new recording will be available very shortly, and we would like to obtain a copy for use within our jazz programming on KING-FM. We were fortunate in being able to borrow a copy of Lab 167 for use prior to your appearance here, and would like to be able to present your music to our listeners in the future as well. Please send the record to my attention.

Keep up the good work!

Cordially,

*Jim Wilke*  
Jim Wilke  
Operations Mgr.  
KING-FM

KING-TV  
CHANNEL 5  
RADIO-KING  
DIAL 1090  
KING-FM  
98.1 MC.

# The Dallas Morning News

TEXAS' LEADING NEWSPAPER

Communications Center, Dallas 22, Texas

RADIO-TELEVISION STATIONS WFAA • TEXAS ALMANAC

June 18, 1968

Dear Mr. Breeden,

I must say that I was simply thrilled at receiving the record; more thrilled after listening to it. It represents a feat-- and I'm very proud to say that I know the person who made it possible for the young musicians whose enriched talents come forth in this record.

My congratulations!

Kindest regards,

*John Ewell*

OLDEST BUSINESS INSTITUTION IN TEXAS

# HARRY NOAH RADIO & TELEVISION

FEATURING



120 WEST ABRAM ST. ARLINGTON, TEXAS 76010

TELEPHONE CR5-2217

March 25, 1969

Mr. Leon Breeden, Director  
North Texas State University Lab Band  
North Texas State University  
Denton, Texas

Dear Mr. Breeden:

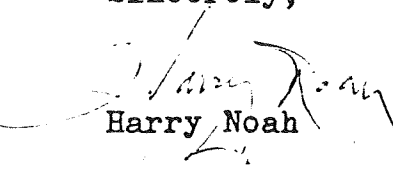
You may rest assured that last Sunday evening's performance of your nationally famous group in the Scott Theatre was nothing short of tremendous. While I am sure you receive countless such notes as this, I would feel amiss in my responsibility should I fail to recognize such a "stellar performance".

While the performance in itself was an unlimited success, I cannot help but appreciate something that is even more important than the musical talent shared with the audience. It was quite obvious that the admiration and respect by this entire group for one Mr. Leon Breeden was even a more outstanding accomplishment on your part. This no doubt accounts for the fact that each and every individual in the group gives "all he has" (and then some) when you ask for it. Talent is one thing, the ability to get a person to use it to its greatest point of perfection is another. You, Mr. Breeden, are a master at the art and as a result, you have no doubt played a most important part in forming worthwhile and meaningful lives throughout the years. Our sincere prayer and hope would be that you be spared countless more years in order to cast such a fine influence on those with whom you come in contact.

The attached articles are no doubt already in your possession, however, I thought some member of the group might like a copy.

Should you see Pop Noah at anytime, please convey my personal regards to him.

Sincerely,

  
Harry Noah

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AND

CHAIRMAN OF THE BOARD

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FORT WORTH, TEXAS

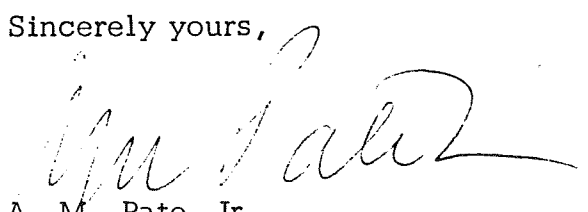
October 20, 1969

Mr. Leon Breeden, Director of Music  
North Texas State University  
Denton, Texas

Dear Leon:

I have discussed with you today the possibility of taking the Lab Band to Europe in June of 1970. This is to confirm what I have just told you verbally and that is that we will make the North Texas State University a donation of \$1,000.00 for this trip, payable in May of 1970. Furthermore we will advance up to another \$4,000.00 on a loan basis so that the Lab Band, under your direction, will have this international trip.

Sincerely yours,

  
A. M. Pate, Jr.



BYRON R. SMITH / President and Trust Officer

February 6, 1973

Mr. Leon Breeden  
1309 Tulane  
Denton, Texas

Dear Leon,

Your accomplishments in the jazz program at North Texas have been tremendous, but the article in today's paper about the Montreaux Festival tells us of another dimension of your fine work. Frankly, I was aware of your involvement in this Festival to a degree, but did not know the full extent of leadership you and your group have assumed.

My heartiest congratulations to you, and my best wishes for your success in this venture. There is no doubt in my mind that you and your men will do another great job.

May I also express appreciation as a business man in Denton for the job you fellows do for our town. Many of us realize that people all over the United States, and the World, know Denton because it is the home of Leon Breeden and the North Texas Jazz program. Some people may not recognize the job you are doing for us, but there are many that do.

Again congratulations and best wishes. If we can be of assistance in any way please feel free to give us a call.

Sincerely,

Byron R. Smith  
President and Trust Officer

BRS:gm

RADIO P. O. BOX 280, BROWNWOOD, TEXAS 76801 915-646-3505

December 18, 1973

Mr. Leon Breeden  
NTSU Lab Band  
Denton, Texas 76203

Dear Leon:

Let me try to convey my appreciation to you, Kenneth Elliott and your one o'clock Lab Band for the great and wonderful performance you gave us in Brownwood on December 1st.

We had some 600 present and to the man and woman they were all full of praise for your great performance. The Pilon, Autrys, Woodsons and Jamars are enclosing their contributions to your great music education efforts at North Texas.

Again, thank you for the wonderful evening.

Sincerely,

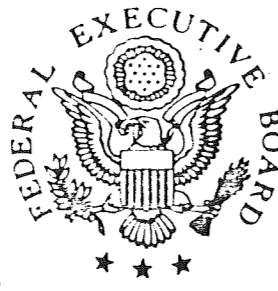
Bill Jamar

BJ:lg  
Enclosures  
cc: Jack Pilon  
Gene Autry  
Craig Woodson



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STAFF  
Elizabeth S. Canfield  
*Executive Assistant*



DALLAS                      FORT WORTH

1100 Commerce, Room 14A18  
Dallas, Texas 75202  
(214) 749-7131

April 1, 1974

Mr. Leon Breeden  
Director of Lab Band  
School of Music  
North Texas State University  
Denton, Texas 76203

Dear Mr. Breeden:

On behalf of the Dallas-Fort Worth FEB, I want to express our deep appreciation for the delightful music provided by the four members of your lab band at our dinner meeting at the Airport Marina Hotel last Friday.

Please pass on our special thanks to Jeff Daving, Steve Houghton, Mike Bodycomb and Dave Wheatley for a great performance.

Wishing you and the band continuing success and increasing recognition in your studies and performances.

Sincerely,

James W. White  
Chairman

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OZ

5429 LBJ Freeway

Dallas, Texas 75240

(214) 233-5755

August 28, 1974

Mr. Leon Breeden  
N.T.S.U.  
Music Department  
Denton, Texas

Dear Mr. Breeden:


As you know I have planned for some time to bring to Dallas an entirely new and spectacular type of private club which will be open to members only.

Now, OZ nears completion, and I am delighted with every facet of its planning and execution. It will, indeed, be unrivaled in the Dallas metroplex.

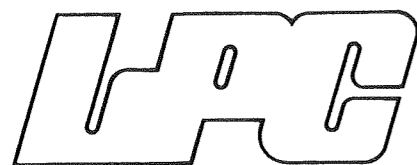
The enclosed brochure emphasizes more fully the many merits of both our staff and our facilities. Our menu and our wine cellar are nothing short of superb.

It is with the greatest pride and pleasure that I extend to you a complimentary membership.

Very sincerely,

  
BERNARD JACOUPY

BJ/dh  
Enclosure



February 12, 1979

Mr. Leon Breeden  
North Texas Jazz Lab Bands  
School of Music  
North Texas State University  
PO Box 5038 NT Station  
Denton, Texas 76203

Dear Leon:


Many thanks for you and the "One O'clock" band appearing for the Salesmanship Club. I assure you that it was a great honor to introduce you.

What a great opportunity the band members have!! Uniqueness and togetherness all rolled into one!! It must be a great thrill for you to stand in front of them.

The University must be extremely proud of you and the bands. You add a dimension to the curriculum that is obviously known world wide.

I'm enclosing a record order form. Again, we enjoyed you and appreciate your taking time to play for us.

Yours truly,

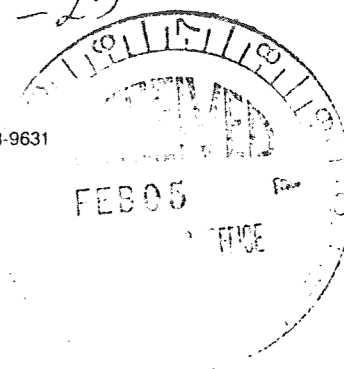
  
R. M. Dickson

RMD/mt

Copy to INTA + V. Myers + Breeden 2-25  
w/ note - 2-5-79

Belo Broadcasting Corporation Communications Center Dallas, Texas 75202 (214) 748-9631

Ward L. Huey, Jr.  
Executive Vice President  
& General Manager



February 1, 1979

Dr. C. C. Nolen  
President  
NORTH TEXAS STATE UNIVERSITY  
Denton, Texas 76203

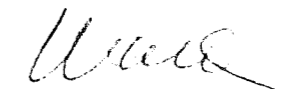
Dear Dr. Nolen:

Today your fabulous North Texas State University Jazz Lab Band presented a special, noon program for the Salesmanship Club of Dallas. It was a show our group has anxiously awaited for some time and one of the highlights of our year.

I just wanted to write you and thank you personally for this fine group of young musicians under the leadership of Leon Breeden. As far as 150 Dallas businessmen are concerned, the Lab Band is one of our state's premier emissaries.

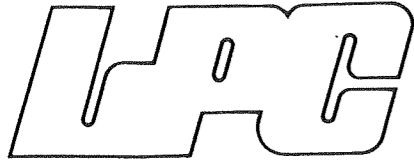
Congratulations on this wonderful organization and we wish them every future success.

Sincerely,

  
Ward L. Huey, Jr.

WLH/k1c

Leon - Good work -- as usual. I know how much extra effort this takes on your part. Please know, though, that I greatly appreciate it.  
- Marc



April 16, 1980

Mr. Leon Breeden, Director  
North Texas Jazz Lab Bands  
P. O. Box 5038, NT Station  
Denton, Texas 76203

Dear Leon:

I want you to know how much I appreciate your bringing the One O'Clock Band to play for the Salesmanship Club last week. You and your students do simply an amazing job and you both certainly deserve all the credits you can muster.

As we were discussing over lunch, many of our members are in an older age group, but they certainly enjoyed it. I am only sorry that time did not permit you to play more than you did.

Once again, it was a pleasure to be able to introduce you. Like Duke Ellington, "I wish it were mine".

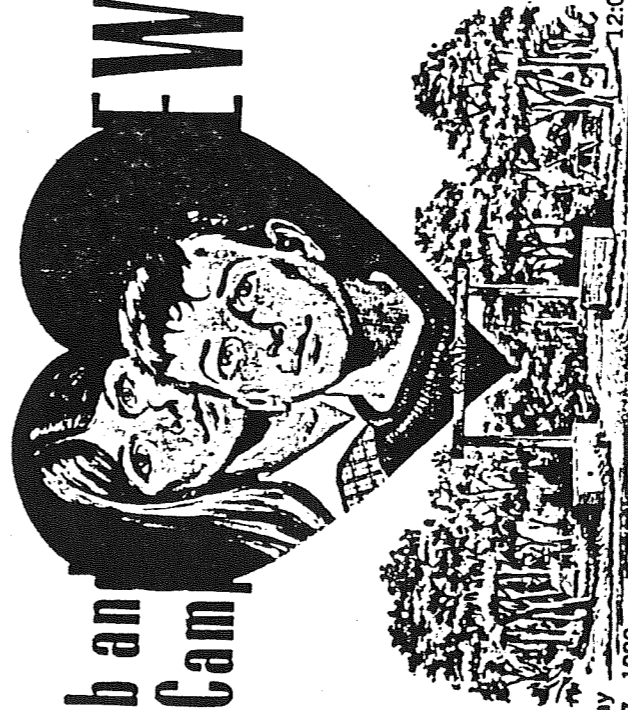
Yours truly,

R. M. Dickson

RMD:dr

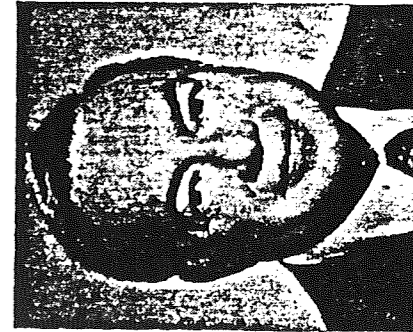
APRIL 17, 1980

# Club and Camp NEWS



Thursday  
April 17, 1980 12:00 Noon  
Dallas Country Club  
VOLUME 53, No. 32 Salesmanship Club of Dallas Editor: Stan Isenberg

Guest Speaker This Week



DAVID A. WITTS  
Attorney At Law

## CLUB AND CAMP NEWS

### This Week

Prominent attorney, David A. Witts, is our guest speaker. Widely known and most highly respected in legal, banking, commercial and legislative areas, Mr. Witts indeed does honor to his profession. Add to his many interests and involvements . . . chairmanships, directorships . . . locally, nationally and internationally, to say nothing of a host of Governmental Appointments . . . a most dedicated gentleman. His talk . . . "The Fox is in the Hen House" . . .



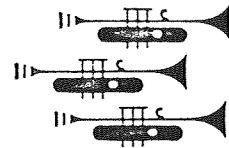
### Last Week

Rhodes Baker's meaningful Invocation. Then Bob Dickin-son's introduction of NTSU's famous ONE O'CLOCK JAZZ LAB BAND and their reknowned director, Leon Breeden. Honored, respected and acclaimed both here and abroad, their achievements go on & on. Over 527 auditions were held for the coveted 20 slots in this elite, technically proficient and musically excellent band. All music is either arranged or written by students . . . and it was magnificent! Mellow, smooth, jumping, swinging . . . a delight to all ears. Four splendid selections displayed the expertise and versatility of both the Band and its excellent soloists. It was great, One O'Clockers . . . Hurry back! (By the way, albums are available at NTSU . . . just let 'em know.)



### With Grateful Thanks . . .

The Texas Youth Development Corp of Ft. Worth, repre-sented by Stan Harrell, Lynn Ross and John McGuire honored us indeed! Stan presented a most generous check for \$35,000 to the Club! What a tremendous gift. All of us join in ex-tending deep appreciation and sincere gratitude. (T.Y.D. operates two THRIFT STORES in Oak Cliff which helps fund their wonderful gifts . . . (address next week.) Perhaps we can help them to help us.



GETZEN COMPANY INC. / ELKHORN, WIS. / 53121

March 31, 1981

Leon Breeden  
Music Department  
NORTH TEXAS STATE UNIVERSITY  
Denton, TX 76203

Dear Leon:

Congratulations on your retirement, you have led a long and successful career at North Texas State University.

You should be congratulated not only on your retirement, but as a pioneer in Jazz Education in the United States. When you started Jazz education, it was a nasty word, but you have proved, over the years, that Jazz is a part of music education, and does have a place in music education programs.

Your North Texas University 1:00 Jazz lab bands have no peers, you still are the best.

We'll miss you, but we know that you will continue your interest in music and hope that you will stay in touch with all of us.

Good luck, and enjoy your retirement!

From all of your good friends at the Getzen Company.

Warmest regards,

THE GETZEN COMPANY

Charles A. Ford  
Vice President - Sales

CAF/cjc

CONE JOHNSON, M.D., F.C.C.P., F.A.C.P.

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1026 N. 21ST

ABILENE, TEXAS 79601

PH. 672-2221

December 22, 1980

Dr. Marceau C. Myers, Dean  
School of Music  
North Texas State University  
Box 5038  
Denton, Texas 76203

Dear Dean Myers,

The School of Music at North Texas State University is known around the world for its excellence of teaching and the outstanding achievements of its graduates. Early on, it established a unique tradition in nurturing the growth of America's only native art form, jazz.

Following early pioneers for nearly twenty-two years, the Jazz Program has been masterfully and quietly led by Professor Leon Breeden, whose students have received world-wide acclaim and have been exposed to high ethics and morals to guide their lives.

Consequently, the jazz player is increasingly recognized and respected as a highly disciplined artist with the necessary skills and musicianship to meet the challenge of the most sophisticated contemporary music and master the art of spontaneous composition.

In our opinion, the Jazz Program has helped put North Texas State University and Denton, Texas on the map.

Therefore, in appreciation of the many years of dignified and outstanding work by Professor Breeden at North Texas State University, we enclose our contribution to honor this fine gentleman and his family. The funds are to further Professor Breeden's work in anyway he sees fit.

Cordially yours,

Dr. & Mrs. Cone Johnson

cc: President Frank E. Vandiver, North Texas State University

# DENTON RECORD-CHRONICLE

Evening and Sunday

P. O. BOX 369 - DENTON, TEXAS 76201 - TELEPHONE AREA 817, NUMBER 387-3811

April 28, 1981

Mr. Leon Breeden  
North Texas State University  
School of Music  
NT Station  
Denton, Texas 76203

Dear Leon:

I can't tell you how sorry I am that I missed the festivities last evening. As I had indicated in returning the slip with the invitation I certainly wanted to be there and wanted to make a response. Unfortunately, I had a doctor's appointment late yesterday evening that I had to keep and some complications developed that made it impossible for me to attend.

In my response, I had wanted to say that some of us had worked for many years to publicize and to tell the Denton and North Texas State story to the rest of the world, but you, through the lab band and the jazz program at North Texas, have done a much better job in accomplishing those tasks than the rest of us will ever be able to attain. And for that, we certainly thank you and owe you a great debt.

Again, I am awfully sorry that I was not able to be there in person. I hope you understand that I wish for you the best in the years ahead.

Cordially,

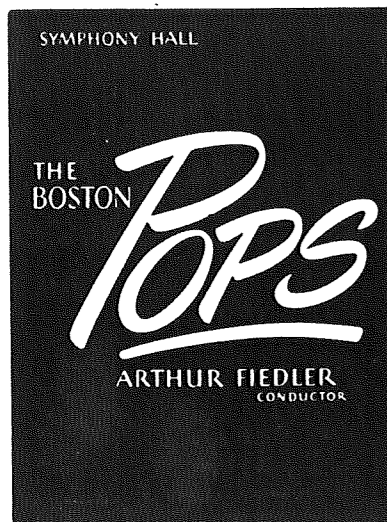


Roy Appleton, Jr.  
General Manager

acf

WELL-KNOWN  
PERSONALITIES  
WHO SHOWED  
INTEREST IN OUR  
WORK IN MUSIC —





Boston 15, Massachusetts

April 12, 1950

Mr. Leon Breeden  
123-10 Newport Avenue  
Belle Harbor, Long Island  
New York

Dear Mr. Breeden:

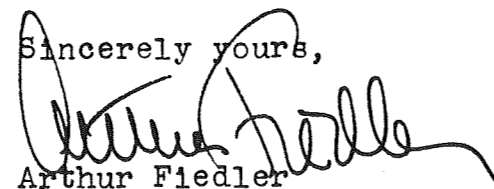
Thank you for your letter of April 11th. It probably does save time in the end to have the complete score. Were you able to find the correct score paper?

I am returning from California on the 22nd and will be very glad to see you on the 23rd or 24th. If we find this arrangement satisfactory for our purposes, we will still have time to have the parts extracted.

I wish you would think about the possibility of making a medley that would be appropriate for Christmas time lasting about eight minutes. Perhaps you could think about this and speak to me about it when I see you personally. If there is any further information that you would like to have please contact Mr. Leslie J. Rogers, librarian, at Symphony Hall.

Very best wishes,

Sincerely yours,

  
Arthur Fiedler



VOICE OF AMERICA  
UNITED STATES INFORMATION AGENCY  
WASHINGTON, D.C. 20547

March 31, 1967

Mr. Leon Breeden, Director  
North Texas Lab Bands  
North Texas State University  
Denton, Texas

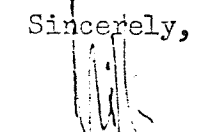
Dear Leon:

I can't tell you how much Shirley and I enjoyed meeting you and Mrs. Breeden at the Venezuelan Embassy function, and how excited we were by the musicians' performance and the audience's reaction to it. I intended to follow through on my own suggestion that I do a piece for Down Beat; unfortunately, however, the forthcoming USSR trip calls for preparations (including the backlogging of seemingly countless programs) that fill all my time. Don DeMicheal did phone me from Chicago, however, and I filled him in as best I could.

Meanwhile, thank you for the record. We'll broadcast most of it on the jazz hour Tuesday, May 16, with a preview broadcast of one track on Thursday, May 11.

My best to the guys. Keep me up to date.

Sincerely,

  
Willis Conover



---

LEBLANC

---



March 22, 1968

Mr. Leon Breeden, Conductor  
The Lab Band  
The School of Music  
North Texas State University  
Denton, Texas

Dear Mr. Breeden:

I heard your concert along with the famous Hydro plane racer, Bill Muncie (who is an excellent jazz saxophone player), and Fred Radke (a well-known trumpet jazz man of the Seattle area). Mr. Breeden, your concert left us spellbound. The three of us agreed readily that this was the best big band we have ever had the pleasure to hear. Being from Arkansas, I know something of North Texas, but I have never had the opportunity of hearing the Lab Band before.

It gives one a great feeling to see what is coming up in the youth of today by hearing the beautiful versatility of this band in every style of jazz. The dynamics, interpretation and intonation were faultless. Perhaps one of the most astounding things to me was the many arrangers and composers you have down there.

- 2 -

You can bet on it; I am going to be singing your praises everywhere I go and you can rest assured that the big bands are going to be camping on the North Texas State University doorstep.

Cordially,



Marquis E. Jones

MEJ:jv

ROSARIO MAZZEO

Bc Rosario Mazzeo TS  
Route #1, Box 213  
Carmel, Calif. 93921

March 25, 1968

Dr. Leon Breeden  
North Texas State University  
Denton,  
Texas

Dear Dr. Breeden,

I have today taken the liberty of suggesting your name as the most likely source of information to fill a need at the Monterey Peninsula College.

They wish to make an appointment in the Music Department with a strong jazz orientation. You will shortly receive a letter from the college authorities and I very much hope that you will feel inclined to make suggestions.

Your sense of quality is so high that I feel it most desirable that this area enjoy some of the benefit of it in an area which you have so distinguished. This is particularly so because of the presence here of the Monterey Jazz Festival and all the tie-in which this indicates.

I will be personally indebted to you if you would be so good as to offer suggestions.

Cordially,

*Rosario Mazzeo*

cc--Mr. John Erickson

PERSONNEL MANAGER  
& CLARINETIST WITH  
THE BOSTON SYMPHONY  
FOR MANY YEARS—

DIVISION OF THE MAGNAVOX COMPANY

BOX 310, ELKHART, INDIANA 46514 AREA 219 264-4141

Mr. Leon Breeden  
Department of Music  
North Texas State University  
Box 5083  
North Texas Station  
Denton, Texas 56203

January 14, 1970

Dear Leon:

Thank you so much for the new recording.

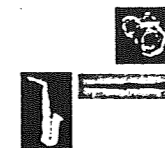
By and by I get to hear most of the professional big bands and many of the college groups.

Your level of achievement is hard to believe! Anything I might say beyond that would be superfluous.

Cordially,

*JF Herendeen*  
JFHerendeen/pms

Professional Manager



DIVISION OF THE MAGNAVOX COMPANY

BOX 310, ELKHART, INDIANA 46514 AREA 219 264-4141

Mr. Leon Breeden  
Department of Music  
North Texas State University  
Box 5083, North Texas State  
Denton, Texas 76201

November 9, 1970

Dear Leon:

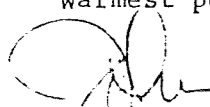
Though several days have passed since the New Jersey gig, the sounds and sights are still very vivid in my mind.

I am extremely appreciative for the opportunity to observe you in action and, more importantly, to know that I was able to be of some help to you.

I know of no one who could have brought those young players to a higher level of performance in so short a time. And I know that Tom Monroe and the other educators in attendance agree with me fully. Hopefully, we will have the opportunity to work together again (and again) in the future. And by all means, let's keep the communications channel open with respect to what is happening in the jazz-in-the-schools scene, as we discussed. I will be eager to share with you the things I learn, and I wouldn't be surprised to find myself asking you for advice from time to time.

Once again, the whole scene was a gas. I'm delighted at having the opportunity to work with you!

Warmest personal regards,

  
JRBerry:h

Assistant Sales Promotion Manager



CHRISTMAS  
- 1970 -

May  
the Joy  
and Peace  
of Christmas  
be with you today  
and all  
through  
the  
New Year

William C. Handy, Jr. \*

200 West 72nd Street, at Broadway  
Room 69  
New York, N. Y. 10023

\* W.C. HANDY WAS ONE OF  
THE CREATIVE COMPOSERS WHO  
GAVE AMERICA SOME OF ITS BEST  
MUSIC. ST. LOUIS, MISSOURI

C & D MUSIC CO., Inc.

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8744 SEPULVEDA BLVD.  
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892-8641

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This organization shall be known as the

A Unified Associated Organization of the Music Educators National Conference, an affiliate of the National Education Association.

ADVISORY COUNCIL

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April 21, 1972

Mr. Leon Breeden, Director  
North Texas Univ. Lab Band  
Box 5038, North Texas Sta.  
Denton, Texas 76203

Dear Leon:

The 25th anniversary of the Lab Band program was something to behold. Every aspect of it was, I'm sure, most impressive and enjoyable to everyone. I was extremely pleased to have been a guest and flattered to have been an honored guest.

I was considerably impressed by the way in which you, Leon Breeden, did so many things so very well. Considering the musicianship it took to completely understand all that transpired, in addition to the administrative and organizational talent it took to have such a successful program, you should feel quite proud and pleased.

Considering the history of the development of musicianship, musicians, in most cases, have been able in time to meet the demands made of them.

With Lab bands and musicianship development like that at NTSU, it's not conceivable to me where it will end. History, I'm sure, will show the great strides in the development of musicians in the United States during the second and third quarters of this century.

It is nice to have been associated with a music program in such a great university where they permitted the Lab Bands to exist and explore the development of musicianship in an educational institution in such a manner as was, at the time, unprecedented -- no formats, no lesson plans, etc.. NTSU now has obviously been successful and has the distinction of being able to supply such information to other educational institutions.

Again, thank you for the invitation and congratulations on your accomplishments.

Sincerely,  
*Claude Lakey*  
Claude Lakey

July 24, 1972

Mr. Leon Breeden  
Director of Lab Bands  
North Texas State University  
Denton, Texas

Dear Leon:

One of the great satisfactions I have enjoyed during my term as president of NAJE which ended July 1 was to become acquainted with you and your magnificent work.

You are very special to so many, many people, and I thank you for all of your contributions to NAJE and music education.

Warmest regards,

Sincerely,  
*John T. Roberts*  
John T. Roberts, Past President  
National Association of Jazz Educators

jtr/sw

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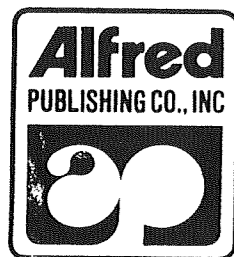
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EDUCATIONAL PUBLISHERS 75 Channel Drive, Port Washington, N.Y. 11050 (516) 883-1333

February 21, 1975

Mr. Leon Breeden  
North Texas State University  
Texas School of Music  
Denton, Texas

Dear Leon:

I am sorry I didn't have a chance to speak with you after your clinic concert at the TMEA. I was in the audience and just want to let you know that I thought the band was absolutely super. The concert was excellent, the choice of materials was excellent and the total presentation was excellent.

As always, it was a pleasure listening to the band.

Sincerely,

ALFRED PUBLISHING CO., INC.

*Saul Feldstein*  
Saul Feldstein

SF/jb

cc: Dr. Marceau C. Meyers

PEROT FOUNDATION

EDS CENTER • 7171 FOREST LANE

DALLAS, TEXAS 75230

(214) 681-6041

BETTE PEROT

February 24, 1975

Mr. Leon Breeden  
Professor of Music  
The NTSU Lab Bands  
Box 5038, North Texas Station  
Denton, Texas 76203

Dear Mr. Breeden:

I so enjoyed your recent letter and I want to go officially on record as the number two fan of the North Texas University Lab Band - your first fan being Ross.

We could not have been more pleased with the delightful, entertaining, and danceable music that you provided.

You and Mr. Elliott are such tremendous people that I considered it a privilege to get to know you and work with you. We will never forget you!

Fondly,

*Bette*  
Bette Perot

BP:bm

(LEON BREEDEN)

ORIGINAL COPY IN ARCHIVES AT N.T.

**Mrs. ARMSTRONG - ADVISOR TO THREE  
PRESIDENTS + AMBASSADOR TO  
ENGLAND!**

Mar 5, 75

ARMSTRONG RANCH  
ARMSTRONG  
TEXAS  
78338

Dear Mr. Breeden,

I wanted to put in writing my appreciation + admiration for the great performance the One O'Clock band gave at the Ross Perot's party. I'd heard so much about the band - "the best in Texas" - and you lived up to every word of praise.

What's more you did a superb job of playing music for all age groups, so that both the 18 year olds and one 80 plus year old (at least!) still wanted to keep going after one a.m.

Please accept my warmest thanks to you and each and every band member for contributing so much to a great evening.  
Sincerely, Anne Armstrong

1 DUPLICATE  
COPY OF OTHER  
SIDE!!

**PEROT FOUNDATION**  
EDS CENTER • 7171 FOREST LANE  
DALLAS, TEXAS 75230  
(214) 661-6041

BETTE PEROT

May 23, 1975

Mr. Leon Breeden  
Director  
NTSU Lab Bands  
Box 5038, North Texas Station  
Denton, Texas 76203

Dear Mr. Breeden:

Thank you for your very kind and sad  
letter concerning Ken Elliott.

I have only recently learned of the  
death of Mr. Elliott and had planed to  
write you a letter. I know the sadness  
and the personal loss that you and the  
Band must feel. My association with him  
was so pleasant and it is hard to believe  
he has been taken from us.

If you think it is appropriate, please  
express my sympathy to Mrs. Elliott.  
I recall a conversation I had with him  
the night of the party, and he was so  
complimentary of his wife and I was  
impressed with his description of his  
family.

I would like to participate in the  
scholarship program you are establishing.  
Please send me any details that would  
enable me to make a contribution.

Sincerely yours,

*Bette Perot*  
Bette Perot

BP:bm

Other Duplicate  
SIDE!!

BY ENDORSEMENT THIS CHECK WHEN PAID IS ACCEPTED IN FULL PAYMENT OF THE FOLLOWING ACCOUNT

**NATIONAL COMMITTEE FOR THE RECORDING ARTS** 1523  
1012 SO. ROBERTSON BLVD., SUITE ONE  
LOS ANGELES, CALIFORNIA 90035

DATE: June 5, 1975 90-255  
AMOUNT: 3,260.47 1223

Contribution to  
Scholarship Fund

North Texas State University, Educational  
Foundation, Inc. \$3,260.47

Pay TO THE ORDER OF

Trans # of 3260.47 etc DOLLAR

IF INCORRECT PLEASE RETURN NO RECEIPT NECESSARY

SECURITY PACIFIC NATIONAL BANK  
Century City Branch  
1901 Ave. of the Stars, Los Angeles, Calif. 90067

NATIONAL COMMITTEE FOR THE RECORDING ARTS

1223 2585 259 078 527



Los Angeles Times  
ORANGE COUNTY EDITION

Jan. 14, 1976

Dr. Leon Breeden  
North Texas State Lab Band  
Box 5038 North Texas Station  
Denton, Tex. 76203

Dear Leon:

Fantastic... great... marvelous... wonderful... exciting...

Just saw the list of Grammy nominees and almost flipped... Congratulations on being nominated! Couldn't have gone to a more deserving band-- or guy. Hope it doesn't end with just the nomination. You deserve the whole thing. Have played the albums you sent me until they are almost worn through.

Anyway, congratulations again on the nomination. It's long overdue. Hope to see you again this spring at the Orange Coast College bash.

'Til then.

Best wishes,



Don Smith



EAQ Ranch


Stonewall, Texas

February 2, 1976

Dear Mr. Breeden,

How nice to hear from you and to learn of your good news. Congratulations to you and your music students on being nominated for a coveted grammy. Your recognition does bring credit to you, North Texas, our State, and young people everywhere.

With every good wish, we'll keep our fingers crossed for February 28,



Professor Leon Breeden  
School of Music  
North Texas State University  
Box 5038, North Texas Station  
Denton, Texas 76203



an international songwriting competition

April 19, 1976

Mr. Leon Breeden  
Box 5038  
No. Texas Station  
Denton, TX 76203

Dear Leon:

Sincere thanks for accepting our invitation to be a Judge for the 1976 American Song Festival competition. Your acceptance is a tremendous addition to the already impressive list of Judges.

Could you please drop us a note confirming your acceptance?

We will keep you apprised of the progress in the Festival, and again, thanks for your participation.

Sincerely,

Dave Pell  
Musical Director  
AMERICAN SONG FESTIVAL

DP:bt  
enc.

CAPITAL CITIES COMMUNICATIONS, INC.

4100 CITY LINE AVENUE • PHILADELPHIA, PA. 19131

ROBERT K. KING  
EXECUTIVE VICE PRESIDENT  
TELEVISION

878-9700  
AREA CODE 215

March 1, 1977

Dr. Leon Breeden  
Dept. of Music  
North Texas State University  
Denton, Texas 76201

Dear Leon:

Someone just brought to my attention the November 29th issue of People magazine. What a thrill to find that this best selling publication finally caught up with what so many of your fans have known for so long! It is a great story and I am sure it makes you very proud. Congratulations.

How I'd love to get to the campus for the spring concert!

Best personal regards.

Cordially,

RKK/rm

**BOB KING, EXECUTIVE  
VICE PRESIDENT**



HEAD OFFICE  
CITY NATIONAL BANK  
BEVERLY HILLS, CA 90210

**HENRY OR VIRGINIA MANCINI**

C/O FREEDMAN & FREEDMAN, C.P.A.'S  
1801 AVENUE OF THE STARS, NO. 911  
LOS ANGELES, CA 90067

No 12038

90-1606  
1222

April 5, 1977  
DATE

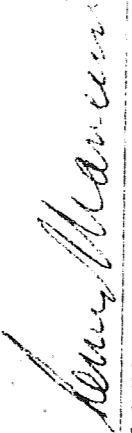
\$500.00 \$ 500.00

PAY

\* Jerry Gray Memorial Scholarship Fund  
c/o Mr. Leon Breedon  
North Texas State University  
Lab Band Dept., School of Music  
Denton, Texas 76203

TO  
THE  
ORDER  
OF

HENRY OR VIRGINIA MANCINI



⑆0⑆2038⑆ ⑆1222⑆1606⑆ 00⑆⑆201707⑆

DETACH AND RETAIN THIS STATEMENT  
THE ATTACHED CHECK IS IN PAYMENT OF ITEMS DESCRIBED BELOW  
IF NOT CORRECT PLEASE NOTIFY US PROMPTLY NO RECEIPT DESIRED

PERIOD	EARNINGS		DEDUCTIONS			NET AMOUNT
	REGULAR	OTHER	FED. INC. TAX	C.D.I.	F.I.C.A. OTHER	
DATE 4/4/77	ACCOUNT 430-		Contribution			500.00

HENRY OR VIRGINIA MANCINI

**WOOD / FREEMAN**

FINANCIAL & BUSINESS MANAGEMENT  
PANTAGES THEATRE BUILDING SUITE 206  
6233 HOLLYWOOD BOULEVARD  
HOLLYWOOD, CALIFORNIA 90028  
AREA CODE 213 469-5196

VERNON D. WOOD  
JAMES D. FREEMAN

April  
Sixth  
1977

Mr Leon Breedon, Director -Jazz Lab Band  
North Texas State University  
Box 5038 North Texas Station  
Denton, Texas 76203

Re: Jerry Gray Memorial Scholarship Fund

Dear Mr Breedon:

I am pleased to enclose a contribution from our client,  
Mr Steve Allen, in the amount of \$150.00 to the Jerry  
Gray Memorial Scholarship Fund to aid in the training of  
talented and deserving students in the Jazz Field.

Mr Allen asks that I extend his best wishes to Joanie  
Gray.

Sincerely yours,  
WOOD/FREEMAN  
BUSINESS MANAGEMENT



James D. Freeman

JDF:je  
Encl: ck. \$150

cc Mr Steve Allen

# kentonia, inc.

STAN KENTON  
President

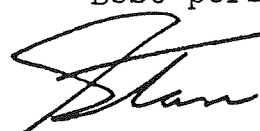
April 11, 1977

Mr. Leon Breeden  
Lab Bands, Department of Music  
North Texas State University  
Denton, Texas 76203

Dear Leon:

The enclosed check, in the amount of \$250.00, is our contribution to the Jerry Gray Memorial Scholarship Fund at North Texas State University.

Best personal regards,



Stan Kenton  
President

SK/rlb  
Enclosure-1

PASETTA PRODUCTIONS, INCORPORATED

March 3, 1978

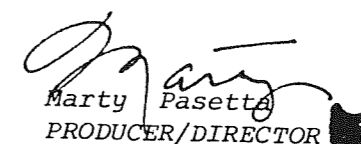
Mr. Leon Breeden  
NTSU Jazz Education  
Denton  
Texas

Dear Leon:

*It is always such a pleasure to receive a letter such as yours...wherein we are told how pleasing our work is, and like any workman or creator it is nice to get words of praise such as yours. Perhaps the words have a bit more credibility and are appreciated a bit more since you are a professional yourself in the music field.*

*We were glad you could get to the show. Continued success with all your new projects and classes.*

Regards



Marty Pasetta  
PRODUCER/DIRECTOR

MP:sr

ACADEMY AWARDS,  
GRAMMYS, ETC.



# GRANDSTAND MUSIC

18873 KILLOCH WAY  
NORTHRIDGE, CALIF. 91324 (213) 360-0860



March 7 1978

Dear Leon:

I've just closed the cover on your "Conversations with Jazz Musicians, Vol 2"

It is a marvelous motivator, and a true depiction of jazz and its relationship with education and the profession itself. As I read along, I realized that it was answering many questions that must be in the hearts and minds of many aspiring musicians.

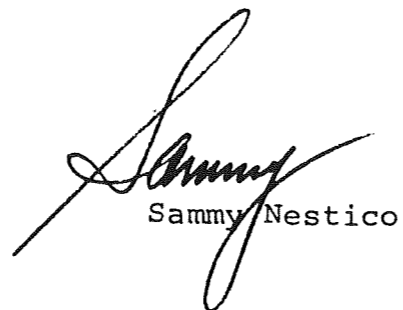
I know many of us in our age group have encountered the prejudices you mention in your book, and are glad to see them disappearing. (thanks especially to people like you, Leon.)

I know I am saying nothing new to you; but a man who who has labored so long, and achieved so much in this field, deserves the respect and praise of his fellow professionals.

You are a rare breed of man, and I wish there were a dozen Leon Breedens, so more people could share the benefits. You are a big man Leon, because you make everybody else feel big. I am so grateful to count you as a friend.

Good luck in all your endeavors.

sincerely

  
Sammy Nestico



TWENTIETH  
CENTURY-FOX  
FILM CORPORATION

22 March, 1978

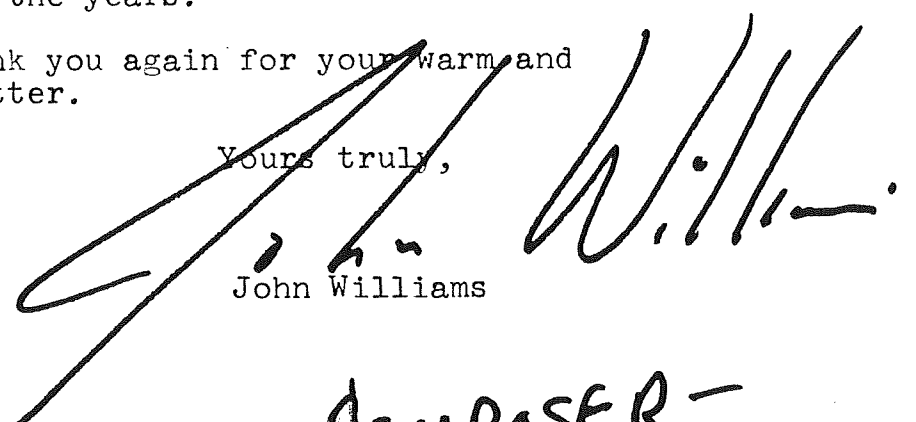
Dear Mr. Breeden:

Thank you very much for your March 15 letter and marvelous LP of the work of your students.

Congratulations for all of the fine achievement in music that NTSU has come to symbolize over the years.

And thank you again for your warm and appreciated letter.

Yours truly,

  
John Williams

Mr. Leon Breeden, Director  
NTSU Jazz Education  
Denton Texas 76203

COMPOSER -  
CONDUCTOR, BOSTON  
"POPS" ORCH., ETC.

School of Music, North Texas State University  
P.O. Box 5038 NT Station, Denton, Texas 76203 (817) 788-2001/788-2401

May 10, 1978

Mr. Willis Conover  
The Voice of America  
United States Information Agency  
Washington, D. C. 20547

Dear Willis:

One of the nicest things which happens in my work is that moment when I have the opportunity to say "Thank You!" to those who have supported us during the past in our service to the jazz education students at North Texas State University.

You have been extremely kind in playing our music for our friends in many areas of the world, and we want you to know that this is truly appreciated! Your kind comments about the music (writing and performance) have meant a great deal to all of us.

Please place this plaque in such a way that you will be reminded, each time you view it, that your friendship has meant much to us - I speak personally and for the students also!

Most cordially yours,

*Leon Breeden*

Leon Breeden, Director  
NTSU Jazz Education  
Denton, Texas 76203

P.S. She has probably forgotten us but please give our very best regards to Shirley - it has been many years but I remember that name - I hope I'm right - she was extremely kind to Bonna and to me at the White House and other places.



Leon Breeden, Director

HENRY MANCINI  
9229 SUNSET BOULEVARD  
LOS ANGELES, CALIF. 90069

August 9, 1978

Dear Leon:

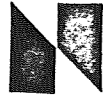
Please forgive the lateness of this acknowledgement of your coveted "1:00 O'Clock Award."

Warmest thanks to you and North Texas State University for the honor. I wish all of you continued success in an area in which you are truly "one of a kind."

Kindest regards,

*Henry Mancini*  
Henry Mancini

Mr. Leon Breeden  
North Texas Jazz Lab Bands  
School of Music  
North Texas State University  
P.O. Box 5038 NT Station  
Denton, Texas 76203



NBC News

A Division of  
National Broadcasting Company, Inc.

Thirty Rockefeller Plaza  
New York, N.Y. 10020 212-664-2621

Jane Pauley  
TODAY

September 6, 1978

Mr. Leon Breeden  
NTSU  
P. O. Box 5038 NT Station  
Denton, Texas 76293

Dear Mr. Breeden:

My thanks to you and the Texas Jazz Band!

\*Today didn't do you justice.

Sincerely,

Jane Pauley  
TODAY

JP:sr

NBC News

A Division of  
National Broadcasting Company, Inc.

Thirty Rockefeller Plaza  
New York, N.Y. 10020 212-664-4214

Tom Brokaw  
Host, TODAY

October 12, 1978

Mr. Leon Breeden, Director  
NTSU Jazz Education  
School of Music  
North Texas State University  
P.O. Box 5038 NT Station  
Denton, Texas 76203

Dear Mr. Breeden,

Thanks so much for the collection of albums and for the compliments about my work. Perhaps we should consider formation of a mutual admiration society as I am an admirer of your work as well.

It was good meeting you in Charleston and I look forward to more blue ribbon jazz emerging from your laboratory.

Best,

Tom Brokaw

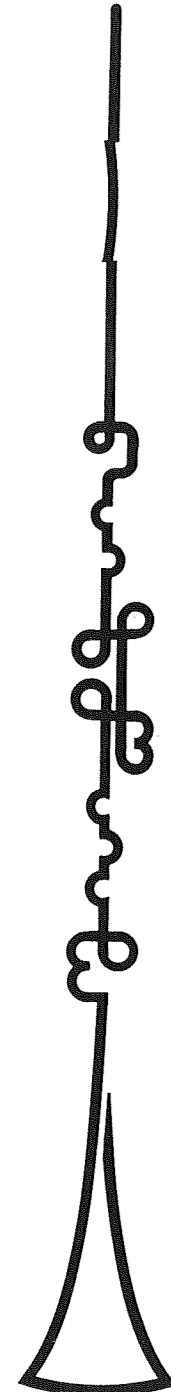
TB:as



NBC News

Tom Brokaw  
National Broadcasting Company, Inc.  
Thirty Rockefeller Plaza  
New York, N.Y. 10020





© CLEF HOUSE 1974

ROSARIO MAZZEO

Route 1 Box 213 - Carmel, CA 93923 - October 17, 1978

Dear Leon,

UNGRATEFUL WRETCH? Not really - I seem like one on some occasions like this.

It was so good of you to remember my interest in the extraordinary work you do with your pupils, and so inexcusable of me not to have written sooner. The fact of the matter is that I have pages of excuses (which really should not count one whit) - my summer and early fall were truly horrendous, and only now am I able to settle down to friendly correspondence. With it all I was under contract to get my clarinet book finished - indeed I did and delivered it into the hands of the editor ON TIME.

Your kids are great! How you get this absolutely professional, pleasurable quality in them in such a short time always amazes me. It is a real touch of genius. It may amuse you that though this is a 'classical' as opposed to 'jazz' home many of our musical guests are surprised - and then PLEASED when I play them your records. I intersperse them with Budapest and New Hungarian Quartet disks, and they enjoy them equally. More power to you.

I keep hearing wonderful things about David. He is going to be a top dog in the clarinet world in this generation ahead.

Hope you get out this way once in a while. Grandchildren are a wonderful excuse - use it. And come to see us.

Cheers,

Your disks get better and even better.

*Romy*

MANAGER OF THE BOSTON SYMPHONY  
FOR MANY YEARS - RETIRED + MOVED  
TO CARMEL WHERE HE REMAINS VERY  
ACTIVE IN MANY AREAS



KEN FOELLER  
President-Secretary  
927-8478

FORT WORTH PROFESSIONAL MUSICIANS ASSOCIATION

3458 BLUEBONNET CIRCLE • FORT WORTH, TEXAS 76109

March 20, 1979

Mr. Leon Breedon  
Director of Lab Bands  
North Texas State University  
Denton, Texas 76203

Dear Leon:

I was delighted to see the entire front page of a section of the March 11, 1979 DALLAS TIMES HERALD devoted to a big color photo of you along with numerous other photos on subsequent pages! The feature story about you is the biggest I can recall seeing in a major newspaper.

I am just as happy about the new facilities at school for the Lab Band Department. I believe the dignity and respect for jazz music that you have strived for so sincerely and diligently for many years has finally materialized!

On behalf of all the members of the Fort Worth Musicians Union and myself, I want to express our appreciation to you for your efforts on behalf of the performing musicians in the jazz field.

Sincerely and fraternally,

*Ken*

Ken Foeller  
President-Secretary  
Local 72, A. F. of M.

KF/hd

School of Music, North Texas State University  
P.O. Box 5038 NT Station, Denton, Texas 76203 (817) 788-2001/788-2401



Columbia Pictures Television Canada

Office of the  
Vice-President  
and  
General Manager

April 27, 1979

November 24, 1978.

Mr. Robert K. King  
Capital Cities Communications, Inc.  
4100 City Line Ave.  
Philadelphia, PA 19131

Mr. Leon Breeden, Director,  
School of Music, North Texas State University,  
P.O. Box 5038, NT Station,  
Denton, Texas 76203.

Dear Bob:

Dear Mr. Breeden:

I am enclosing a copy of our most recent concert program and an article which appeared in the Dallas Times-Herald recently. It is my hope that you will enjoy both of these.

I was absolutely delighted to receive in the mail this week a copy of LIVE 72/73 and I have only one word by way of comment about the album - WOW!!!

I am sorry that the schedule did not permit us to see more of you when you were in Dallas for the National Association of Broadcasters Convention. It is my hope that our band achieved the level of performance that you wanted.

As you know, I had originally heard "Who's Sorry Now", but the other selections on the disk are equally superb, particularly "Perdido." I am very grateful for your kindness and generosity and believe me, when I have had a chance to study the catalogue further, I will be placing an order for additional albums.

We hope that you can come to Denton sometime soon as you have planned to do that several times before. We will look forward to seeing you if you can get to North Texas State.

Thanks again and continued good luck. Incidentally, please keep me on your mailing list.

Most cordially yours,

Best regards,

*Leon Breeden*

Yours very truly,

Leon Breeden

*David G. McLaughlin*  
David G. McLaughlin

LB:ck

DGM:ah

Enclosure

*TO: Leon Breeden  
N.T.S.U.  
The Times-Herald story is  
really great!! Congratulations.  
Sorry no chance to  
visit in Dallas, but  
the band was GREAT  
better than ever -  
you made alot of  
friends for  
the school  
the band, as  
"jazz" that  
day! Thank  
you for doing it.  
BEST  
Bob King  
5/2/79*



Leon Breeden, Director

A division of Columbia Pictures Industries Inc.

72 Carlton Street, Toronto, Ontario M5B 1L9 • 962-5490

# SAMMY NESTICO

21751 LOS ALIMOS ST.  
CHATSWORTH, CALIF. 91311

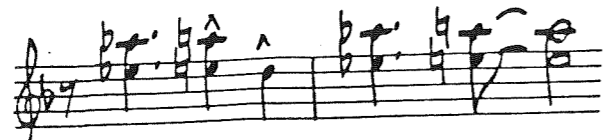
(213) 998-3228

MONDAY, SEP 22, 1980

DEAR LEON:

I WAS SURPRISED AND SADDENED  
BY YOUR DECISION TO RETIRE.....  
BUT I AM DELIGHTED - YOU DID SO  
AT AN AGE WHEN YOU CAN REALLY  
ENJOY THE THINGS YOU HAVE ALWAYS  
BEEN TOO BUSY TO DO..-

LORD KNOWS YOU DESERVE THE PEACE  
IT WILL GIVE YOU, BUT WE ARE ALL GOING TO  
MISS YOU SO VERY MUCH. —



# SAMMY NESTICO

21751 LOS ALIMOS ST.  
CHATSWORTH, CALIF. 91311

(213) 998-3228

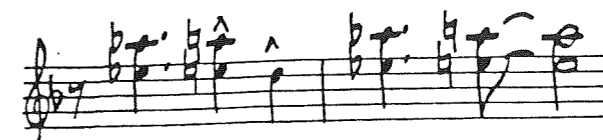
- 2 -

I CAN'T IMAGINE NTSU WITHOUT  
YOU - YOUR PERSONAL MUSICIANSHIP & INTEGRITY  
CANNOT BE REPLACED -

FROM THE FIRST DAY I MET YOU,  
I HAVE FELT THE GREATEST RESPECT  
FOR YOU AS A PERSON — WE  
ALL LOVE YOU, LEON —

SINCERELY

A large, stylized handwritten signature of Sammy Nestico, written in cursive with a long, sweeping tail.



ED SHAUGHNESSY  
22402 Kearny Street  
Woodland Hills, California 91367

4/16/81

DEAR LEON —

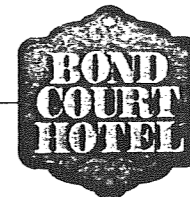
I'll BE OUT ON THE  
"CLINIC-TRAIL" DURING YOUR  
RECEPTION — BUT MY THOUGHTS  
& LOVE WILL BE WITH YOU!

I SINCERELY HOPE WE CAN  
WORK TOGETHER AGAIN IN  
THE FUTURE!

ALL THE BEST,

Ed

P.S. YOUR LEGACY STANDS AS "SOMETHING  
SPECIAL" — IN A CLASS BY ITSELF.



4/5/81

Dear Leon:

I can't be there for  
the wonderful event. I  
want to thank you for the  
years of dedication, and love  
to music that you've given all  
the wonderful young people.  
It's because of you Leon, that  
all of us can survive and  
continue to contribute good music  
to the world —

Leon you will never be  
paid in dollars for your  
efforts because no one, not even  
the government has that much  
money, but everyone will know  
and you will know that you  
did a gigantic job.



(2.)

God Bless you Leon -  
I'm sure we will all try  
to continue what you've done -  
All Peace & Love

Paul Bellson

P.S. Pearl said

DITTO FOR ME

PEARL  
BAILEY.

PULITZER  
PRIZE-WINNING  
COMPOSER

JOHN LA MONTAINE  
3947 FREDONIA DRIVE  
HOLLYWOOD, CALIF. 90028

April 1 (1969)

DEAR LEON:

THERE IS SO MUCH TO THANK YOU FOR. FIRST OF ALL FOR BEING WILLING TO GIVE "INCANTATION" ITS FIRST TRIAL-RUN, AND THEN WANTING TO DO IT ON THE WORKSHOP PROGRAM, AND THEN SPEAKING SO WARMLY ABOUT IT TO THE STUDENT BODY, AND THEN JUST MAKING IT BURN! THAT FIRST PERFORMANCE WAS REALLY HAIR-RAISING. AS SOON AS MY EXTRA AMPEX IS BACK FROM THE REPAIR SHOP I'LL MAKE A COPY OF THE TAPE TO SEND YOU. I JUST CAN'T BELIEVE SOME OF IT.

I REALLY TREASURE THE RECORDING YOU GAVE ME AND THE INSCRIPTION ON IT. THE INGENUITY OF THE ARRANGEMENTS, THE VARIETY AND INVENTION, AND THEN THAT FABULOUS VIRTUOSITY AND ABANDON. THESE ARE THE VERY THINGS THAT MAKE ME MORE INTERESTED RIGHT NOW IN THE JAZZ SCENE THAN IN WHAT IS HAPPENING IN THE SYMPHONIC SECTOR. THE VITALITY AND LIFE OF IT. THANKS VERY MUCH FOR THAT RECORD, LEON.

AND THANKS FOR THE DELIGHTFUL EVENING AT YOUR HOME. I ENJOYED SO MUCH MEETING YOUR WIFE, AND ALL THE GOOD ROUND TABLE TALK. I WISH THAT I COULD HAVE BEEN MUCH LONGER IN DENTON, PARTICULARLY TO HEAR THE LAB BAND PLAY MANY MORE THINGS, AND TO SPEND A LOT OF TIME LOOKING AT YOUR SCORES. I APPRECIATED VERY MUCH YOUR WANTING TO SHOW MY SCORE TO YOUR STUDENTS, BUT THE PLAIN FACT IS THAT I HAVE MUCH MORE TO LEARN FROM YOU AND FROM THEM THAN THEY FROM ME. I REALLY NEED TO STUDY WHAT IS PUT ON THE PAGE TO GET SOME OF THOSE INCREDIBLE EFFECTS. AND IT IS SO HARD TO COME BY THE SCORES!

I WISH TO HELL THAT YOU HAD STAYED IN NEW YORK THAT EXTRA WEEK OR MONTH, SO THAT YOU WOULD HAVE BEEN IN THE NBC SYMPHONY. I COULD HAVE STARTED LEARNING YOUR MESSAGE THAT LONG AGO!

WARM REGARDS, AND THANKS.

Sincerely,  
John

NORTH TEXAS STATE UNIVERSITY  
TEXAS COLLEGE OF OSTEOPATHIC MEDICINE  
DENTON, TEXAS 76203

FRANK E. VANDIVER  
PRESIDENT

December 9, 1980

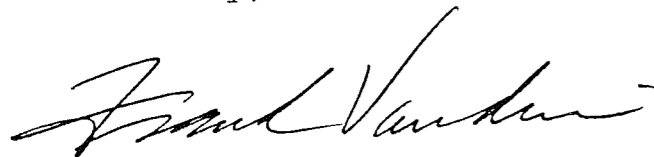
Professor Leon Breeden  
School of Music  
North Texas State University  
Denton, Texas 76203

Dear Professor Breeden:

Many thanks for your kind note of December 2 enclosing the cartoon.

Please permit me this opportunity to express my deepest appreciation and special gratitude for your distinguished contribution to North Texas State University and helping to fashion a tradition of musical excellence.

Cordially,



FEV:VAW:sd

cc: Dr. Howard W. Smith, Jr.  
Dean Marceau Myers

NORTH TEXAS STATE UNIVERSITY  
TEXAS COLLEGE OF OSTEOPATHIC MEDICINE  
DENTON, TEXAS 76203

FRANK E. VANDIVER  
PRESIDENT

March 30, 1981

MEMORANDUM

TO: Dr. Leon Breeden  
FROM: Frank E. Vandiver

Congratulations on being awarded the Denton Chamber of Commerce's Otis Fowler Award. North Texas State University is proud of the many achievements that have brought you and the University honor for the past twenty years. This award from your community is an example of the warmth, gratitude, and affection that the people of Denton and particularly the people of North Texas State University feel toward you. My sincerest compliments to you.

sd



NORTH TEXAS STATE UNIVERSITY  
DENTON, TEXAS 76203

FRANK E. VANDIVER  
PRESIDENT

April 8, 1981

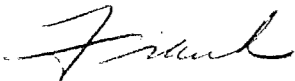
Mr. Leon Breeden  
Professor  
School of Music  
North Texas State University

Dear Mr. Breeden: *Leon*

I was delighted to endorse the recommendations of your colleagues and administrators for a merit increase for you. Your service to this university enhances the quality of the academic life and is valued highly by the entire university community.

Please accept my congratulations. You have my best wishes and gratitude for your affiliation with North Texas State University.

Sincerely,



Frank E. Vandiver  
President

m

cc: Dr. Howard W. Smith, Jr.  
Dr. Marc Myers

APRIL

May 27, 1981

Leon Breeden  
North Texas State University  
Professor, Music

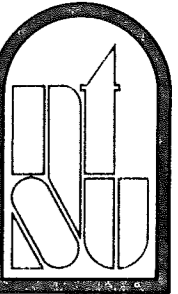
Dear Leon--

I am really very sorry that I am unable to attend your reception this evening, but last spring I had made a commitment to serve as an evaluator to review the music programs at the University of Southern California, and the dates could not be changed. Incidentally, it might be of interest to note that the director of the School of Music at the University of Southern California is Dr. William Thomason, an NTSU Exe and former member of one of the very first Jazz Lab Bands at NTSU.

There could never be enough time, Leon, to even note the high regard which I have for you as a person, but suffice it to say that working with you has been a wonderful experience and I truly treasure all of the personal and musical moments you have brought into my life.

I would like to reiterate, though, some comments which I made when you announced your pending retirement. At that time I said:

Leon Breeden has been recognized as an artist, musician, and teacher throughout his long career, however, his countless students, colleagues and friends know him as a wonderful, warm human being who greatly respects each person as an individual. He has given immeasurably of himself to assist others in solving both their personal and professional problems. When he retires at the end of this year he will leave a great legacy to the University and remind us all, once again, that one person using his or her creative energy to its highest level can make enormous, positive contributions toward the betterment of our society. Needless to say, it will be an extremely difficult task to find a successor who possesses the professionalism and personal qualities evinced by Leon Breeden.



North Texas  
State  
University

Denton, Texas  
76203

School of Music  
Office of the Dean

3

UNIVERSITY OF  
NORTH TEXAS  
FACULTY &  
STUDENTS  
—

- AND -

ADMINISTRATORS  
AT  
THE UNIVERSITY  
—

4





North Texas  
State  
University

Denton, Texas  
76203

School  
of  
Music

September 29, 1977

Professor Leon Breeden  
and members of the 1 O'Clock Lab Band:

Please accept my congratulations on your tremendous performance yesterday over KERA-TV.

The excellent playing of the band never fails to thrill me, but last night the professional image given our School of Music over area television through your comments and the choice of music was an extra treat.

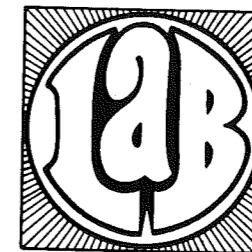
All of us continue to be proud of your many accomplishments.

Very sincerely,

David L. Kuehn  
Assistant Dean

DLK:kk

NTSU



JAZZ

LEON BREEDEN, Director  
Box 5038, North Texas Station  
Denton, Texas 76203

November - 1977

To: Our new faculty  
From: The North Texas Jazz Lab Bands - School of Music

We share (with the many who have greeted you upon your arrival to our campus) the hope that you will find your career here rewarding and enjoyable in every way!

Please accept the album which we are sending your way, with our compliments and best wishes, in hopes that it will give you some idea of the level of achievement by our young musicians in our jazz program within the School of Music. Of course this will highlight ONE area of our work; it is our hope that you will attend as many of the excellent performances on our campus by our MANY outstanding musical groups as you possibly can attend!

The album you will receive has been selected from many that we have available; therefore we will enclose a list of the other albums with some background regarding the music contained on each of them.

WELCOME to our campus!

Leon Breeden, Director  
NTSU Jazz Education

P.S. We are presently rehearsing in an old cafeteria which we have renamed "Lab Band Hall" - it is between the Music Building entrance on Avenue C and the Coliseum. You are welcome to attend rehearsals on Wednesdays and Thursdays at the hours when the bands rehearse. We have NINE big jazz bands, and they are named after the hour that they rehearse; hence the first one starts at 1:00 and the final one completes its rehearsal at 10:00 P.M.!

You are invited to our Fall Concert on November 22nd at the Coliseum (we will enclose a flyer regarding that event).

JUNE 8, 1981

To Leon Breedem:

Thank you for being the finest example of a music educator that I have ever witnessed in my years of study. You and your philosophies have had a great influence over me and mine.

Paul Bauer

April 27, 1981

Dear Leon,

I have mixed emotions at this time- Happy that you are able to now do what you want, when you want, but sad that you will be leaving North Texas State University, where you have given so much for so long.

It is said that no one is indispensable and this is true to an extent. However, in your case I have my doubts.

I'm sure this evening will be a very happy and emotionally charged one and I'm sorry I have to miss it.

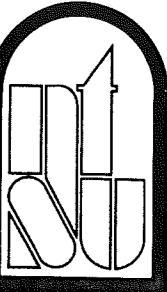
My thoughts are with you and your dear Bonna.

God bless you.

Sincerely,

Anshel Brusilow


AB/ds



North Texas  
State  
University

Denton, Texas  
76203

School  
of  
Music

UNIVERSITY OF  
NORTH TEXAS  
ADMINISTRATORS  


NORTH TEXAS STATE UNIVERSITY  
DENTON, TEXAS

VICE PRESIDENT, ACADEMIC AFFAIRS

May 1, 1970


Mr. Leon Breeden  
School of Music  
North Texas State University

Dear Mr. Breeden:

It is my pleasure to inform you that you will be recommended to the Board of Regents for promotion to the rank of professor, effective September 1, 1970.

Please accept our congratulations and best wishes for continued success.

Sincerely yours,

  
J. J. Spurlock  
Vice President  
Academic Affairs

e  
cc: Dean Cuthbert

NORTH TEXAS STATE UNIVERSITY

DENTON, TEXAS

SCHOOL OF MUSIC  
OFFICE OF THE DEAN

April 6, 1972

Mr. Leon Breeden  
School of Music

Dear Leon:

I want you to know how very proud I am of you, your work and that of your staff and of each member of the Lab Band program. You have certainly added luster to the North Texas State University School of Music for many years, and the growth both in depth and in breadth in your program has been simply tremendous.

I thought that the 25th Anniversary Celebration was a gargantuan undertaking and was carried off in a first-rate manner. The playing of the various bands was superb, and I thought that your choice of guest artists was excellent.

All of this most certainly demanded and received first-rate direction both from a musical as well as an administrative point-of-view. I am most proud to have brought you to N. T. S. U. and consider you one of our outstanding professors and administrators.

It is indeed a pleasure to be associated with you at North Texas State University.

Very sincerely yours,

*Kenneth N. Cuthbert*  
KNC

Kenneth N. Cuthbert  
Dean, School of Music

KNC:pbs

cc: President Nolen  
Dr. Ferré



North Texas  
State  
University

Denton, Texas  
76203

President's  
Office

May 1, 1973

Mr. Leon Breeden  
Director, Lab Bands  
North Texas State University

Dear Leon:

Please express to the members of the Lab Bands my joy with the fact that the Lab Bands were selected as the first recipients of the President's Award. Although I had nothing to do with the selection, I applaud it wholeheartedly. You bring honor and distinction to our University wherever you go and I know it will continue to be so. Keep up the good work.

Sincerely,

*Jitter*  
C. C. Nolen

CCN:er



North Texas  
State  
University

Denton, Texas  
76203

The  
Graduate  
School

February 5, 1975

Mr. Leon Breeden  
School of Music

Dear Colleague:

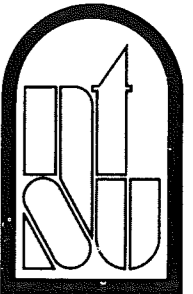
It is my pleasure to inform you that at its meeting held on January 23, the Graduate Council elected you to membership on the Associate Graduate Faculty of the University for a one-year term beginning with the fall semester, 1975.

The success of our graduate programs depends on the ability and energy of those who guide them. Thanks to the invaluable services of yourself and your colleagues, the work of our graduate school has become widely known for both quantity and quality. I look forward to continued excellence in the future, and am grateful to you for your part in our accomplishments.

Sincerely yours,

Robert B. Toulouse  
Dean, Graduate School

RBT:pb



North Texas  
State  
University

Denton, Texas  
76203

School  
of  
Music

February 25, 1975

Mr. Leon Breeden  
Director of Laboratory Bands  
North Texas State University

Dear Leon:

I would like to congratulate you for the very outstanding program which the 1 O'Clock Lab Band presented at the TMEA Convention.

I thought that the entire program was beautifully presented, and I am sure you could tell from the reaction of the near capacity audience that they enjoyed it also. The clinic part of the program was very educational and enjoyable for everyone, and I am sure that it was a learning experience for the entire audience. The program by the Lab Band was a thrilling one, and I thought that the Band performed superbly. In addition to some excellent ensemble playing, all of the soloists demonstrated that they also have the capacity to be fine jazz soloists. It is difficult to find enough superlatives to praise Jim Riggs' sensational playing. Suffice it to say that he performed brilliantly.

Please commend all of the members of the Band for me for presenting such an excellent concert, and congratulations once again, Leon, for a job well done.

Sincerely,

Marceau C. Myers  
Dean, School of Music

MCM:pbs



North Texas  
State  
University  
Denton, Texas  
76203

Special  
Assistant  
to the  
President

March 3, 1975

MEMORANDUM

To: Mr. Leon Breeden

From: Jack D. Wheeler

Leon, again, thanks for your continuous hard work. I know of no other member of the community who contributes more than you do to our reputation of being a fine University.

Please be in touch with Jim Reid concerning the scholarship contribution. I know you will use it well.

kf  
Copy: Dean Myers

AC 817-788-2198

October 22, 1975

Mr. Leon Breeden  
Director of Lab Bands  
North Texas State University

Dear Mr. Breeden:

It recently came to my attention that you and the students of the Lab Bands had not officially been informed of the Union Board's selection of the name One O'Clock Lounge for the main open lounge of the new Union.

All room and area names were chosen for their importance to the heritage of North Texas.

The Board was unanimous in its decision to recognize the Lab Bands for their contribution to North Texas tradition. The lounge is an exciting one and will be appropriately and distinctively marked by unique graphics, including a 5 ft. diameter clock graphic on the wall - hands at 1:00 o'clock.

We look forward to the opening of the new facility and are excited about the positive contribution this beautiful facility will make to the university community.

Barring any new problems developing, we anticipate the Union will be in full operation with the spring semester.

Our Dedication Week is tentatively scheduled for the week of February 22. As an important part of our activities, we would like to invite the One O'Clock Lab Band to hold their rehearsals in the One O'Clock Lounge. We want everyone to see the Band and its namesake together.

We will be glad to give you a tour of the Union so you may view first hand this exciting area.

Please let me know a time convenient for you.

And we're counting on having you with us during our Dedication Week.

Sincerely,

Dorothy Pijan (Dr.)  
Director of N.T.S.U. Union and Campus Activities

DP/ep

*P.S. Please let me know if you would appreciate an advance copy of the Union brochure.*

N.T. Box 6034 • AC 817-788-2551



North Texas  
State  
University

Denton, Texas  
76203

Director  
of  
N.T.S.U. Union  
and  
Campus Activities

2

GENERAL PHILOSOPHY  
OF LIFE, EDUCATION, +  
MUSIC

✓

• HONORS -

Memorandum

Date March 10, 1969

To Anyone From Leon Breeden

This was received from the National Association for the Blind. It was written by a blind man and has information that most of us never stop to think about since we are fortunate enough to have our eyesight.

In this day where many have one thought in mind: "How can I get My kicks, blow My mind, make Me feel good, give Me pleasure, etc. and etc." it is well to stop once in awhile and think of those others not so fortunate as we, isn't it?

There are a number of things mentioned here that had never occurred to me. Perhaps you'll find it so also. I sincerely hope so - this is a lesson in LIVING.

Leon Breeden

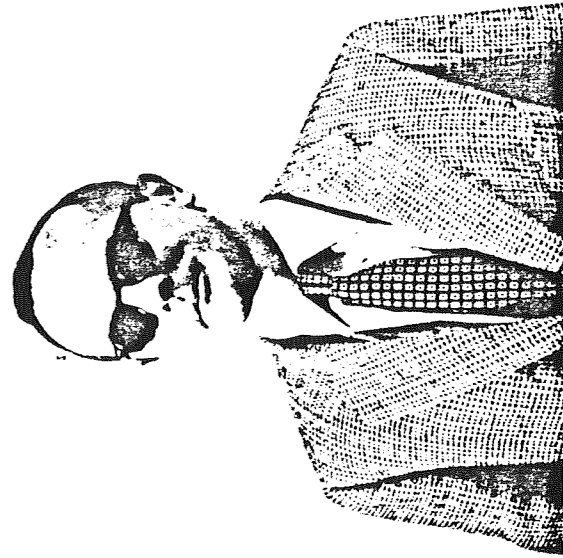
POSTED ON MY BULLETIN BOARD FOR ABOUT TEN DAYS FOR ALL IN OUR AREA TO SEE -

POSTED WITH MY MARCH 10, 1969 MEMO -

In all 50 states, the law requires drivers to STOP at the sign of a raised white cane. Only the blind may carry white canes. You see more blind persons today, walking alone. Not because there are more of us, but because we have learned to make our own way.

... When you meet me

don't be ill at ease. It will help both of us if you remember these simple points of courtesy:



- 1 I'm an ordinary person, just blind. Don't shout, or address me as if I were a child. Don't ask my wife, "Does he take cream in his coffee?" Ask me.
2 I can walk more easily with you than with dog or cane. Don't grab my arm; let me take yours. I'll keep a half-step behind, to anticipate curbs and steps. Going down stairs I prefer to hold the railing.
3 I want to know who's in the room with me. Speak when you enter. Introduce me to the others. Include children, and tell me if there's a cat or dog. Guide my hand to a chair, and show me the ashtray.
4 The door of a room or car left ajar is a hazard for me. So are toys on the floor. Watch out for projecting lamp-shades; I hate to break things.

- 5 At dinner I may ask help to cut meat. Tell me where the food is on my plate: "Meat at nine o'clock; peas at two o'clock; potatoes at four."
6 Don't avoid words like "see." I use them too. I'm always glad to see you.
7 I don't want pity. But don't talk about the "wonderful compensations" of blindness. Whatever I've learned has been by hard work.
8 If I'm your houseguest, show me the bathroom, closet, dresser, window, the outlet for my electric razor. The light switch, too; I like to know whether the lights are on.
9 I'll discuss blindness with you if you're curious, but it's an old story to me. I have as many other interests as you do.
10 Don't think of me as a blind man. I'm a man who happens to be blind.

you can help this way too ...



In the early 1970's I spent most of one summer preparing these practice books to help those students who needed reading improvement before they could get into one of our bands. They were made available at cost just so we could (hopefully) break even with the costs!!  
Leon Breeden



PRACTICE BOOK No. 1

FOR  
TENOR SAX

« WE SINCERELY HOPE THAT YOU WILL ENJOY (AND FIND MUSICALLY HELPFUL) YOUR "PLAYING ALONG" WITH US! »

Leon Breeden Director  
NORTH TEXAS LAB BANDS  
DENTON, TEXAS 76203

SEE BACK FOR FURTHER  
DETAILS



OUR ALBUMS AND PRACTICE "BOOKS" (MORE WILL BE ADDED IF THE INTEREST WARRANTS) ARE AVAILABLE FROM:

NORTH TEXAS LAB BAND  
Box 5038; N.T. STATION  
DENTON, TEXAS 76203

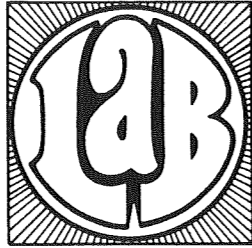
BOOKS AVAILABLE FOR:

ALTO      TENOR      TRUMPET      TROMBONE  
PIANO      BASS      DRUMS  
(ALSO BARITONE SAX)

SCORES (AND PARTS IN SOME CASES) ARE AVAILABLE TO OUR ORIGINAL COMPOSITIONS ONLY -  
WRITE FOR DETAILS

(A NON-PROFIT EDUCATIONAL VENTURE IN THE INTEREST OF MUSIC EDUCATION)

The NTSU



BANDS

LEON BREEDEN, Director  
Box 5038, North Texas Station  
Denton, Texas 76203

May 18, 1975

To: 1:00 O'Clock Lab Band, Spring Semester, 1975

Re: General Items

Today will mark our final concert as a group with the exact instrumentation as it is today. Each semester's end brings the possibilities that there will be changes, often merely a few but sometimes quite a number of changes of personnel. It merely puts a stronger need into our responsibilities to make each day as productive as possible, knowing that it will never be the same again after the semester's end.

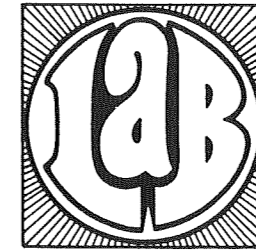
We have had some extremely high points, some very low ones (in my estimation; whether or not you agree will be your own decision, of course). It is my sincere hope that each man feels that he has LEARNED, musically (naturally!) and personally (just as important as the music in my estimation). By "personally" I mean all of the things that go into being a fellow human being and your relations with everyone else who will enter your life, often for just a moment, sometimes for a lifetime.

I am always intrigued by the new students who ask me: "When do I audition?" My answer has been, from the first day I came to North Texas, "Everytime you get your instrument out to play - and - everytime you open your mouth!" It is then explained to them that SOMEONE is always observing you, as a person as well as a performer.   
→ YOU WILL BE REMEMBERED in SOME way by almost every person with whom you come in contact.

As leaders in the future (and most definitely all of you have that potential right now) you must always remember the above if you do not wish later in life to look back with very strong regrets. Since for some of you our paths will not cross in the near future, if ever, I wanted to make this observation to you. My feelings expressed above are based upon many years of working with young people; the sixteen years at North Texas, with EVERY type of human being that is on this earth, enter into my thinking very strongly.

To each and every one of you I would wish the very best years ahead, both personally and professionally. Many have gone out of their way to express gratitude for this or that - it has meant A GREAT DEAL to me personally and to our Lab Bands in many cases. Two good examples: Ken Elliott's complete devotion to and belief in what we were TRYING to do and his many personal favors for so many of us - - Tim Bell's establishment of the scholarship because "Every success I have had I owe to my great opportunities in the Lab Bands!" These are beautiful examples of those who have wanted to HELP the program instead of get as much out without putting anything back. I hope each of you will think on these things as days go by!

The NTSU



BANDS

LEON BREEDEN, Director  
Box 5038, North Texas Station  
Denton, Texas 76203

Page Two

My biggest disappointment is the fact that I was not able to get to know EACH ONE OF YOU much better and have you perhaps know me a little better than you THINK you know me! It was my strong desire to have the band over to the house at least two or three times; it seemed that everything prevented it, family illnesses of a serious nature, many trips away from the city to judge at festivals or to attend meetings that had significant bearings upon our own program (World Jazz Association meeting in Los Angeles for one), and other items too numerous to mention made it impossible to find a date which would work best for all concerned.

Before taking more of your time I'll close this "epistle!" Everything stated is meant most sincerely and is meant to give you a capsule idea of our interest in you and your future. Please try to remember your days in the Lab Band as worthwhile ones in spite of the problems which faced us from time-to-time. Some of you have already made great suggestions for things which might help us to be more effective with our students; as you think of things in the future please drop a line to let us know - THEY WILL NOT BE IGNORED I can assure you!

Most cordially yours,

*Leon Breeden*

Leon Breeden, Director  
North Texas Lab Bands

# TEACHER

## PROF. BREEDEN'S BAND PLAYS DEEP IN THE HEART OF TEXAS —AND JAZZ TOO



"PEOPLE" MAGAZINE

Demonstrating style for a North Texas State U. jazz class, Leon Breeden turns his clarinet into an audiovisual aid.

Photographs by Shelly Katz/Black Star

Denton, Texas might seem an unlikely site as a jazz capital, but it has three attractions for musicians—North Texas State University, the school's internationally respected 1:00 O'Clock Jazz Lab Band and Leon Breeden.

Breeden, 55, is sometimes known as "Chief Black Cloud" because, says a colleague, "of his talent for taking a minor irritation and turning it into a ma-

nor problem." But Breeden's intensity and devotion—"I'm as hobbyless as a person can be"—have paid off.

He took over the North Texas jazz program in 1959, 12 years after it had become the first major college to offer a degree in what was then still a slightly disreputable music form. Since then his bands have played the White House, toured the Soviet Union, earned

CONTINUED

### Teacher CONTINUED

A pre-mustache Breeden received an autographed record from Tony Bennett in 1972 when the singer appeared with the 1:00 O'Clock Band.



Going over arrangements with a sax section, Breeden says, "We're more than just a class. We are a family."

a Grammy nomination, filled trophy cases with prizes and became a fertile recruiting ground for professional musicians.

Breeden's own musical education began at 7 in Wichita Falls, Texas when his father, a mechanic who played respectable self-taught piano, gave him a clarinet. After World War II service in Army bands, Leon earned degrees in music from Texas Christian University. He seriously considered an offer to join Tommy Dorsey's band but instead taught at TCU until 1949.

At North Texas he has not given up the clarinet but is reluctant to play, perhaps because he thinks his style is somewhat dated. "I'm always worried," he says, "that when I get up to play before these incredible students they are going to think, 'There's the old man at it again.'"

But Frank Lively, Breeden's administrative assistant, points out, "He is a great technician. In class he demonstrates the differences between Buddy DeFranco, Artie Shaw and Benny Goodman, and it freaks out his students." Breeden says modestly that he is only part of the jazz program, but his

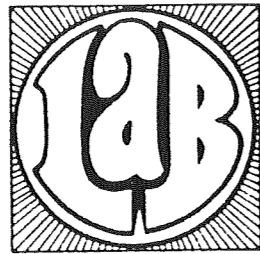
students showed their affection for him in 1968 when his son Danny was killed in an auto accident. The school's band dedicated a new composition to Danny in what Breeden calls "the greatest tribute I've ever had."

There are 475 students in the jazz program, 180 of them playing in one of nine bands—named for the hour they practice. Eight of them are of equal ability. The famed 1:00 O'Clock Band has contributed nearly 350 sidemen to such jazz leaders as Count Basie, Star Kenton and Woody Herman. Breeden students have colonized the Las Vegas groups that back singers like Tom Jones, Engelbert Humperdinck, Frank Sinatra and Sonny and Cher. Breeden has also made a contribution to the San Francisco Symphony—his son David, also a clarinetist. "Between us," Breeden says, "David and I have won 14 awards. Thirteen are his."

No award could make a music teacher as happy as the compliment Breeden heard from the late Duke Ellington at a 1967 White House concert. After sitting in with the 1:00 O'Clock Band the Duke said, "I wish it were mine." CONNIE HERSHORN



NTSU



JAZZ

LEON BREEDEN, Director  
Box 5038 North Texas Station  
Denton, Texas 76203

November 3, 1976

Mrs. Charlee Mulford  
Secretary: Conn. Jazz Appreciation Society  
91 Oakwood Drive  
Monroe, Connecticut

Dear Mrs. Mulford:

Your kind letter of October 26th has been received and the contents noted. I cannot tell you how wonderful it is to know that there are groups of people like the one that you represent who love our American music of jazz and give it the attention that it so justly deserves!

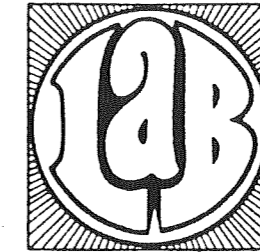
Your comments were of great interest to me since I have been involved almost totally with jazz EDUCATION now for over sixteen years at North Texas State University. When I first arrived here it became evident almost from the first day that my work was to be in a rather "gray" area since many of the faculty did not accept jazz as having any validity at the university while many people thought that what we represented was most important and worthy of continued support. Faced with young performers of truly remarkable talent and drive it further became evident that the biggest mistake I could make would have been to set my goals for the perpetuation of MY OWN favorite music, that with which I grew up and loved quite deeply, the big band music of the 40's and 50's!

I felt then and feel to this day that we represent AN OASIS in the world of music wherein young writers and performers can truly FIND THEMSELVES and can experiment to learn of possible new ways of stating the form of expression known as jazz! To restrict their talents, to set rigid guidelines beyond which they cannot go, and in general to inhibit their SEARCH for the UNKNOWN just did not seem to be right or proper. I have maintained a strong (often rather tacit or at least not with open "gusto") inclusion in our work of the fundamental TRADITIONAL ways of playing jazz, studying the early performers to learn how they did it BEFORE moving prematurely into the "avant-garde" as some would call it. I have not always succeeded in impressing these young players that this is important - with some strong individuals they have indicated that they want to "SKIP ALL OF THAT OLD STUFF" and "become a star" (they don't SAY this but it is quite evident that this is their feeling) IMMEDIATELY!

Many of the "far out" and the "free form" things have been most disturbing to my own ears, but I have seen these efforts as transitions through which some must pass before finding what music truly is, a form of COMMUNICATION, of sharing with others LOVE and BEAUTY, and that their instruments are not weapons with which they can state their hatred for everything about them as some young players try to do.

FURTHERING JAZZ EDUCATION SINCE 1947

NTSU



JAZZ

LEON BREEDEN, Director  
Box 5038, North Texas Station  
Denton, Texas 76203

Page Two

When we first started to put our albums out it was strictly a labor of love on the part of all of us and a great gamble on my part. I made a verbal agreement that, if the public did not buy the album (Lab '67) I would personally pay for any remaining costs. The engineer, the pressing company, the studio people, and every one of the men in the band gave their support because they BELIEVED IN WHAT WE HAD TO SAY and we did that first album without any idea as to the outcome. Since it has been reordered three or four times it follows that it was an important move!

I have never told the men WHAT had to be on the albums or HOW THEY HAD TO PLAY to please anyone except THEIR OWN MUSICIANSHIP inside them. We have put some compositions on the albums that I know most definitely would be too "far out" for many, but it followed that I still felt that the freedom that we represented to the artists was far too important to kill just because we wanted to put things on the albums which would "please everyone out there" or would "sell" the records - that has NEVER BEEN and will NEVER BE our goal as long as I am able to continue at the university. We do not want our art to be considered like the selling of a box of soap or another item in the public market place!

You may not know <sup>BIG BAND</sup> that "Lab '75!" was nominated for a Grammy as one of the five best jazz albums of the year - the importance of this cannot be measured because: (1) WE DID NOT SEEK THIS (NOT ONE PENNY WAS SPENT IN ADVERTISING OR ANYTHING LIKE THAT - the MUSIC GOT THE NOMINATION, NOTHING ELSE) and (2) IT WAS THE FIRST TIME IN HISTORY THAT A SCHOOL JAZZ BAND WAS NOMINATED AS BEING (OR MAKING) THE BEST JAZZ ALBUM OF THE YEAR! We were thrilled by this because of the honest way that it happened! To be in there with RCA, Columbia, and others was unbelievable, considering that we were merely a school jazz band working in a very minimal situation of only a thousand or two albums! Since being nominated the demand for our albums has grown to the point that we now have turned all of the distribution over to a California distributor with the result that we have the weight of wrapping, keeping records, etc. off of our backs and can go back fully to what it is all about, making music!

I must run for now - these thoughts just hit me tonight as I was waiting to go to a concert by our Concert Band. I had a little time and thought that I might as well say a few things to a FRIEND in music! What would the world be like without the beauty of music???

Most cordially yours,

Leon Breeden, Professor  
School of Music

NTSU

Denton, Tx.

FURTHERING JAZZ EDUCATION SINCE 1947

DISCUSSED THIS WITH  
DEAN MYERS AT JAN. 7TH CONFERENCE

January 5, 1977

To: President C.C. Nolen  
Re: Overview of priorities; Lab Band program at NTSU

BRIEF BACKGROUND: The facts presented below are based upon a lifetime of involvement in music in general, symphony orchestras, opera orchestras, western bands, polka bands, dance bands, church choirs, etc. and etc. The past seventeen years have given me the opportunity and responsibility to be involved in one area of music that is unique to the United States and an area in which our achievements are such that we are respected and admired by a very large number of people, not only in education but in the professional world as well.

It is my strong feeling that our achievements have meant much to this university, not only to the School of Music. My goal always was (and is to this day) to perform in such a manner that we could bring credit to our students at this university in ALL areas of their work; so that the name of this university was KNOWN for its leadership in the CREATIVE area that we represent in music.

The fact that we have succeeded in spite of our problems adds to the spirit which our students represent; the fact that EVERY PERSON in our Lab Bands is there because he or she CHOSE to be and was not enticed with any promises of material means, etc. should prove, once and for all time, that we represent a VALID and a WORTHWHILE part of this institution. Our students in the Lab Bands have come to us from every state in the union and are beginning to come from foreign countries, BYPASSING MANY OTHER INSTITUTIONS OF HIGHER LEARNING because, as they state to us over and over again, "YOU HAVE SOMETHING THAT THE OTHERS DO NOT OFFER - A STRONG JAZZ PROGRAM!"

It would be possible to go on and on, but it will be summarized by stating this: IF WE CAN RECEIVE THE HELP WE NEED, WE ARE NOW IN A POSITION TO BRING FURTHER AND DEEPER CREDIT TO THIS UNIVERSITY - IT DEPENDS UPON PRIORITIES; I.E. HOW STRONG IS THE DESIRE BY THE PEOPLE WHO MAKE THE FINAL DECISIONS ABOUT SUCH MATTERS? Perhaps my reason for stating this might be better understood if I mention my wonder that the Lab Bands are not even mentioned a single time in the book (Pub. 1965) which tells the story of North Texas and its development - one reading that would question the existence of such a program! This is an example of what I mean by "priorities." It is meant not as a complaint but as a question - i.e. a HOPE that careful thought will be given to stronger evidence of backing in the future.

Leon Breeden, Director  
North Texas Jazz Lab Bands

Suggested items for consideration for the future:

LOCAL - CAMPUS: Scholarships for each member of the 1:00 o'clock Lab Band, the representatives of the highest level of achievement in our very large department

Expansion of our JAZZ ARCHIVES which came into being one year ago. Bring the top people to our campus for seminars and record these for filing for posterity for future students.

Expansion of our library to make it truly the most complete in jazz education. Publishers have given us the...

dollars worth of gratis music. We need to buy some that is not given to us each year.

Establish a JAZZ EDUCATION PRESS if it can be done legally so that we make our music (sought by educators everywhere) available. We could help our creative writers financially and add some of the finest music anywhere to the possibilities for performances everywhere. All proceeds could go into the Educational Foundation for furthering our work.

Buy a Dodge Maxi-van for our sound equipment, library, music stands, etc. to be transported to concerts in the area with dignity, with better protection for our equipment, and for the image that we could thus present upon arrival at the many places where we are invited to appear.

Increase our office staff so that fulltime secretarial help is possible. The details are monumental at present and it is difficult to depend upon part-time or scholarship help.

NATIONALLY: We represent to the world "An American Dream Come True" in jazz education. I speak with full knowledge that this is true. Conversations with literally hundreds of people here in the U.S. and also overseas has indicated their great respect for what we represent. "Jazz" is American - "Jazz Education" is North Texas State University! This may be an oversimplification, but it is the way MOST educators and professionals feel. We are being constantly challenged by schools over the country who would like very much to take our better students (often from their own state). If we can continue to succeed to meet the challenges we can keep the steady stream of fine students coming our way - if we don't upgrade our offerings and strengthen our program then we will lose our leadership.

For the reasons stated above: We need to LET THE WORLD KNOW WHAT HAS BEEN DONE IN JAZZ EDUCATION AT NORTH TEXAS - the educators know, the professionals know, BUT the general public has NO idea of the tremendous development which has come about in recent years. I firmly believe that, in the light of history someday, this period in jazz will be known as the "PERIOD OF JAZZ EDUCATION!" A strong statement - I believe it!

Now can we let the world know? GET THE BAND (IDEALLY) ON NATIONAL TELEVISION WITH THE OPPORTUNITY TO PERFORM AND ALSO TO DISCUSS THIS NEW DEVELOPMENT WITH THE HOST OF THE SHOW. The cost for getting the BAND on is quite heavy; therefore the NEXT BEST THING will be to get BREEDEN (yes! it sounds egotistical, but I have LIVED this development and can speak with AUTHORITY about it!) Also - my broad base of MUSIC IN GENERAL is such that it would not be merely boosting the jazz area (although that would peak the interest of the public) but the entire School of Music and in fact the ENTIRE UNIVERSITY!

Another way - I go out to visit with such people as Mancini, Nelson Riddle, etc. to tell our story in a very informal way with the hope that we could possibly enrich our program with the addition of their personal LIBRARIES someday - this is

APRIL - 1977

only one of the possible rewards that might come. We have so many excellent ALUMNI in Chicago, New York, Los Angeles, Las Vegas, etc. that the opportunity to visit them and to let them know what we are doing and HOW THEY CAN HELP WITH SCHOLARSHIP MONEY, etc. would be of great help to our possibilities I feel.

(A possible "bonus" which might make an appearance more interesting is the fact that I am positive that I can hold my own on CLARINET with anyone - the possibility of playing a dixieland number with "some of the boys in the band" would show the "old professor" not only talks music but can play it as well.) I mention this as a bonus because it would not be pushed at all - if the possibility presented itself to play with, for example, HERB ELLIS, one of our exes, on the Merv Griffin Show, I GUARANTEE THAT IT COULD BE A VERY HIGH LEVEL THING FOR ALL CONCERNED!

These are just a few of the dreams that, with the proper help and support, can be achieved for this university. By letting the world know what WE HAVE DONE in jazz education within our School of Music I feel positive that we will be helping many young educators over the country who are trying to keep their own programs alive by working overtime at night, on weekends, etc. because they BELIEVE in what they are doing and admire what we have done in this field.

Everything stated above in this proposal, in my estimation based upon my total involvement with our students and with educators over the country, has merit. Time will tell if others SHARE my beliefs and convictions. Any person who reads this must realize that nothing stated is for personal or egotistical reasons; I have tried to LIVE as an example to my students, not only SPEAK as an example. Dignity has been and will continue to be my goal; the dignity of Man, in this case through creative music as the means.

Most cordially submitted,  
*Leon Breeden*  
Leon Breeden, Director  
North Texas Jazz Lab Bands

MANY ARE OUR OWN EXES!!

# National Band Association

Larry Mallett  
Contributing Editor

William D. Revelli, President  
Maxine Lefever, Secretary  
Box 2454, West Lafayette, Ind. 47906

## Some Thoughts on Jazz Education

Leon Breeden

Leon Breeden is currently chairman of NBA's Jazz Education Committee, working with John Sheeley, music coordinator at Hermiston (Ore.) High School and Robert Myers, director of bands at the University of Bridgeport in Connecticut. All three committee members have been active in the concert band field as well as in the jazz field - that is, as Breeden says, in the "total band field." He explains, "The division into jazz or concert band has been of concern to me for a number of years. Perhaps the following thoughts may explain why."

It has been my pleasure to have served in the area of jazz education for the past 17 years, but my previous work in concert and marching bands was also of great satisfaction to me.

During these 17 years of teaching jazz at North Texas State Uni-

*Leon Breeden has been director of the award-winning Lab Bands at North Texas State University in Denton since 1959. In addition to being a conductor and performer on clarinet and saxophone, he has written compositions and arrangements that have been performed by orchestras such as the Boston Pops and the Cleveland Symphony and also by high school and college bands.*

versity, I have never made a derogatory remark about any concert or marching band. But many times in various parts of the country, young performers have told me that their band directors had made unfortunate remarks which embarrassed the students greatly regarding their interest in jazz performance - and the comments were often made in the presence of the entire band! These events have led the students to feel that there is an "iron curtain" between the concert band and the jazz band. The reported comments are often similar to this one: "Mr. Blank won't let us play a note of jazz inside the building since he is strongly against it and thinks it will hurt or destroy our playing in some way!" Such statements have caused me to wonder if it is possible that those educators do not understand the goals of the jazz educator who attempts to fulfill the requirements for being an educator, not a "big band leader," and a contributor to, not a detractor from, the musical preparation of his or her students. As jazz educators we view jazz education as an important development in teaching this form of musical expression, uniquely American in or-

igin, that has captured the imagination of so many young people in the U.S. and in many parts of the world as well. I have seen this respect for our American jazz music firsthand in such diverse places as Mexico, Switzerland, and the Soviet Union.

For many years I have avoided "leaning" on my colleagues to tell them what to do in their own situations, which may be completely different from my own. At this time I will merely list those areas in my own philosophy that have guided me during these many years in jazz education, a philosophy which is perhaps shared at least in part by many of my colleagues. I hope that the delineation of these goals may help to minimize the number of complaints from students stating that their concert band director "does not understand my love of jazz at all!"

Here are the general goals that many effective jazz educators (who consider the work a calling, not merely a "job") have for the school jazz ensemble:

1. Teach the proper use of all aspects of musicianship as related to the idiom of jazz performance, with its unique nuances, embel-

ishments, sonorities, rhythmic variety, etc.

2. Teach the importance of cooperation, as each individual contributes greatly to the welfare of the entire ensemble.

3. Teach knowledge of performance styles as completely as possible in order to give students the greatest flexibility in seeking a jazz-related job. The students should have an awareness of all styles if possible, since they may be required to perform any or all styles at times.

4. Help the performer to acquire a recognition of the names of composers, compositions, and styles of jazz music. Many students concentrate on notes alone and retain no awareness of the writer or selection they have performed. The conductor should test this knowledge often to help students be more alert to the differences in writing styles and to become familiar with

the important compositions and in general to what music is available.

5. Provide performance experience to test the players' ability to function well under pressure in front of an audience.

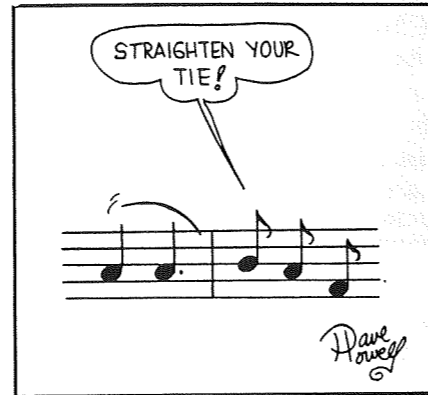
6. Make the ensemble aware of how important it is to obtain all music in a legally and morally correct way. An understanding of copyrights is essential, since many students will go into teaching.

7. The ensemble should be aware that the musicians union takes a dim view of educational performances encroaching upon the realm of professional performances.

8. Finally, build a sense of dignified tradition for the organization and the educational institution it represents by maintaining high standards without compromise.

I sincerely believe that jazz education is here to stay. It will be to the advantage of all of us who love music (*music performed well,*

regardless of type or style) to do everything in our power to erase any students' feelings that there is an "iron curtain" between our concert band and our jazz band. The students who see us cooperating for their welfare instead of minimizing the importance of "that other inferior music" will develop a stronger love for music than the students who see their teachers fighting about it!



**Adult Conducting Competition**

The 4th annual National Adult Conducting Competition will be held July 18-23 in La Crosse, Wisconsin. The contest was designed to give mature conductors — over age 31 — a springboard to becoming better established. The contest officials point out that it wasn't until after age 29 that many famous conductors — Thomas, Furtwangler, Von Bulow, Beecham, Koussevitsky, Mitropoulos, Munch, and Solti — launched their careers. The contest is sponsored by the Great River Festival of Arts and is held on the campus of the University of Wisconsin — La Crosse. Entry deadline is May 1. For details write Francesco Italiano, Conductor, P.O. Box 454, La Crosse, Wis. 54601.

**Meet the Composer Program Extended**

The popular Meet the Composer program which began in New York State has been extended to eight other Eastern states, including Connecticut, Maine, Massachusetts, New Hampshire, Pennsylvania, Rhode Island, New Jersey, and Vermont. The program pays 20 to 50 percent of the cost for schools, universities, and other groups or organizations to invite professional composers of all styles of music to give lectures, performances, and coaching sessions about their music. The purpose of the program is to "humanize" composers and to establish creative ties between living composers and the public. For information about requesting guest composers or about starting a similar program in your own state write John Duffy, Director, Meet the Composer, 250 W. 57th St., Room 1307, New York, N.Y. 10019.



**AWAPA Award Presented to Harry Mortimer**

Harry Mortimer was elected to the Academy of Wind and Percussive Arts and was presented with the 1976 award in a special concert in England conducted by Sir Vivian Dunn, himself an AWAPA Award recipient. Mortimer, a former professional symphonic trumpeter, served as Brass and Military Bands Supervisor for the BBC for 22 years and then conducted many top prizewinning bands in the British Open Championships and National Championships. He is president of several national brass organizations in

England and was awarded the Order of the British Empire for services to the brass band movement.

The Academy was established by the National Band Association for the purpose of recognizing those who have made truly significant and outstanding contributions to furthering the excellence of bands and band music. Elections to the Academy are made by the Board of Directors acting upon nominations from the AWAPA Commission.



**State Commission For The Blind**  
NORTH TEXAS STATE UNIVERSITY, POST OFFICE BOX 13196, DENTON, TEXAS 76203

BURT L. RISLEY, Executive Director

LINDA —  
PLEASE

November 16, 1977

NTSU Jazz Lab Band  
North Texas State University  
Denton, Texas 76203

Gentlemen:

Thank you very much for complimentary tickets donated to NTSU blind students. The tickets have been mailed to the students at this writing. I am sure much enjoyment will be had by each in attendance for this performance.

Thank you again.

Yours truly,

STATE COMMISSION FOR THE BLIND

Martha Garber

Martha Garber  
VR Counselor

MG:ib

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11/17/78 (Office) - Contact these people - find out if they want gratis tickets + how many - Send one bunch + they will

distribute them - L.B. Let me know how they respond!

# I Remember Stan...

## TEXAS

"Stan Kenton was my friend!" Is it not remarkable that one man could have so many human beings on this earth say that about him?

The day that his death was announced I received a call from a friend in Georgia who was so overcome with emotion that he could not talk; we had to replace the call several hours later. When he could finally pull himself together and express what was in his heart he said: "I am a very unimportant person; I have never accomplished any great things in this life. But when I was with Stan Kenton I FELT TEN FEET TALL AND VERY IMPORTANT!" Isn't this the way that Stan affected almost everyone?

The first time that I met Stan was at Notre Dame in 1960. He was one of the judges at the Jazz Festival that year. When we finished playing on Friday evening (we were the last band that night) a figure came out of the darkness from the judges'

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area on the floor of the fieldhouse and, as he came closer and appeared to grow two feet with each step forward, I recognized the great man and could not believe it when he bounded up to the stage and threw his long arms around me! Looking me straight in the eyes he said: "Tonight you and your band have renewed my love of music! I want to thank you!"

How many times did he touch people in very humane and personal actions which were almost unthinkable for a man of his international reputation! I've seen him cry with emotion when something touched him deeply. When our beloved son, Danny Leon, was killed by a "Hit and run" driver in Dallas in 1968 the first call from out of the city was from Stan - his voice shook with emotion as he tried to tell me how this event had touched him (the largest spray of flowers at the funeral was from Stan - we placed it at Danny's head, knowing how much Danny had loved this dear man).

When our band was at Indiana University, serving as the staff band for the Kenton Clinic in 1960, my wife and daughter walked into the room as the band was about to perform an evening concert. Stan quickly noted that all the chairs were taken; so he rushed from the bandstand, went into an adjoining room, and came out with two chairs which he placed up near the front of the band. He then motioned for Bonna and Vicki to come and be seated! Vicki is retarded, but the memory of this moment, even after all of these years, is remembered by her every time his name or picture is seen by her.

Many other incidents could be mentioned, but I will limit it to these final two... the year is forgotten but the event is still vivid in my mind. After one of the evening performances at the Stan Kenton Clinic at Lake Tahoe several of us were seated in one of the clubs in Stateline, Nevada talking about music. There were four of us: Jim Amlotte, Dalton Smith, Stan, and me. After about an hour Stan got up and said: "I'm going to my room." Jim looked at Dalton and said: "It's my turn tonight, isn't it - you went last night." He jumped up and yelled to Stan: "Wait! I'm going with you!"



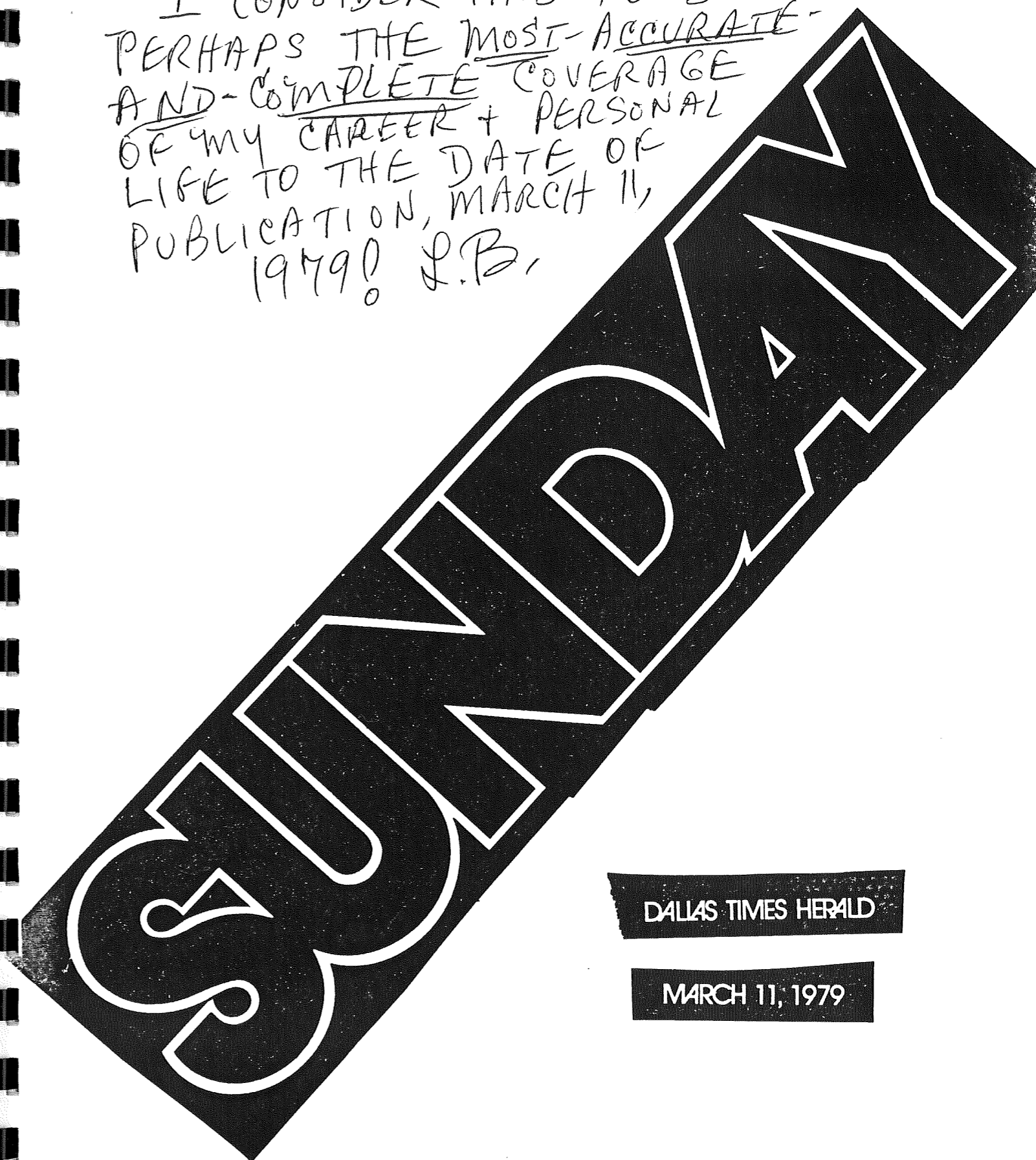
Dalton explained to me that each night the men wanted to be sure that Stan made it without delays to his room to get some usually much-needed rest. He was so well-known that people would stop him for autographs or merely to talk with him and, being the gentleman that he was, Stan would miss much of his night of rest if the men did not walk with him and insist that he take care of himself! This certainly shows how much the men in his band loved him!

The final story: Stan gave us \$3,000.00 to use any way we wanted for our jazz program. I told him that we would establish a Stan Kenton Scholarship - he said: "Come on, Leon, you know that I don't want any credit - just let the kids know that it came from a friend!" Then his eyes lit up and he said excitedly: "Hey! How about naming it in Johnny Richards' name?" He wanted Johnny to have the honor and get the recognition! We solved this by giving the scholarships in BOTH of their names.

I have always considered Stan Kenton the one man who touched me more deeply and positively than any other person in my entire professional life - like many others I loved him as if we were a member of my immediate family - he WAS family to my dear wife, my sons, my daughter, and to me.

Leon Breeden, Dir.  
NTSU Lab Bands  
Denton, Texas

I CONSIDER THIS TO BE  
PERHAPS THE MOST-ACCURATE-  
AND-COMPLETE COVERAGE  
OF MY CAREER + PERSONAL  
LIFE TO THE DATE OF  
PUBLICATION, MARCH 11,  
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DALLAS TIMES HERALD

MARCH 11, 1979





**Leon Breeden crusading for jazz**

# Leon Breeden

**They said he was 'going to hell for teaching that jazz,' now they sing hosannas to his triumphs**

By Olin Chism  
Photography by John E. Hall

**T**HE OTHER DAY Leon Breeden moved into his office in the new music building at North Texas State University. Taking the offices next door were Anshel Brusilow, conductor of the NTSU Symphony Orchestra (and former music director of the Dallas Symphony Orchestra), and Frank McKinley, director of the highly regarded NTSU A Cappella Choir.

For Breeden, the move meant more than just a pleasant new place to work. For him, it was symbolic of the acceptance of what he has stood for for the last two decades. Breeden is director of the jazz program at North Texas State, and there have been times during his tenure when he has felt — rightly or wrongly — that he was a musical outsider. His new office for the first time puts him in the middle of things at the NTSU School of Music; previously, there has always been at least some physical separation of the jazz program from the rest of the school.

To all outward appearances, Breeden has achieved a success unique in his field. His One O'Clock Lab Band is universally recognized as the finest student jazz band in the country — which means the world. NTSU is pre-eminent in jazz education; it has attracted students from every state in the union and many foreign countries. Graduates of the program have made remarkable records in professional music-making and education.

Yet Breeden seems congenitally unable to savor his success. Twenty years of struggling to win acceptance of jazz in an academic environment have given him an ingrained cautiousness, if not defensiveness, about his art. He is well aware that there are those — in the university and out — who view jazz as not quite legitimate and its practitioners as somehow a little disreputable.

Breeden recalls the atmosphere of 1959, when he came to Denton to take over the NTSU program: "I knew I was coming into a gray area. I had been in concert band work, I had been in symphony orchestra work, I knew very well from comments by my colleagues that jazz was a very misunderstood form of playing. So I came in with great trepidation — not apologizing for what I was going to do or what I wanted to do, but I had a full knowledge that it was not something they were jumping up and down about.

"I had a long, long interview with the president of this university. He asked me every question under the sun — it seemed as thorough as anything I had ever seen — and I don't believe there was a musical question in there. It was about my philosophy of life and my belief. In other words, what do you stand for,

what are you made out of, what are you going to do for our students, what are your goals?"

"And I believe it was all justifiable, in that they were fearful that they might be getting a hot-shot coming in here with a jazz program that would not go on in a good academic frame and bring credit to the school."

If the administration was cautious, some of the townspeople were more than that. "When I first arrived — well, for the first couple of years — it was not uncommon for my phone to ring and the caller would say 'You're going to hell for teaching that jazz.' I was hounded with that, by many people. I am serious. It was one of those harassment things. I don't know whether it was one certain group, but it seemed like it was coming from several different sources. They thought I was trying to perpetuate the bordello, I guess. They didn't realize



Breeden, top, in conference with a student.

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## Breeden Continued

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that we were approaching jazz as music, not a way of life."

The early atmosphere at the school made Breeden sensitive about the jazz department's dress and behavior and the impression it made on the rest of the school and the community. "If I had to say any one thing that I have tried to do at North Texas State — whether I've succeeded or not I'm not sure — it is to achieve dignity for jazz. I mean, to earn it, by our actions, our words, the way we dress. I was very cautious (in the early years) about going to faculty meetings; I was cautious about everything I said. I cautioned my students not to pop off with some trivial statement, you know — to go to a private lesson and if the teacher assigns some standard literature, say 'Man, I don't want to play that stuff; let's swing something, let's play some good jazz here.'"

(Breeden's dress codes have not always endeared him to his students, some of whom prefer a more free-wheeling style. One saxophonist, who played in the lab bands in the early '60s, remembers approaching Breeden at a rehearsal to ask a question about an arrangement. The student had grown a quasi-Fu Manchu mustache, and as he talked to Breeden, "I suddenly realized he wasn't hearing a thing I was saying. He was looking at my mustache. And when I finished, instead of answering my question, he said 'You're going to trim that mustache before the concert, aren't you?'"

Whether or not such sensitivity amounted to hypersensitivity, there is no question that under Breeden the jazz department has won both increasing acceptance at North Texas State and a success as a jazz program beyond anyone's wildest dream.

NTSU graduates are prominent, as performers, arrangers and conductors, throughout the fields of television and film music, the big bands, the Vegas circuit, and pops and rock groups around the nation. Such big-band veterans as Stan Kenton, Harry James and Woody Herman have traditionally called on North Texas State for personnel (at times Herman has been backed by a band half made up of former North Texans).

James, Kenton and the late Duke Ellington donated material from their music libraries to the school. Praise for the NT program is widespread. Jazz great Dave Brubeck, for instance, gives Breeden and the school most of the credit for the fact that jazz is now an accepted area of study in American colleges and universities. Brubeck remembers the "shamefaced embarrassment" with which his own alma mater (Mills College) approached the study of jazz (a single course, which appeared long after he had graduated, was disguised under the title "radio writing"), and he praises Breeden and the NTSU lab bands "for proving to the academic world that jazz not only belonged on the college campus, but was worthy of scholastic recognition and academic degrees."

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HOW DID THE PROGRAM come to such prominence? Though 1947 is generally cited as the starting point, the roots can probably be traced back to 1927, when the late Floyd ('Fes-

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sor) Graham, a genial musician who was long a familiar figure on the campus, organized a stage band to play for the school's Saturday night stage shows and dances. Through the years this band, the Aces of Collegeland, backed a number of NTSU students who later made a success in show business. One of them was Pat Boone.

One of the members of the Aces in the late '30s was M.E. (Gene) Hall. After receiving his bachelor's degree in 1941 he took to the road, playing in jazz groups for a year, then returned in 1942 to begin work on his master's. Not long after, two students in the music department expressed a desire to learn dance-band arranging, and dean Walter H. Hodgson asked Hall to organize a course. Soon a number of students were taking it, and members of the Aces served as a laboratory band to try out the students' original scores and arrangements.

The program continued on an informal basis until 1947, when Hall organized the curriculum for the first degree program in jazz offered by any American college or university. (Officially, the major was in "dance band," the word "jazz" apparently still carrying unsavory connotations.)

The unique program began to attract students from all over the country, and as the numbers swelled, so did the school's reputation in the field. The "lab bands" that Hall established to take over the Aces' role increasingly made names for themselves in national competitions. In 1959, Hall's last year at Denton, one of the lab bands took third place in a national "best band of the year" competition at Roseland Ballroom in New York City. The other finalists were all professional bands.

When Hall left to join the faculty of Michigan State University, he recommended Breeden as his successor. The two were old friends; together they had once organized a professional dance band that played around the Fort Worth-Dallas area.

## Breeden Continued

The jazz program's biggest expansion came under Breeden's directorship. When he arrived there were three lab bands, the best of which was called the "Two O'Clock Lab Band" because it began rehearsals at 2 p.m. "The 1 o'clock band, which started the day, was a training band for the weakest players," Breeden says. "After a year I decided it would be a better idea to begin the day at the highest level — to set the pace for all the other bands. Also, there's something about *the 1* that sounded better than *the 2* — I didn't want a Mr. Avis-type thing." So the One O'Clock Band became the school's showcase group, with the other bands following — more or less in descending order of quality — at hourly intervals.

There was a rapid increase in the number of bands, reaching a high of 11 in the early '70s. The jazz program's biggest break was probably in 1960, when the One O'Clock Lab Band entered a jazz festival at Notre Dame. One of the judges was Kenton, and he was so smitten with the group that he used it as his demonstration band at jazz clinics in 1961. The school's reputation has consistently grown since those days.

At the present time there are nine lab bands at the university. They meet at 1 through 5 o'clock, with two bands each at 7 and 8 o'clock. "This year we have two sections at 6 o'clock, which are not considered the bands, because they are preparatory. I would use the word 'remedial,' but that's unkind. If a young man has been in a little city, where he hasn't had much background but he's dying to learn more about jazz, we have that as a starting point for him to get in."

Students are assigned to the bands after auditioning (last fall 527 tried out). "We have a three-level audition," said Breeden. "Individual, in a section, then in the band. We try to hear them these three levels. Sometimes by himself the student can muster all his adrenalin and play over his head. It's amazing; it sounds marvelous. Then he gets in a section and his tone sticks out like raw wood or something. In other words, it just doesn't blend at all. Or in a section with four other people they get rattled.

"The last check is when the whole band gets together — but generally the changes are made at the section level. No one gets in a band without an audition. In spite of what some of the students scream and complain of, there are no politics. It is not a friendship matter. It is based upon their musicianship, and I'm most emphatic about keeping it that way."

In the early days Breeden heard all the auditionees himself, but now he assigns the job to assistants. "I've got specialists in each instrument, and I'll turn the bassists over to a gentleman who's off of Stan Kenton, Buddy DeFranco, the old Glenn Miller band and all. I've got a trumpet specialist who is off of Buddy Rich's band; we've got a trombone specialist who used to be with the Dallas Symphony. In other words, the men who hear them are specialists on that instrument, and it's working out very well. With certain guidelines I turn it over to them and I trust their judgment. (Each band ideally has 20 members — five saxophonists, five trumpeters, five trombonists and five players in the rhythm section: piano, bass, drums, guitar and percussion.)

Competition for the One O'Clock Band is fierce, and great is the chagrin of many of those who do not make it. Breeden says that the bands' numbers cannot be taken as a strict indicator of their members' talent and proficiency; such factors as conflicts in class schedules and — in the case of two players of equal talent — school classification may cause a musician to be placed in a lower band than he would normally be assigned to. Nevertheless, awareness of the numbers' significance is so acute that on the annual spring and fall concerts the bands are not identified by their number but by the name of the band director — "The Ron Bergan Lab Band," for instance. Says Breeden, "This means that back in Connecticut, when that young man sends a program back or tells his parents that he's playing in the whatever-band-it-is, they won't be shocked, when maybe back home he's No. 1 and here he is . . . 'You mean you're eight bands down?' 'You mean you're six bands

down?' The kids put a great emphasis on that. I guess it's human nature, especially at their age."

The bands have been truly international for years. A recent One O'Clock Lab Band, for instance, included five Texans, two Canadians, two Californians, two Iowans, two students from Ohio, two Kansans, and one player each from Colorado, Indiana, Georgia, Oklahoma and the state of Washington. There are frequent inquiries from prospective students overseas. Many of them learn of the Denton pro-

gram for the first time through such sources as the Voice of America and Radio Free Europe, which regularly broadcast the lab bands' recordings.

Members of the bands, by the way, do not have to be music majors; the auditions are open to all students. Though music majors predominate, there have been times when some of the top band members came from other areas of the university. One of them was Galen Jeter, a biology major of the 1960s whom Breeden cites as a case of spectacular improvement among the students. Jeter began "in the lowest chair of the lowest band," but by his senior year had become trumpet soloist in the One O'Clock Lab Band.

THE MAN WHO IS HEAD of all this came

to North Texas State by a very roundabout way — but with music as the great constant in his career. Breeden was born in Guthrie, Okla., and when he was 3 years old his father moved the family to Wichita Falls, where young Leon spent all of his public-school years.

"He was an automobile mechanic," says Breeden of his father. "He was a very hard-working, honest man who never finished school and suffered as a consequence all his life. But he had a deep-set love of music and a very, very natural talent for it. I have heard him sit down at the piano and play tune after tune after tune that he had never seen a note of, and wouldn't know it if you showed it to him. But his ear was phenomenal, and I think given a chance and given an education he could have really made some major progress. I think he

would have been a fine, fine artist."

(Breeden's father died several years ago; his mother now lives in Dallas.)

Breeden's father sold cars as well as repaired them, and his love of music was such that when he had the chance he would take a musical instrument as payment or trade-in. It was such an arrangement that got the younger Breeden into music for the first time. "My first teacher was Leo M. Underwood, a man from Missouri who was based in Wichita Falls with the Conn Corp. It was like the music-man story documented so well in Meredith Willson's musical; he would come into a town and start a community band. He played all of the instruments well and as a kid of 7 I thought he was the greatest thing in the world. My father did some work on his car, so one day we went over to his house and he said to Dad, 'What do you think Leon would like to play?' He had a bunch of instruments lying out on the bed there — trumpets and trombones and clarinets — and the moment my eye hit a clarinet, I don't know what it was about it, but I said 'This is it.' And he showed me how to blow the thing, and the first thing I played was a low F scale.

In 1950 Breeden resigned from TCU and moved to New York with his wife Bonna Joyce and their two small sons and entered Columbia University on the GI Bill to work on his doctorate. He was given a major helping hand by Gillis, who had become producer of the radio broadcasts of Arturo Toscanini and the NBC Symphony Orchestra.

Breeden got a job playing at the NBC television studios. The medium was still in its early days and the programs were live. "I played for a series called 'The Man Called X.' Herbert Marshall was the star of it. It was interesting to me that the orchestra was on the sixth floor and the actors were on the second and we never saw them. The conductor was Milton Katims, who was a protege of Toscanini. He had a little monitor up there, and we'd all sit around and drink coffee, and then he'd tap twice on the stand and everybody would rush back and get their horns ready. Then we'd play a little transition music — it was all transition music — and fade out and the next scene would start. Nobody but Katims could see the monitor, so the rest of us didn't have any idea what the show was about. I would go home and ask my wife, 'What was the show about tonight?' and she would say, 'Well, there was one place where he fired his gun at somebody,' and I would say, 'Oh yeah. I heard the sound effects on that. Yeah, I remember the band was playing and we had a big brassy part there,' and she would say, 'Yeah, that's it.'"

THE MOST INTRIGUING work that Breeden had in New York was arranging. Gillis was in demand as an arranger, but because of his busy schedule he referred work to his former student. "I had a call one afternoon. Herbert Mayer, who had come to America from Germany, had written the piano part to a number he called 'Hollywood Concerto.' He was an excellent pianist and vocal coach and had been an assistant at the Salzburg festivals, but he knew nothing about orchestration and wanted Gillis to orchestrate it. Don was too busy, so he said, 'Leon, do you want to try it?'

"And for a year I just went after it like crazy. Then my school work got interesting and I kind of laid off for about a year, though a lot of it stayed with me. Then when I was 9 I took it up again, and played steadily from then on." Breeden played in a rhythm band when he was in grammar school and later he was in junior high and high school bands. In his senior year he was voted the outstanding music student of Wichita Falls Senior High School.

One day Sandy Sandifer, director of the Texas Wesleyan College band in Fort Worth, stopped off in Wichita Falls and heard about Breeden. He came by his house and suggested he come to Fort Worth and audition. Breeden did, and not only made the TWC band but Sandifer's private dance band as well. He also received a scholarship, which involved the duty of "running everybody out of the music building at 10 o'clock and locking up."

"Amazingly," says Breeden, "Sandifer is still playing at the Wintergarden Ballroom and other places in Dallas. You'll see the little ads all the time. I noticed New Year's Eve, I think it was, he was playing there. I think it's remarkable that he's still playing the horn after all these years. While he went the academic route, I think his first love was to have his own dance band — well, the proof of it is he's still doing it and has done it for years."

After two years at TWC, Breeden received an offer of a scholarship from Don Gillis, director of bands at neighboring Texas Christian University, and the lure of a Southwest Conference school was too much to resist. Breeden eventually received bachelor's and master's degrees at TCU and, after service in the 69th Division Band during World War II, he became director of bands at his alma mater (Gillis had moved on to New York).

"I met Mayer and we struck up a good relationship, and I ended up for about six weeks going in every Wednesday and Friday to the place where he lived near Central Park. He would go over his ideas; he would just say 'I want it big and powerful here, I want it shimmering and very quiet here.' He really didn't know instrumentation hardly at all, but he could walk over to the piano and play up a storm. And so from his cues I arranged that, and he sent it to Arthur Fiedler in Boston.

"One day my phone rang and the operator said 'Just a moment for Mr. Fiedler.' Then a voice came on and said 'This is Arthur Fiedler.' And I started to say, 'Yeah, this is Queen Mary,' because I thought it was someone putting me on. But there was enough ring of authenticity to his voice that I thought 'Uh, oh. I'd better play this straight.'"

It was, indeed, Arthur Fiedler, and the conductor asked Breeden to meet him in Manhattan in a few days; he had been impressed by the Texan's arrangement of the "Hollywood Concerto." The outcome was that Breeden was offered the job of making a Boston Pops arrangement of "The Cry of the Wild Goose," a song which had hit the best-seller charts in a Frankie Laine recording. "It was kind of a silly little tune," says Breeden, who proceeds to hum it. "That's all I had to work with, and he wanted about a four or four-and-a-half-minute number out of it.

"My wife and I lived out on Rockaway Beach. We were able to save a great deal of money by living out there off season; we got our apartment there for \$90 a month, when during the season it rented for about \$400. I didn't have a piano, but one day I had struck up a conversation with a priest in a grocery store nearby, and he had offered me the use of the piano in his church's recreation building. And I guess I worked about three weeks on the arrangement there.

"I will never forget one night. I was back in our house working on a little cocktail table copying out the score — Fiedler wanted it on onionskin and India ink — and I had done 'an entire page and was down at the bottom copying out the bass part. And our little son David came over in his wet diaper and before I knew it sat right down in the middle of the page. He would die if this got out; he's in San Francisco now playing with the San Francisco Symphony and San Francisco Opera. But it was a very traumatic thing because I was working very hard to meet Fiedler's deadline and I had to start over again at the top and copy the page all over. It was one of the tests of your ability to refrain from beating your child."

Breeden finished the score, caught a train to Boston, took a cab to Fiedler's house, and presented the new arrangement to the conductor. "He said to me, 'Bring it over to the piano.' So I took it over, and he said, 'You turn pages.' And there were about 32 pages, full symphony score, and that man sat down and sight-read it on the keyboard, transposing horn parts and everything. I was dumbfounded. He played as if it were a piano solo.

"He played it through, he closed it up, and said, 'Marvelous. Let's go have an ale.' So we walked over to the divan and he had the butler bring us some ale. They had had a full-page picture of him in *Life* magazine, endorsing Ballantine's ale, and he said, 'My basement's full of this stuff. Let's drink it up.' They had sent him a whole carload of it."

The biggest surprise of Breeden's year in New York was in store for him, for at the end of the conversation Fiedler offered him the post of arranger for the Boston Pops, succeeding Leroy Anderson. Breeden turned it down. His father was seriously ill in Texas and he had already decided to return home.

"My life would have been totally different," Breeden says now. "It could have been a great tragedy for me. We can look back and say, 'Oh, if I had only done that, it would have been this.' But I might have gotten in there, gotten under pressure, broken up my family. My children could have been . . . so many things could have gone wrong. That offer was an honor I shall always cherish, but I cannot say I was wrong to turn it down."

Back in Texas, Breeden taught music in the Fort Worth public school system, played in dance bands around the Dallas-Fort Worth area, and eventually became director of bands at Grand Prairie High School. He was at Grand Prairie when Gene Hall called one summer day, asking him to come up to Denton for a little talk. There he learned that Hall was recommending him for the NTSU job.

Breeden has known both triumph and despair through the years. A series of family tragedies has given him a certain gloomy cast which surfaces from time to time in conversation.

One of the Breedens' tragedies was the discovery that their daughter, Vicki, was mentally retarded. She is now a student at the Denton State School, an institution which draws the highest praise from Breeden. "I cannot say enough good things about those people and all that they have done for us and for hundreds of other people."

A worse tragedy was the death of their son Danny Leon, who was killed in 1967 by a hit-and-run driver on North Central Expressway in Dallas. "He was 19 — he would have been 20 years old two months after the accident," says Breeden. "He was going to be an English teacher — he had over 2,000 books he

had bought working at Buddies grocery store carrying groceries. He was a magnificent organist and pianist. His Bach books stood about five feet tall when we stacked them in the corner after his death.

"The death of my son gave me an insight into conferences unlike anything you can imagine. When I have a young man come in I visualize my own son and I try to treat him as I would want my own son treated. I try my best to give him the advice I would give my own son."

Among Breeden's triumphs have been the numerous successes of his lab bands. Aside from winning many national contests, NTSU bands have played at the White House (during Lyndon B. Johnson's administration), have been the official big band of the Montreux Jazz Festival in Switzerland, and have toured Mexico, Germany and the Soviet Union under State Department sponsorship.

Breeden says that "one of the thrills of my entire life" was performing with Ella Fitzgerald at Gian Carlo Menotti's Spoleto Festival in Charleston, S.C. (the One O'Clock Lab Band was the official jazz band at the festival for its first two years).

Breeden describes his band's trip to the Soviet Union in 1976 as "the best, the worst; it was the most exhilarating, the most depressing; you'd have to run the full expression of human emotion — depending on what day it was."

Accompanying the band were four interpreters supplied by the Soviet government: Natasha, Tanya, Ina and Bela ("The guys nicknamed her Lugosi; she wasn't very pretty, though she seemed to be a sweet gal"). "The first thing the band did was teach them, when they got on the bus every morning, to say 'Hook 'em horns.' They didn't know what it meant. They thought it meant something kind of sordid, I think, because they'd kind of giggle and laugh at the guys."

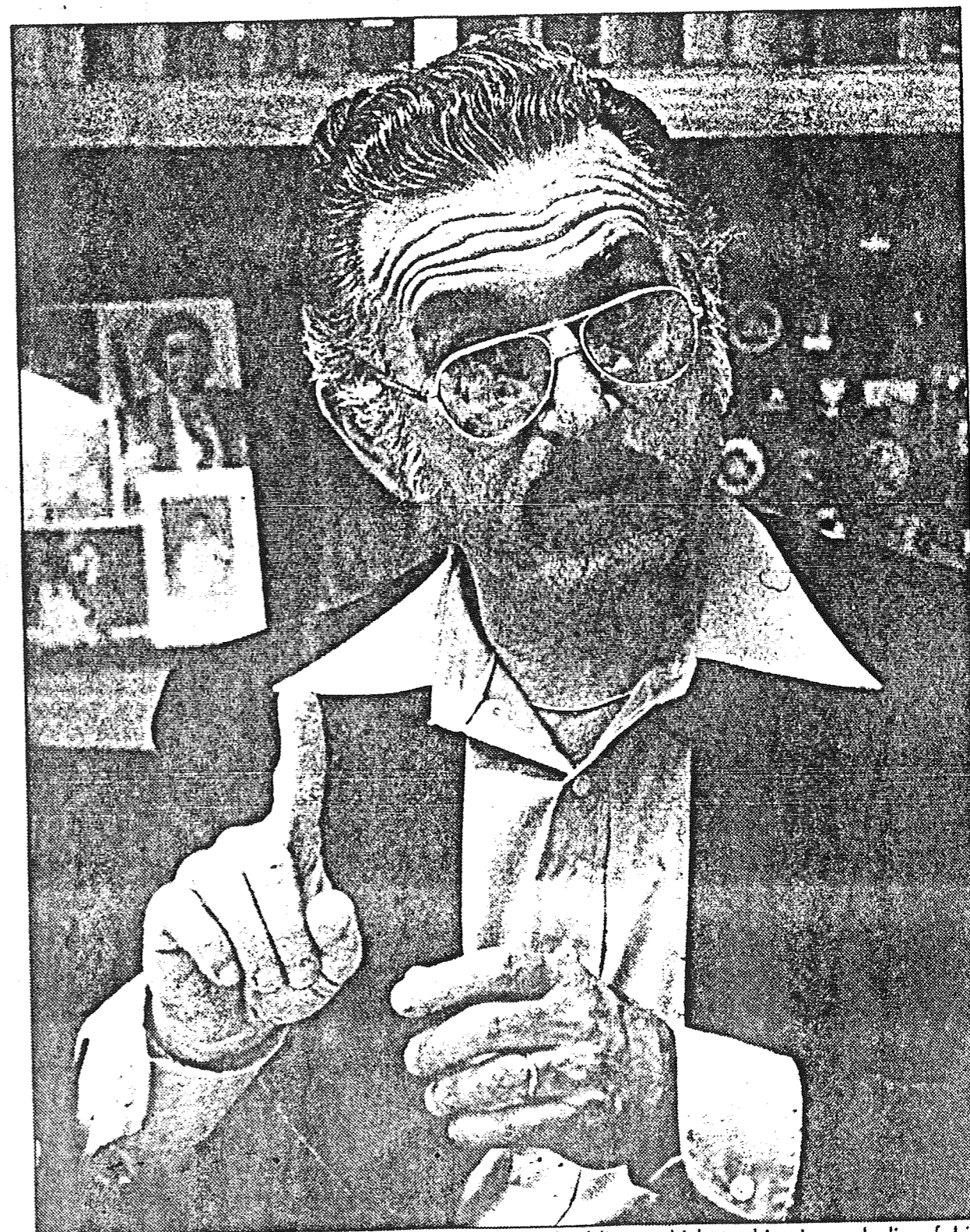
One of the band's biggest complaints involved the food. "I just couldn't force myself to eat some of the strange stuff," says Breeden. "It was all a mish-mash; you couldn't tell what it was. I came down late one morning for breakfast, and the band had just sat down, and they were all sitting there with their heads bowed, and to someone who didn't know it would have seemed like a very religious group saying grace. What it was, they were looking at the food and saying 'What is it? What is it?'"

On the other hand, the band found its reception across a wide band of the Soviet Union to be highly exhilarating. "We played 25 concerts, and inside every concert hall we got the warmest receptions

and the greatest audiences. Once they got in big numbers where the KGB couldn't be picking them out singly they reacted just like an American audience, only more enthusiastic. We played 88 encores on the tour; I remember because it was the same as the number of keys on a piano." Two big surprises of the tour were the knowledgeability of audiences about jazz and the excellent caliber of Russian jazz musi-

cians they met.

The highlight of their tour was a concert in Leningrad on the American Bicentennial, July 4, 1976. The band, which was the only State Department-sponsored performing group in the Soviet Union at the time, was picked up live by NBC television for a couple of minutes and seen by some of their families back home.



Leon Breeden in his new office in the new music building, which to him is symbolic of his acceptance into the NTSU music world.



Breeden acknowledges the warm response the One O'Clock Lab Band received during a concert in Russia.

After the death of his son, Breeden tries to counsel a student as if he were his own son. Above, and top right, musicians from the One O'Clock Lab Band hold a practice session.

"One of the most important lessons of life is, that success must continually be won, and is never finally achieved.... Every day puts at risk all that has been gained—the greater the achievement the more serious is the risk of loss. It is not worthwhile to talk of the end of the period—for you are always at the beginning of a new one...."

From  
Dr. Cone Johnson  
Abilene, Texas  
1/4/80

FILE:  
"Philosophy"

8

## Director praises jazz lab bands

Breeden says music is No. 1 outlet for personal expression

By DAVID JAMES  
Daily Reporter

"I went into music because I couldn't live without it," Leon Breeden of the music faculty and director of NT jazz bands, said in a recent interview.

While in junior college, Breeden got the urge to perform. After performing in several symphonies and polka bands, Breeden said he decided to become a teacher because he wanted to spend more time with his family.

"My No. 1 loves are my family and playing the clarinet," he said. He played the clarinet through high school, college, in the military and for NBC in New York.

"I gave up 25 years of my life to perform," Breeden said. "Now I plan on spending more time with my family."

"I have never had a bad 1 O'Clock Lab Band in my 20 years of teaching at NT; however, if I could rank them, the fall '79 band would be in the top five."

"Let me make one thing perfectly clear, there has never been a more genteel and cooperative bunch of guys in all my lab bands," Breeden said.

When that group was asked to perform in honor of Stan Kenton, members decided to wear tuxedos. Breeden said he was surprised at their decision because in past years, the bands complained about dressing formally.

Breeden said the NT jazz lab bands have had success because they are near Dallas and Fort Worth.

ANOTHER REASON for their success is NT has a large and excellent School of Music; the atmosphere is attractive and the school offers a variety of music to students, Breeden said.

Breeden said it is impossible to determine a No. 1 group when comparing bands. "We're not in the field of competition," he said.

Determining which band is better than the other depends on the geographical background and individual tastes, Breeden said.

"I cannot say we are No. 1. I can say that we are equal to the best."

Breeden said a uniqueness the NT lab bands have is their phenomenal ability to sight read.

"I don't look at a band as 20 instruments, but rather as 20 human souls having good or evil characteristics."

"I REALLY FEEL good about myself because I know that in all my years of teaching I have never deliberately tried to embarrass or use a student to improve myself."

"I find it a challenge to use music and words, actions and reactions to show that mankind can be good."

Breeden said there is not a definition that can define everyone's beliefs in jazz music. "Jazz music is as personal as one's own toothbrush," he said.

Breeden's definition of jazz music is "a sophisticated chamber music that allows a person to express himself with instruments or the human voice."

Thursday, March 6, 1980

MARCH 6,  
1980 -

## Some Sincere Thoughts About Jazz

by LEON BREEDEN  
Director of Lab Band Program  
North Texas State University  
Denton, Texas

Professor Leon Breeden was invited to speak on the subject of how his groups have been able to maintain their excellence, year after year at a forum sponsored by the Danforth Scholars\* of North Texas State in the Fall of 1979. The forum's purpose was to learn more about teaching excellence which has resulted in Superior-level achievements by a professor's students. Excerpts from this speech follow.

IT WAS QUITE OBVIOUS TO ME the day that I arrived on this campus that I would be working in a "gray" area where many misunderstandings existed about what jazz education was trying to accomplish. In 1959, I told my first band that our goal would be to *earn respect for jazz* by our performances especially, but also by our comments and even our appearance. Knowing that many opposed the inclusion of jazz at the university I wanted to avoid giving them any "ammunition" to use against our program; so I challenged the students to cooperate with their teachers, to work hard to maintain good grades, and to do all that they could to *prove* that one did not have to be a fourth-class citizen in order to appreciate jazz music.

### Musical Excellence Is Criteria

When one is selected for our One O'clock Jazz Lab Band it is a great honor, but it is also a great responsibility! With every performance (even rehearsal) we must maintain a very high level of excellence. There is one criteria for membership in the bands at North Texas—musical excellence. Race, sex, religion, age, etc. have absolutely nothing to do with it; one must prove that the level of his or her playing is such that he

\*The Danforth Scholars represent many fields in education, such as history, political science, English, art, language, business, etc. There are Danforth Scholars in many universities in the United States; there are ten of them at North Texas State U.



Leon Breeden

● Leon Breeden is now in his 20th year as head of the world's most famous and most respected collegiate jazz program which blazed the trail for the many other schools now including jazz in their curricula. The latest achievements of the NTSU jazz program include two Grammy nominations for albums of the One O'clock Lab Band, and a recent triumphant Bicentennial State Dept. tour of Portugal and the Soviet Union by this band. Breeden has been one of the most outspoken educators in the area of protecting the rights of the composers/arrangers who write music for jazz ensembles. A graduate of Texas Christian U. (Fort Worth), with bachelor's and master's degrees, his teaching career includes being director of bands at TCU and band director at Grand Prairie (Texas) High School. His professional music career has included playing saxophone and clarinet with the symphony orchestras of Dallas and Fort Worth; playing for such shows as Olsen and Johnson, Earl Carroll Vanities, and Ice Capades; conducting the 30-piece

WFAA orchestra for a Texas Power and Light Co. show over the Texas State Network; and directing his own orchestra in Fort Worth. Breeden has served as director of numerous all-state bands and was a judge for the U.S. high school competition of the Montreux (Switzerland) International Jazz Festival in 1971-72. In 1967 the NTSU Lab Band became the first university big band in history to appear at the White House by presidential invitation. Breeden's latest plan for jazz education is the development of the NTSU Jazz Archives as part of the NTSU Library.

or she represents the best that we have at the university at any given time. We have not made one's major a handicap; Ed Soph, one of the finest drummers we have ever had, was an English major! Many others were majoring in other fields when they made the One O'clock Band (and other high bands).

When I go before my One O'clock Band I do not see merely 5 trumpets, 5 trombones, 5 saxophones, and 5 members of the rhythm section (in other words pieces of metal, etc.); I see 20 human souls, each with the potential for good or evil. I am aware that I must prove to these fellow human beings that I do not merely challenge the best in them but that I try to *live it in my own life* as an example to them. To that end, perhaps to some I have at times seemed to be an "old fogey," but it is a good feeling to know that I can face any student that I have ever had and state truthfully: "I have never lowered myself in your presence with cursing, off-color statements, or anything else which would bring disgrace to us or minimize our effectiveness as performers in the area of jazz music!"

When my wife and I were seated in the audience at the 1976 Grammy Awards Show in Hollywood, I turned to her and asked truthfully: "Do you remember not too long ago when I

was called into the office and told that a certain number of cigarette butts had been found in the rehearsal hall the evening before and that I was to "... clean up your act or there will be problems"? There we were with Count Basie, Henry Mancini, and other people on that level of success in music! I am grateful that our band was nominated for a Grammy, especially since we did absolutely nothing to try to get anyone to vote for us—they voted us in strictly on the writing and the performance level of our band! I see that as a great credit to *jazz education* in general, not merely as recognition for our school!

### Jazz Uniqueness Extolled

I have often stated that having jazz education in a university school of music is somewhat like trying to *re-se a camel in a hospital!* Why do I feel this way? Well, a camel is a rather strange animal, has some bad habits, goes just about anywhere it wishes, etc. A hospital is a place where everything has to be clean, uniform, and totally organized or something unfortunate may happen. Jazz is complex chamber music in my estimation; variety is sought continually. One does not want to play the same solo today as yesterday; does not always try to get a "pure" sound out of the instrument when special effects can achieve better results in the mind of the soloist; and in jazz education, generally speaking, one does constantly search for



Director Leon Breeden conducting his internationally known North Texas State University One O'clock Lab Band in a live 1977 concert on KERA-TV, the educational TV in Dallas, Texas.

freshness and change at all times.

The hospital (school of music) does have as one of the goals the exact duplication of notes in a prescribed manner in order that the composer's wishes can be fulfilled. I do not imply that this is wrong as I grew up in music of this kind; I do say that the performer in jazz should not be criticized merely because the manner in which he plays (the unique manner in which jazz articulations, inflections, and interpretations in general must be played) is different from the rest of his musical training!

### Closing Comments To Consider

I feel that the future for jazz education is bright *provided* that the leaders in the field will concentrate upon musicianship at the highest level, will not use their bands for their own egos or merely try to win contests with them, and always will put the welfare of the student before that of their own. I have heard bands where the emphasis seems to be to see how loud the band can blow or how much high-level intensity can be generated, selection after selection; this I feel is wrong. There is an old statement made by many who dislike jazz: "It seems that it must be Loud and Fast if it is to be Jazz!" This is not true if we will all prove otherwise with our approach being to perform a *variety* of music with feeling, taste, and dynamics which vary as needed and, in total, *move people* as only fine music can do!

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(MARCH 20, 1981)

# Breeden receives Otis Fowler Award for renowned jazz

By NITA THURMAN  
Associate Editor

For 20 years, Leon Breeden has drawn glittering national and international acclaim for his jazz studies program at North Texas State University.

Thursday night, the glow turned homeward as Breeden was honored by his community with its top award, the Denton Chamber of Commerce Otis Fowler Award.

The award originated 24 years ago to honor someone who "bestows great benefit to the community at large," Dr. Mary Evelyn Huey, last year's winner, said in a lead-in to the surprise announcement of the winner.

"He is only a living legend in his field . . . hundreds of his disciples do him and his community honor. . . He is Mr. Jazz, Leon Breeden," she continued.

The award presented to Breeden honors him for his professionalism and vision and the international renown he has brought to his students, his university, his community and his country.

Breeden joined the NTSU music department in 1959 and started out with "one worn-out instrument," he told the audience at the civic center.

In the years since, his 1 O'Clock Lab Bands have earned two Grammy nominations by the National Academy of Recording Arts and Sciences and countless other awards. They have toured the Soviet Union, Switzerland, Mexico, Portugal, some of the trips as musical ambassadors under the seal of the U.S. State Department.

"If you could have been a part of the audience there, in Leningrad, or in Mexico . . . you would have been proud. I was, and I am proud that we were representing Denton, the great Southwest, Texas and the United States," he said.

In building the lab band program, Breeden directed 1 O'Clock Lab Bands that compiled 38 national awards, played for U.S. presidents and developed NTSU into what noted jazz musicians have called the greatest school for lab bands in the country. He draws students to the program from throughout the country, and has sent them to play with such groups as those of Buddy Rich, Woody Herman and Stan Kenton.

Breeden is closing the book on those years in August. He announced last year his impending retirement.

But he said Thursday night this next phase will not be an ending, but a review in which he is organizing and compiling the documents of those earlier years, a time of establishing his own personal order and putting things in perspective.

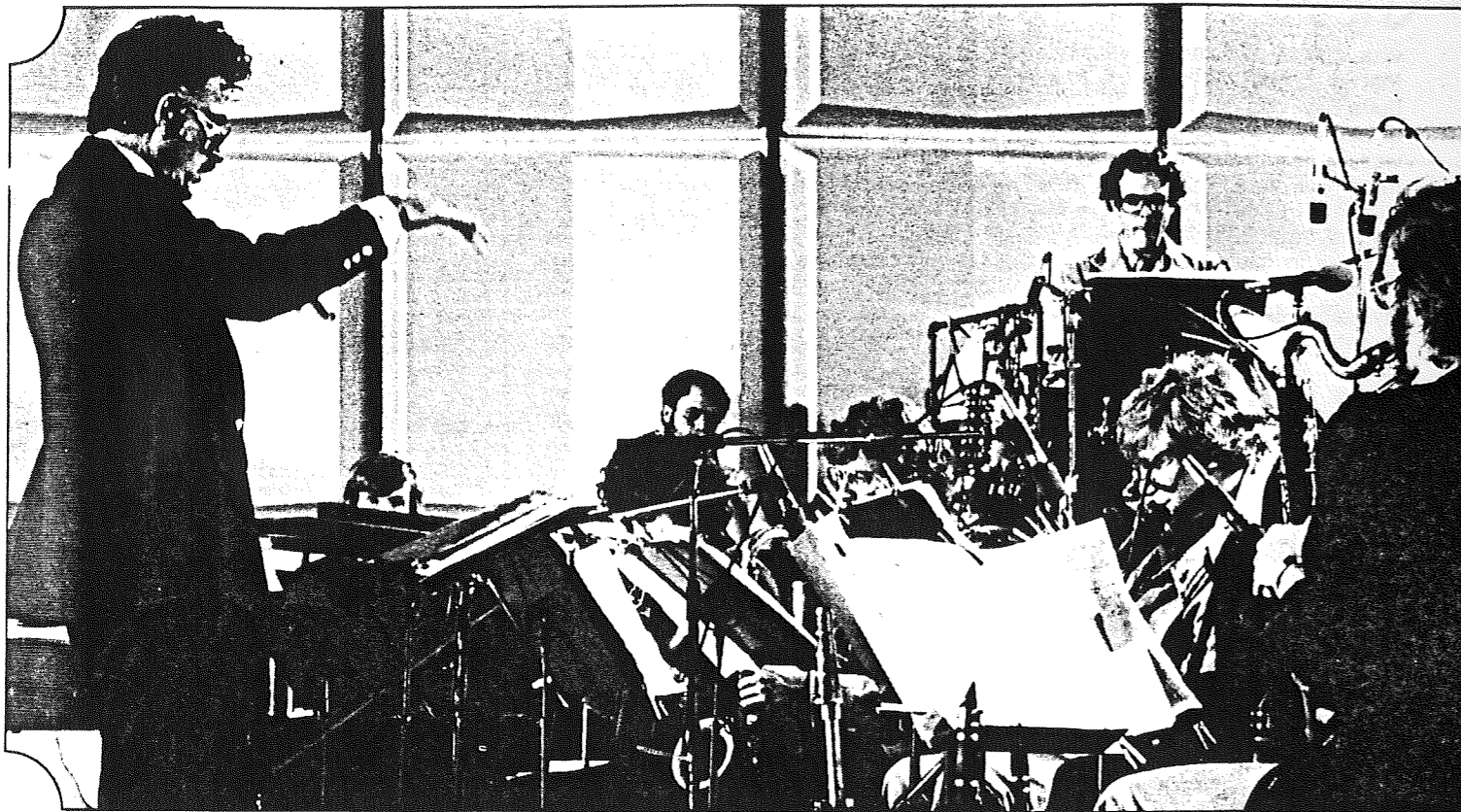
Ed Moorehead, incoming president of the chamber, challenged chamber members to assume active and visible roles of leadership in supporting the community and its development.

The Chamber of Commerce must be a stimulant for enthusiastic leadership, he said, to help Denton move to an inevitable assumption of fiscal responsibility for local services.

The 1980 November election was "an instruction to reduce government spending," Moorehead said, "but the quid pro quo of that is increased local spending."

Advocacy by chamber members for responsible local projects can help overcome voter apathy and avoid government operations on a crisis to crisis basis, he said.

Also taking office for the new chamber year are Dave Krause, first vice president; Joann Dean, second vice president; Bob Hankins, treasurer; Mary Claude Gay, secretary; and Ed Morrison, immediate past president.



# SIX FLAGS<sup>®</sup>

OVER TEXAS

is proud to announce the performance of the world-famous

## North Texas State University Lab Band

under the direction of Grammy winner Leon Breeden

## at the Awards Presentation of



in our Music Mill Theater  
Saturday night  
following the competitions.

April 26 & May 3, 1980

# Viewpoints

Viewpoints is a page of opinion. Editorials represent the viewpoint of The Denton Record-Chronicle. The views expressed by the columnists and cartoonists are their personal views. Letters to the editor represent the viewpoint of the letter writer. The editor is Keith Shelton.

## DENTON RECORD-CHRONICLE

### Leon Breeden richly deserved Fowler Award

This year's Otis Fowler Award given by the Denton Chamber of Commerce went to Leon Breeden, the man who built the jazz-big band music program at North Texas State University into what it is today, the best in the nation.

Last year's winner, Dr. Mary Evelyn Huey, said the honor goes to someone who "bestows great benefit to the community at large." That certainly qualifies Breeden, who has delivered great music to the community through public concerts and through

#### Editorial

record albums of those concerts, and who has bestowed great benefit on the community in the form of national recognition for the city.

While there are others who laid the groundwork for the lab band program at NTSU, it has been Breeden over the past 20 years who has given it national and international stature.

The 1 O'Clock Jazz Lab Band has been nominated twice for Grammy Awards, awards for best record of the year in the category. Those albums competed with the likes of Count Basie.

Never has another student group been so honored.

The band played in Leningrad on July 4, 1976, to mark the bicentennial of the United States. It has played in many foreign countries, representing the U.S. Jazz and Big Band authorities the world over are very familiar with Breeden and his NTSU program.

All has not been easy for Breeden. There are prejudices and jealousies within the music education field against jazz and non-classical music. There are those who assume all jazz musicians are dope addicts. There are those on the campus who wish NT were known for something other than jazz.

Nevertheless, Breeden has developed an excellent program to train professional musicians. In the process, he has helped develop some fine young men and women. The late Stan Kenton recognized the stature of the Breeden program when he willed his charts to North Texas.

As it usually is, the Otis Fowler Award was given to someone who richly deserved it. However, this year's award seemed special for the scope of it and for the recognition of the unusual contributions of Leon Breeden.

April 30, 1981

To: Dean Myers  
Re: Below

First of all - I will never be able to thank you for the many wonderful things which you have stated about me, about David, and about our program in recent weeks and months! Judy's willingness to come to the stage and make your statement re. my behalf to our distinguished guests on Monday night was absolutely beautiful to behold. I had many compliments on her warmth, her honest presentation, and the fact that she would DO IT!

Secondly - I have no way of knowing what kind of presentation will be made on Friday in my absence but, if it could be included somewhere on my behalf in your acceptance for me (which is an added thing for which I shall forever be grateful to you!) it would mean much if these thoughts might be conveyed in part or whole:

I have always considered the following to be true:

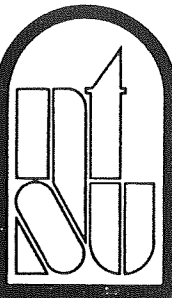
Becoming a "teacher" is accepting a position in a profession; of course a most honorable one to be sure!  
Becoming an "educator" means accepting A CALLING to a total dedication of one's life, twenty-four-hours-per-day and seven-days-a-week to a particular cause.

I HAVE TRIED AS FULLY AS HUMANLY POSSIBLE TO ATTAIN THE LATTER!  
How close I've come only God can know, but it has been my GOAL to be a true EDUCATOR!

Or - If I had a choice to be remembered as a fine musician or a fine person I would quickly choose the latter! I would want mostly to be remembered for what I have done for others instead of what I could do with my fingers in performance!

These may not be such that they will fit into anything which will be presented, but I will feel better in Daytona Beach, Florida as I adjudicate the efforts of the many fine groups which are scheduled for my area of responsibility if I know that you know of these feelings - even if they are NEVER spelled out to anyone else!

Perhaps when the smoke clears someday soon we can have some meaningful, quiet, reflections on the years together trying to serve the students here!?!



North Texas  
State  
University

Denton, Texas  
76203

School  
of  
Music

GIVEN TO EACH MEMBER OF MY FINAL 1:00  
O'CLOCK BAND.

School of Music, North Texas State University  
P.O. Box 5038 NT Station Denton, Texas 76203 (817) 788-2001/788-2401

L.B.

August, 1981 (date unknown for delivery of albums!)

Dear \_\_\_\_\_:

We made a lot of excellent music together during 1980-81! There was a lot of excellent music made during the years prior to that - as I have listened back to bands of the past it has become more apparent than ever that we had succeeded beyond the level of achievement attained by most (I personally think "ALL") university bands (even most professional ones).

Someday before too long (when I've had time to complete the awesome task of organizing all of these tapes into a logical sequence) you will be able to go to the Music Library at the Willis Library and will be able to hear for yourself the bands of 1960, 61, 62, 63, etc. and etc. I am confident that you will agree that we have SUCCEEDED IN MAKING MUSIC AT THE HIGHEST LEVEL POSSIBLE!

Back to "Lab '81!" When I received the letter from the band it was during the time when hours were being spent in trying to get all of the pieces together to prepare (AS I TOLD THE BAND PERSONALLY) the finest album that could be done with the consideration of the financial limitations. It was my strong desire not to leave a bunch of debts for my successor and his students!

At the time the letter was received I was trying to determine (in case we did go to two albums) if I should include a cut of my own playing with the band since, in the final two or three years of the bands I had performed more than any previous years; therefore it was at least a part of what our audiences had heard during these years. The letter caused me to go ahead, WITH NO DOUBTS WHATSOEVER, and include the cut of my performance at Hutchinson, Kansas and the comments made as we were about to play the last number at my last Spring Concert. YOU ARE NOW CURSED WITH THE FACT THAT YOU CANNOT ESCAPE HEARING THIS OVER AND OVER - OF COURSE YOU HAVE THE "REJECT" BUTTON TO USE ANYTIME YOU WISH!

This album has come about after hours and hours of work by many people. The cost was extremely high, but it now looks like no debts will be left to Neil Slater and his people! I'm counting on our "fans" to buy albums and to help add to the funds which help the entire program. You might be interested to know that I'm leaving to the jazz studies program, TOTALLY PAID FOR, more than SIX THOUSAND, SEVEN HUNDRED, AND FORTY-EIGHT albums many of which are double albums!!!! This will mean, once they are sold, that the jazz studies program will have some EXCELLENT financial help which we have left to it!!! I'M EXTREMELY PROUD OF THIS FACT!

(OVER.....)

I've been totally fair with the band as I see it -- during the last three or four years we've GIVEN WITHOUT CHARGE to the members of the 1:00 Bands T-shirts, travel garment bags, pay beyond scale at all engagements I can remember, release from rehearsals to go to paying jobs, etc. and etc.! I've expected nothing from this except THE FINEST PERFORMANCE FROM EACH MAN THAT HE CAN POSSIBLY DO - I believe that all have done this.

On the album there are some "clams," "warts," "mistakes," or anything else you want to call them, but the music is HONEST AND WITHOUT GIMMICKS!

Love to all of you - let me hear if you get time!!

Leon Breeden

P.S. If anyone ever bitches to you about "Breeden putting his own picture on the cover, etc. of "Lab '81!" will you please set them straight by letting them know that BREEDEN HAD NOTHING TO DO WITH THIS AND DID NOT LEARN OF IT UNTIL THE ALBUM WAS IN FINAL PRODUCTION??? Do me THAT favor, please!!

P.P.S. I've been invited to come to England and Scotland to talk at several universities, rehearse their bands (if I want to do it), and generally "have a ball" with the groups over there! This is being set up in London at this moment and will come probably sometime this Fall. Also - just got an invitation from President and Mrs. Ronald Reagan to come to Washington to the White House for a "Salute to Lionel Hampton" in September! My cup continues to run over with kindness!!!!



Leon Breeden, Director

CONSIDERING MY 1959 ARRIVAL AT NTSU  
WITH: (1) NO LIBRARY (NOW OVER 4,000 NUMBERS), (2) NO  
REHEARSAL HALL (NOW TWO REH. HALLS) + (3) NO BUDGET  
WHATSOEVER

→ A SURVEY ON AUGUST  
27TH, 1981 (4 DAYS BEFORE MY  
LAST DAY AS DIRECTOR) THE  
LAB BAND ACCOUNTS SHOWED  
THAT I WAS LEAVING AS PART  
OF MY LEGACY:

ACCOUNT # 77301 (ALBUMS)  
\$ 6,994.89  
ACCOUNT # 77540 (GENERAL)  
\$ 3,094.13

A SURVEY ON AUG. 31, 1981  
SHOWED THAT THE FINAL COUNT  
OF COPIES MADE ON THE XEROX  
MACHINE RENTED (WITHOUT ONE CENT  
OF STATE MONEY) WAS:

128,151

IS IT NOT NATURAL FOR  
I'M PROUD!  
OF THE ABOVE!  
LEON BREEDER

NTSU LAB BAND RECORDS  
INVENTORY ON AUGUST 17, 1981

1,579 DOUBLE ALBUMS  
5,169 SINGLE ALBUMS  
300 CASSETTES

7,048 TOTAL

FOR A RETAIL VALUE OF

\$ 68,787.00 !

THIS WAS A PART OF MY  
LEGACY TO NTSU UPON MY  
RESIGNATION, AUGUST 31, 1981!

Leon Breeder

A FEW  
HONORS  
(FOR WHICH I WILL ALWAYS  
BE GRATEFUL)

Texas Congress of Parents and Teachers,  
Branch of National Congress of Parents and Teachers.

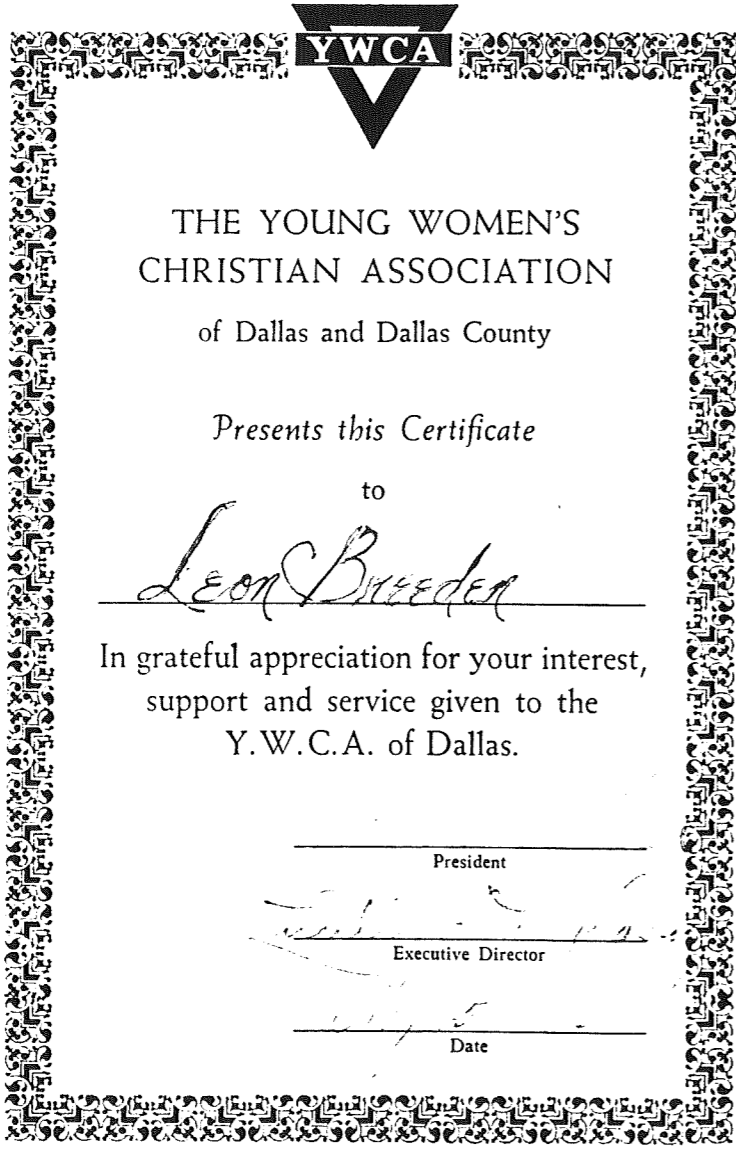


This certifies that \_\_\_\_\_ LEON BREEDEN  
is a Life Member of the Texas Congress of Parents  
and Teachers.

Dated at Austin, Texas, APRIL 11, 1958 No. 12,166

Mrs. W. S. de Arceui  
PRESIDENT

MAY 15, 1961



THE YOUNG WOMEN'S  
CHRISTIAN ASSOCIATION  
of Dallas and Dallas County

Presents this Certificate

to

*Leon Breeden*

In grateful appreciation for your interest,  
support and service given to the  
Y. W. C. A. of Dallas.

\_\_\_\_\_  
President

*[Signature]*  
Executive Director

\_\_\_\_\_  
Date

# Merit Award



The Denton State School Volunteer Council proudly presents this certificate

To  
NORTH TEXAS LAB BAND  
North Texas State University, Denton

For  
adoption and completion of an outstanding project  
in

## Behalf of the Students

DATE October 2, 1967

PROJECT Music Therapy

*[Signature]*  
SUPERINTENDENT, DENTON STATE SCHOOL

*[Signature]*  
CHAIRMAN, VOLUNTEER COUNCIL

*[Signature]*  
VOLUNTEER COORDINATOR

# North Texas State University Alumni Association

takes pleasure in presenting  
*this*

*Certificate of Appreciation*  
*to*  
*Leon Breeden*

*in recognition of devoted service to*  
*the students, faculty and alumni*  
*of North Texas State University.*



*C. C. Nolen*

President, North Texas State University

*Louis*

For the Alumni Association

*April 19, 1974*

Date

*Wichita Falls Area Alumni*



## The International Who's Who in Music

This Diploma is awarded to

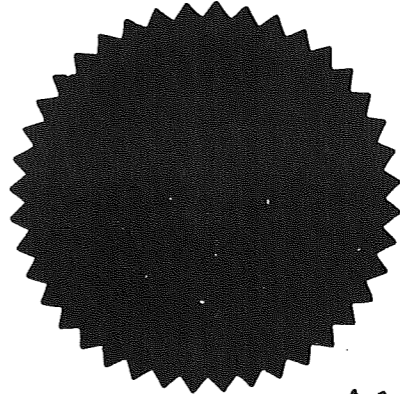
*Leon Breeden*

for distinguished services to music

which are recorded in

THE INTERNATIONAL  
WHO'S WHO IN MUSIC

*Raymond*  
REGISTRAR



*Lincoln*  
HON. GENERAL EDITOR

CAMBRIDGE, ENGLAND *November 1974*

# U N I V E R S I T Y

This is to certify that

LEON BREEDEN

is a CHAIRMAN of

Texas Music Educators Conference

*Wynne G. L. ...*  
*Keith Red ...*  
*Barbara F. Eads ...*

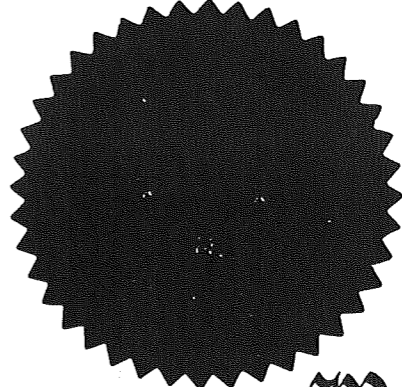
1975

*Ken ...*

*Judd Longmell*  
*J. M. ...*  
*J. R. W. ...*  
Chairman

Charter Executive Committee

*...*  
REGISTRAR



*...*  
HON. GENERAL EDITOR



The International  
Who's Who in Music  
This Diploma is awarded to  
*Leon Breeden*  
for distinguished services to music  
which are recorded in  
THE INTERNATIONAL  
WHO'S WHO IN MUSIC

CAMBRIDGE, ENGLAND *May 1975*



- MAY 22, 1975 -

Leon Breeden, Director

has been nominated in the  
Eighteenth Annual Grammy Awards for:

"LAB '75" (album)

North Texas State University Lab Band

in the category of:

BEST JAZZ PERFORMANCE BY A BIG BAND

The National Academy of Recording Arts & Sciences  
January 1976

By: Creighton

S.R. No. 600

SENATE RESOLUTION

WHEREAS, North Texas State University in Denton became the first school in the United States to offer the bachelor of music degree with a major in dance band in 1947; and

WHEREAS, Leon Breeden, since 1959, has worked with the North Texas State University 1 O'Clock Lab Band in the winning of 38 national awards for bands and individual performers, including seven national championships; and

WHEREAS, The 1 O'Clock Lab Band toured Mexico for the State Department, and in the summer of 1970 appeared as the official big band of the Montreux International Jazz Festival in Switzerland; and

WHEREAS, The 1 O'Clock Lab Band became the first big band from a university to perform by presidential invitation at the White House when it played for President Lyndon Johnson's dinner given in honor of the King and Queen of Thailand; and

WHEREAS, North Texas State University lab bands have performed jointly with such bands as the Stan Kenton, Ralph Marterie, Tex Beneke, Woody Herman, and Les Brown groups, and have performed with such notable performers as Sam Donahue, Buddy DeFranco, Don Jacoby, Stan Getz, Maynard Ferguson, and Tony Bennett; and

WHEREAS, The 1 O'Clock Lab Band has been praised in such magazines and newspapers as The Arts, The Los Angeles Times Calendar, The New Yorker, and Time; and

WHEREAS, They have performed with the Los Angeles Neophonic Orchestra and the Fort Worth Symphony conducted by John Giordano who served as artist-in-residence at North Texas State University during 1972; and

WHEREAS, The Fort Worth Symphony is one of the most outstanding symphonies in Texas and the United States; and

WHEREAS, Individual members of the Fort Worth Symphony have worked very closely with the North Texas State University School of Music; and

WHEREAS, The Fort Worth Symphony invited the 1 O'Clock Lab Band to perform with them in the Amon Carter Water Gardens on Sunday, May 18, 1975; now, therefore, be it

RESOLVED, That the Senate of the State of Texas recognize the North Texas State 1 O'Clock Lab Band and the Fort Worth Symphony, commending them for their contributions to the field of music and their continued interest in bringing the best in entertainment and art to Texas residents.



W P Hobby

President of the Senate

I hereby certify that the above Resolution was adopted by the Senate on May 22, 1975.

Charles Schmidt

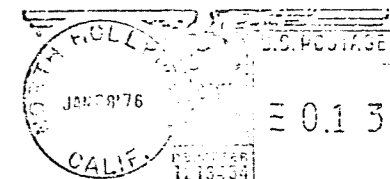
Secretary of the Senate



NATIONAL  
ACADEMY  
OF  
RECORDING  
ARTS &  
SCIENCES

4444 RIVERSIDE DRIVE, SUITE 202,  
TOLUCA LAKE  
BURBANK, CALIFORNIA 91505

JAN. 28,  
1976



Mr. Leon Breeden  
1309 Tulane Drive  
Denton, Texas 76201

Your Grammy Nomination

THE NATIONAL ACADEMY  
OF  
RECORDING ARTS AND SCIENCES

presents this certificate to

LEON BREEDEN  
Director

in recognition of

NOMINATION

for the

BEST JAZZ PERFORMANCE BY A BIG BAND

"LAB '75"

North Texas State University Lab Band

© NARAS  
for the awards period

1975

*Jay L. Cooper*  
JAY L. COOPER  
NATIONAL PRESIDENT

- SEPT. 27, 1977 -

Office of the Mayor  
City of Grand Prairie  
**P**roclamation

WHEREAS, Leon Breeden, the former band director of the Grand Prairie High Band, will present his award-winning North Texas One O'Clock Lab Band in concert on Monday, October 3, at 8:00 p.m. in the H. H. Chambers Auditorium; and

WHEREAS, since Mr. Breeden took over the program at NTSU, the lab bands have won 38 national awards for band and individual performers, including 7 national championships; toured Mexico for the State Department; and in the summer of 1970 appeared as the official big band of the Montreux International Jazz Festival in Switzerland; and

WHEREAS, the 1975 Lab Band was nominated for a Grammy in the big band jazz category marking the first time a collegiate band was so honored and in the summer of 1976 that band made a triumphant tour of Portugal and the Soviet Union; and

WHEREAS, in June 1967 the NTSU Lab Band became the first big band from a university to perform by presidential invitation at the White House when it played for President Lyndon Johnson's State Dinner for the King and Queen of Thailand; and

WHEREAS, Mr. Breeden launched his collegiate career after distinguished service as Grand Prairie High School Band Director; and

WHEREAS, he returns to our city bringing his internationally famous One O'Clock Lab Band for the enjoyment of our community and the aid of one of our fine churches.

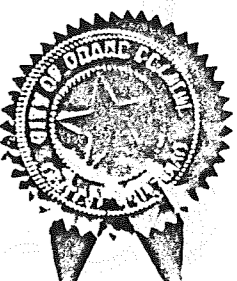
BE IT RESOLVED that I, Weldon Parkhill, Mayor of the City of Grand Prairie hereby proclaim Monday, October 3, 1977, as LEON BREEDEN APPRECIATION DAY and thank him for the honor he has brought our city and bid him and his fine musical organization best wishes and congratulations.

Dated this 27th day of September, 1977.

*Weldon Parkhill*  
Weldon Parkhill, Mayor  
City of Grand Prairie, TX

ATTEST

*Melba Flagg*  
Melba Flagg, City Secretary



- JANUARY, 1978 -

NAJE - JAN. 5-8, 1978

# Certificate of Appreciation

FIFTH NAJE NATIONAL CONVENTION, DALLAS, TEXAS

LEON BREEDEN

for

*Outstanding Service*

to

*Jazz Education For Arizona*

President



January 5-8, 1978  
date

NATIONAL ASSOCIATION OF JAZZ EDUCATORS

© GATES 746

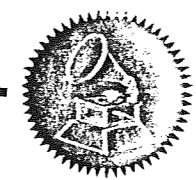
PRINTED IN U.S.A.

## Your Grammy Nomination



NATIONAL  
ACADEMY  
OF  
RECORDING  
ARTS &  
SCIENCES

4444 RIVERSIDE DRIVE, SUITE 202  
TOLUCA LAKE  
BURBANK, CALIFORNIA 91505



LEON BREEDEN, Director

Has been nominated in the Twentieth Annual Grammy Awards for:

"LAB '76" (album)

North Texas State University Lab Band

In the category of:

BEST JAZZ INSTRUMENTAL PERFORMANCE, BIG BAND

The National Academy of Recording Arts & Sciences  
January 1978

THE NATIONAL ACADEMY  
OF  
RECORDING ARTS AND SCIENCES

presents this certificate to

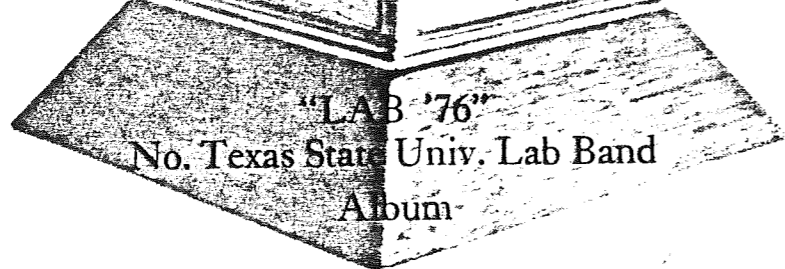
LEON BREEDEN  
Director

in recognition of

NOMINATION

for the

BEST JAZZ PERFORMANCE BY A BIG BAND



"LAB '76"  
No. Texas State Univ. Lab Band  
Album

© NARAS

for the awards period

1977

*J. William Denny*

J. WILLIAM DENNY  
NATIONAL PRESIDENT

Congratulations, Leon Breeden and the North Texas Lab Band,  
on your Grammy Award nomination for "LAB '75." It must be a thrill  
to know that your Lab Band ex-students have recorded with  
ALL FOUR of the other Big Band Nominees, with Alumni on Three  
of this year's nominated albums! What a tribute to you and to jazz education!

I knew you could do it!

 CREATIVE WORLD MUSIC PUBLICATIONS

2340 Sawtelle Blvd. | Los Angeles, California 90064 | (213) 477-1509



The North Texas State University  
Educational Foundation congratulates  
the NTSU Lab Band for "Lab '75":  
nomination — Best Jazz Performance  
by a Big Band.

- OCT. 2, 1979 -

# Certificate of Appreciation

This is to certify that

NORTH TEXAS LAB BAND  
NORTH TEXAS STATE UNIVERSITY

Has completed ten years of continuous service on the campus of the

## Denton State School

For consecrated and untiring efforts in  
Behalf of the Students



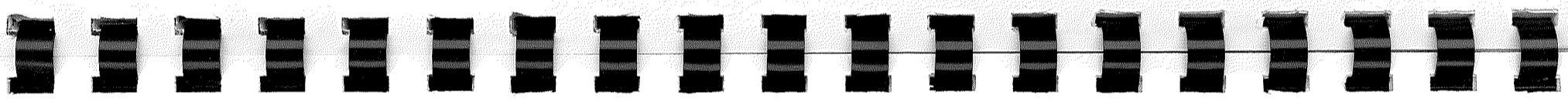
We proudly present this certificate

October 2, 1979

DATE

*R. L. Smith*  
SUPERINTENDENT

*Edward J. Mike*  
CHAIRMAN, VOLUNTEER COUNCIL  
*Janet A. Keating*  
VOLUNTEER COORDINATOR



- APRIL 27, 1980 -



You are personally invited...

to attend the Twelfth Annual  
Greater Denton Fine Arts Festival Art  
Awards Presentation Reception and  
honoring the recipients of the  
1980 Recognition Awards for  
Outstanding Contributions to the Arts.  
April 27, 1980 - 6-8 p.m. at the Civic Center.

*James J. Johnson, Jr.*  
President, GDAC

The honorees for 1980 are:

Leon Breeden  
Carlotta M. Corpron

Reception Tickets  
\$5.00 - Donation  
Call 382-2787

Featured entertainment by Mark Graham, pianist  
Free Pops Concert by Denton University-Community  
Orchestra - Nan Hudson, Director will follow reception.

Call for entries... for the North Texas Area Art League  
Arts Festival Arts Exhibition, April 27 - May 9, 1980 - Civic Center.  
Cash awards and ribbons will be given. Denton County residents, only,  
may enter. There is a \$3.00 entry fee per entry, limit 2 entries.  
Bring work to Civic Center - April 24, 6-8 p.m. and April 25, 9 a.m. - 1 p.m.  
Only work not previously shown in this exhibit will be shown.  
Categories are: University, Amateur, Senior Citizens & Professional.  
All entries must be picked up by May 9, 1-5 p.m.

Sponsored by the Greater Denton Arts Council

- SEPT. 16, 1980 -  
**Certificate of Appreciation**

This is to certify that

NORTH TEXAS LAB BAND, DENTON

Has completed fifteen years of continuous service on the campus of the

**Denton State School**

For consecrated and untiring efforts in  
 Behalf of the Students



We proudly present this certificate

September 16, 1980

DATE

*Burton R. Holt*  
 SUPERINTENDENT

*Edward J. Smith*  
 CHAIRMAN, VOLUNTEER COUNCIL

*Janet J. Keating*  
 VOLUNTEER COORDINATOR



Even before the afternoon football game was won by the Frogs. Homecoming '81 was a success. Logan Fenker, lower left, thought so. He enjoyed helping his mother (she was Dayna Ferabee '74 before married to Dr. Richard Fenker), who was among former cheerleaders who returned to campus. Thomas Marshall "Doc"

Clark '08 also thought so. Doc's father was Frank Clark, younger brother of Addison and Randolph Clark who founded TCU in 1873, and Doc was born in their Thorp Spring home when his father and mother visited there. A pharmacist in Iowa Park for 50 years and a farmer after that, this was his 55th homecoming trip to the TCU campus.

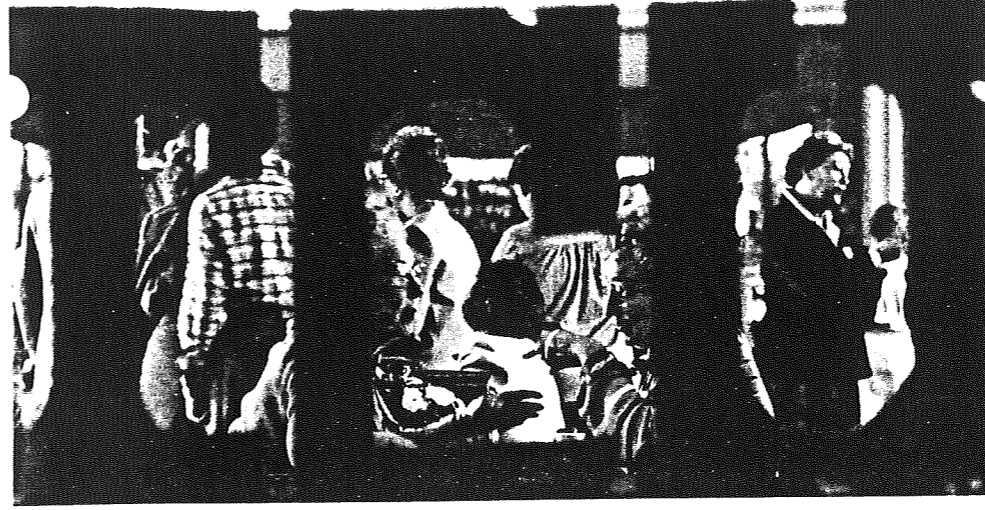
And he could almost hold a TCU homecoming of his own: Wife Helen graduated in 1913; three daughters are Polly Clark Moss '46, Helen Clark Roberts '50 and Fenton Clark Best '40, the last two married to TCU graduates; and four grandchildren earned TCU degrees before grandson Ken Roberts, pictured below, enrolled last fall.



Chancellor William E. Tucker crowned Cynthia VanCleaf, sophomore from Fort Worth, as homecoming queen. Senior Charlie Scarborough was her escort.



Leon Breeden '45, retiring from NTSU as the best known of jazz educators, conducted the Frog Band and shared a laugh with Dr. Tucker, who presented him one of several awards.



Alumni greeted each other at the opening reception (left) and greeted former teachers as well: Above. Professor emeritus Lorraine Sherley talks with Darrel '44 and Barbara Scott Palmer '50 from Dallas.

"THIS IS TCU"

- DEC. 1980 -

- APRIL 29, 30, 1981 -

By: Glasgow

S.C.R. No. 99

SENATE CONCURRENT RESOLUTION

WHEREAS, Leon Breeden has directed, since 1959, the jazz program at North Texas State University, the first college in the nation to offer a degree in jazz studies; and

WHEREAS, Under his expert guidance for 22 years, the program has brought international fame to North Texas State University and to the City of Denton and the State of Texas; and

WHEREAS, The 1 O'Clock Lab Band under his direction has received two Grammy nominations, the first college band in the United States to be so nominated; and

WHEREAS, He has brought Texas jazz to the peoples of the Soviet Union, Portugal, Mexico, and Switzerland, as well as to those of the United States, through tours sponsored by the U. S. State Department and other entities; and he and the band have also performed at the White House; and

WHEREAS, Mr. Breeden's dedication and that of his family to jazz in particular and music in general are well known; and

WHEREAS, His friendship with jazz musicians throughout the world has brought to North Texas State University and Texas not only outstanding jazz performers, but also contributions such as numerous scholarships and the Stan Kenton and Duke Ellington collections to the N.T.S.U. Music Library; and

WHEREAS, The last performance of the 1 O'Clock Lab Band with Leon Breeden as director will be on Sunday, May 3, 1981, at a community event known as the Spring Fling; now, therefore, be it

RESOLVED by the Senate of the State of Texas, the House of Representatives concurring, That the 67th Legislature hereby commend Leon Breeden for his contributions to the field of music and for his continued interest in bringing the best in entertainment and art to Texas residents; and, be it further

RESOLVED, That the Texas Legislature declare Sunday, May 3, 1981, to be "Leon Breeden Day in Texas" as appropriate recognition for his many accomplishments; and, be it further

RESOLVED, That a copy of this resolution be prepared for Leon Breeden as an expression of high regard from the Legislature of the State of Texas.

H.P. Clement  
Governor of Texas

W.P. Hobby  
President of the Senate

Bice Clayton  
Speaker of the House

I hereby certify that  
S.C.R. No. 99 was adopted by  
the Senate on April 29, 1981

Scott King  
Secretary of the Senate

I hereby certify that  
S.C.R. No. 99 was adopted by  
the House on April 30, 1981

Betty Murray  
Chief Clerk of the House

# Honors Day

North Texas State University



May 1, 1981


Leon Breedon  
Professor, Music

Dear Mr. Breedon:

It is with great pleasure that I join the students, faculty and staff of this University in honoring you as the recipient of the Special Recognition Award.

A great university requires extraordinary effort from all of its members. Your dedication to high personal standards and your pursuit of excellence in professional endeavors has set a criterion against which we all may judge our own efforts. North Texas State University is proud to recognize your outstanding achievements upon the occasion of Honors Day, 1981.

Sincerely,

  
Frank E. Vandiver  
President

jm





NORTH TEXAS STATE UNIVERSITY  
DENTON, TEXAS 76203

OFFICE OF THE VICE PRESIDENT  
FOR ACADEMIC AFFAIRS

May 6, 1981

Mr. Leon Breedon  
School of Music  
North Texas State University  
Denton, TX 76203

Dear Leon:

Please accept my personal congratulations as the recipient of the Special Recognition Award for 1981. As you know, this award is not an annual award and is made only for special occasions. This is a special occasion in your life, and your life has made a special occasion in the life of North Texas State University. Please accept my personal congratulations for being the recipient of the Special Recognition Award on this occasion.

Sincerely,



Howard W. Smith, Jr.  
Vice President for  
Academic Affairs

ks

cc: President Frank E. Vandiver

STAGE BAND CLINIC

Edited By DON VERNE JOSEPH

Director of Bands, Jefferson City Senior High School, Jefferson City, Mo.

Stage Bands Can Teach Better Musicianship

By LEON BREEDEN

Assistant Professor of Music North Texas State University Denton, Texas

Introduction

It is with a great deal of pleasure that we present Mr. Leon Breeden as our guest editor this issue. Mr. Breeden holds the rank of Assistant Professor of Music at North Texas State University. His specific title is the Director of Lab (Stage) Bands. He has performed with the Dallas Symphony Orchestra on numerous occasions as well as appearing over NBC-TV in New York City. His compositions and arrangements have been played by: Boston "Pops" Orchestra, Cleveland Symphony Orchestra, Cincinnati Symphony Orchestra, and The "Band of America."

North Texas State University is the only "state school" in America which offers a Dance Band Major. This has been offered for the past 17 years! At the present time the Lab Band Department consists of five 19-piece bands, including men from 22 states besides Texas!! It has been your Editor's pleasure to hear in person many of the annual concerts through the years. On every occasion the listener came away fully realizing that this organization was as fine (in most cases, finer) as any group, professional or otherwise, in America. My own Band Parents sponsored this wonderful group two years ago. Seven of these men have performed and are still members of the great Stan Kenton Orchestra, while others are working with such names as: Les Elgart, Ralph Marterie, Ray McKinley, the Glenn Miller Orchestra and others . . . . Don Verne Joseph, Editor

\* \* \*

Two things can be said about American jazz without too much fear of contradiction: (1) It is American; and (2) It is young. When one considers that it is so very young, in comparison with almost all other music, it is understandable that problems are still apparent within its development struggles. Noting the fact that Louis Armstrong, considered by many to be one of the earliest pioneers in this field, was only thirteen years of age when Igor Stravinsky wrote his remarkably mature work, "The Rites of Spring," should remind us that we have an "infant" which must be given time to grow before all of the possibilities of full maturity can be realized.

It has obviously become apparent to many that the very word "jazz" is often misleading and referred to erroneously to say the very least. Many would throw everything in the so-called "pop" field into the ring and call it "jazz." Those who take jazz seriously do not accept this and try to do all that can be done to correct this misconception. Much of this work toward a better understanding and for a factual picture of what American jazz is doing today is being realized in the high schools and universities through the work of those groups known variously as stage bands, lab bands, and dance bands.

It should be noted that all stage bands (and the personnel of same) do not qualify with those who are helping the cause for better understanding and for better musicianship. Some stage bands give evidence to support the misgivings of those who feel that bad musicianship can result from playing this music. If one is completely honest he must admit that the same thing can happen with ANY musical organization, if the highest goals are not demanded constantly by the director. Selecting a poor group (or a person or persons within that group with problems) to exemplify what is being done in any field is certainly not using good judgment or making an accurate observation. This should not

standing and for better musicianship. Some stage bands give evidence to support the misgivings of those who feel that bad musicianship can result from playing this music. If one is completely honest he must admit that the same thing can happen with ANY musical organization, if the highest goals are not demanded constantly by the director. Selecting a poor group (or a person or persons within that group with problems) to exemplify what is being done in any field is certainly not using good judgment or making an accurate observation. This should not

be done with stage bands or any other organization.

The school approach to jazz should be education first and entertainment second! The leader whose first thoughts are to seek out the company which sells the "loudest" jackets or try to determine the best ways to "knock 'em dead" is not going to be a good representative for what we believe the purpose of jazz education to be; namely to give the student as complete a background of preparation for performance as possible, based on good musicianship regardless of what is being played. Don Gillis, a long-time close associate of the late Arturo Toscanini and producer of many national network shows as well as being an established composer and arranger has said; "In my opinion, any young musician who contemplates a professional performing career and does not fully equip himself — not only in the classical tradition, but in the commercial (jazz) field as well — is foolish . . . with this preparation he becomes a better, more flexible musician." This is typical of the feelings of many of those who work closely with the finest performers in this country and note that they do not ask "What kind of music are we playing today?", but merely set about to play whatever is placed on their music stands with confidence and the good musicianship of a thoroughly-trained performer. In the schools we can certainly help the young musicians in that direction even if later they decide to pursue some other profession. This brings up a point—how can any director, with complete confidence, say to one of his young students: "You will NEVER have to play any of that jazz!"

Several people have asked me if the inclusion of jazz in our curriculum at North Texas has not resulted in our attracting undesirable "characters" to the school. It seems to me that we have probably had about the same percentage of these people as any other school — by someone's definition we are all "characters" of course! I can say that when someone shows up at our school who is just looking for some fun or some easy way out he DOES NOT LAST. He is discouraged, not only by the professors with a rigid schedule of requirements, but by the students as well. We make every effort to be sure that our lab band members are judged, not by their appearance, but for their musical ability. We have a strictly-enforced rule against goatees being worn. Why? Public

opinion! We are doing all that we can to change the picture of the jazz musician as being a person completely apart from respectable, law-abiding citizens with goals and direction in life.

In closing here are some very general observations of things which I have observed which are working against jazz today:

(1) The image created by TV, radio, newspaper, etc, is such that it would seem to be a fact that everyone connected with jazz is either a beatnik or a dopehead. This is, of course, not the case, especially with our school groups — much can be done to help to erase that picture through our school groups in fact.

(2) It seems to me to be unnecessary and actually bad to "jazz up" any of the so-called "classics." Some have taken some of the most famous selections by established composers and altered them until they become something other than what they were meant to be. Jazz offers such a great opportunity for originality within its own possibilities that this should not be necessary. I believe that this has alienated some people who might otherwise not be so much against jazz.

(3) The bad connotations of the past cause many educators to be afraid of jazz. The younger players today are not concerned with this unsavory past — they want a fresh approach without having to be blamed for the sins of their great-grandfathers! If those who oppose because of this reason never go to concerts or buy good albums to see the great changes which have come about then it will be difficult for them to ever accept the fact that it is not like the old days.

(4) Commercialism hurts jazz with gaudy album covers, with exaggerated comments on the cover liner notes, with many superlative adjectives, etc.

In spite of these and other problems I am optimistic about jazz education. The growth of the number of stage bands and college bands is important, but the encouraging thing is the growing number of band directors who demand that their stage band players approach their performance of this music with as great attention to detail and musicianship as they do with any other music. It follows that those with shabby techniques and low standards will not last — good taste in presentation and good musicianship

(Turn to page 52)

Stage Band Clinic

(Continued from page 24)

are the answer for continuance.

There is no doubt that jazz is a product of America — its people and the times in which they live. It is sometimes as immature as some of those people — it is, on the other hand, often extremely provocative in its preparation and presentation — let's give it some time before making a final analysis of its worth. Remember that there are still six decades to go before the first century since the initial performance of the "Rhapsody in Blue" will be completed! . . . . End of Article



Happy 68th birthday to Life Member LEO WILLIAMS . . . PAULA SEALE WALKER is teaching violin, guitar and piano in Alvarado. Phone 783-2071 for additional information . . . SWORDS MUSIC COMPANY, owned by member Logan Swords, provided all the rental musical instruments used by the band "Cotton Candy" in the NBC-TV movie "Cotton Candy" to be released this fall . . . Former member PAUL ERTER died of cancer in Galveston on July 7th . . . Reaction is very good to member RON WALTERS' new album. MARVIN MONTGOMERY was arranger and conductor for the session.

On October 4th, member RUSH ROBINSON will complete his 4th year as keyboard man with JOSE FELICIANO. RUSH plays a Hammond B3, Rhodes electric piano, acoustic grand, and a string synthesizer. He is having a golden oak Steinway grand piano re-conditioned which has been in the family for many years. When the Steinway is restored, it will be valued at \$30,000. The Feliciano band appeared on the Tonite Show in July and at the Hollywood Bowl in August with Henry Mancini and the LA Philharmonic.

Member BOBBY (MICHAELS) HEABERG sent his best wishes to all from the American Hotel & Casino in Aruba where he was head-lining the show during the month of June. Aruba is an island off the coast of Venezuela.

Nine Local 72 members are now employed by RHYTHM BAND, INC. in the String Department headed by RED WOODARD. They are KEN VAUGHAN, BUSTER CAUGHEY, HAL COLLYER, ZEKE CAMPBELL, TOMMY BATES, TOM RUMSEY, BOB CRAWFORD, and GEORGE MOORE.

Thanks to DONNA MOLLEDA, wife of member JOHNNY MOLLEDA, and to DAVID LEVY for their contributions of another pint of blood to the Local 72 Blood Bank.

SCOTT YOUNG has a five year contract to play at the MGM Grand Hotel in Reno . . . DENNIS IRWIN is playing with the Art Blakey Jazz Group . . . RICK UTTER played in Hawaii and in Las Vegas this summer with "Tobacco Road" . . . Members TERRY NORMAN & LEE FERIS played CHELSEA STREET PUB at Hulen Mall this summer.

The family of Fort Worth Opera Conductor RUDOLF KRUGER is busy this summer. Daughter Karen Kruger is starring in New York City in the new musical "One And One," and wife Ruth Kruger had top billing in "Irene" at Granbury Opera House during August . . .

North Texas State University  
Jazz Lab Bands  
Denton, Texas



"1:00 O'CLOCK AWARD"

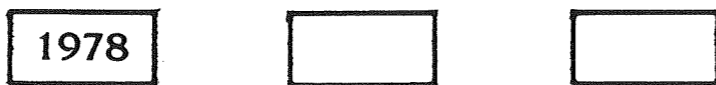
PRESENTED TO

KEN FOELLER

in recognition of  
your outstanding contribution  
to the NTSU Lab Band program in  
America's own artform - JAZZ!

*Leon Breeden*  
Director, NTSU Jazz Lab Bands

*Jim Reid*  
Director, NTSU Educational  
Foundation, Inc.



PHIL AIKMAN'S Castleberry High School Symphonic and Stage Bands both brought back silver medals from an international competition in Mexico this summer. There were no gold medals awarded.

Member DAVID DUBIEL won a \$4,000 scholarship awarded by the Fort Worth Arts Council . . . Member TOBY GUYNN just opened another store. This one is at 2629 Oak Lawn in Dallas. STEVE ALLEN is manager of the store which is located one block west of Whittle's. TOBY CORPORATION OF AMERICA is the title of the speaker company.

RAY PRICE is using several Local 72 members during his tour of 10 states this fall. The tour includes a stay at the NUGGET in Reno. Some of the Local 72 members playing the tour are Ora Mae and Carroll Hubbard, Marc Jaco and Jess Hudson.

Member JIM MAHONEY has moved

to Rogers, Arkansas where he and his wife have "The Picture Window," an art & photography gallery . . . JIM HALL, who played drums in the 1970 & 1971 One O'Clock Lab Bands is back in Denton, and is available. Call him in Denton at 383-3144.

JERRY MAX LANE was featured in the Casa Manana production of "Paint Your Wagon" . . . Thanks BILL MACK for saying nice things in your column about our girl PATSY JONES whose recording of "Whispering Pines" is being well received.

STEADY ENGAGEMENT  
SCALE INCREASES  
OCTOBER 1, 1978

Effective October 1, 1978 the Steady Engagement Scale is \$7.00 per hour for sideman, and \$9.50 per hour for leader.

YOU ARE CORDIALLY INVITED

TO ATTEND

*The Bob Hope Show*

AND OTHER STARS

MUSIC BY NORTH TEXAS JAZZ BAND

SHOW AT 8:15 P.M., THURSDAY, SEPTEMBER 7, 1978

STATE FAIR MUSIC HALL

FOR THE BENEFIT OF

*The Dallas Academy*

# 250 Attend Ken Foeller Appreciation Dinner Appreciation Dinner Chairman Doug Hazlewood Presents Foeller With \$6,000 Check

### AFM SECRETARY MARTY EMERSON SPEAKS AT DINNER

More than 250 people attended the Ken Foeller Appreciation Dinner held at the Roundup Inn in the Will Rogers Complex on Sunday evening May 27, 1979.

### DON THOMAS DIXIELAND GROUP PLAY

The party started out in a happy and festive mood with the Don Thomas Dixieland Band performing prior to the dinner. Members of Don's band were: Bob Snook, piano; Jack Rumbley, drums; Rusty Carter, bass; J. B. Brinkley, banjo; Jim Jackson, trombone; Andy Crisanti, clarinet; and Don Thomas, trumpet. The dixieland band also played after the dinner. Thanks to each of these musicians for donating their superb talents to the success of this affair.

### KEN PITTS "SILVER STRINGS" PLAY DINNER MUSIC

The 16-piece Silver Strings under the direction of Ken Pitts played beautifully and appropriately during the dinner. Members of the Silver Strings were: George Studdard, Jo Ann Studdard, Dick deSylva, Bob McCashin, Marilyn Hiebert, Nina Standlee, Marinell Stewart, Ruth Poindexter, Stephanie Keim, Harriet Woldt, Jeanette Keim, Edith Nast, Tom Greenfield, Jay Brinkley, Joe Ferguson, and leader Ken Pitts. Everyone was very appreciative of all the members of the Silver Strings for contributing their wonderful talents to the party.

### MAYOR PROCLAIMS MAY 27 FOELLER DAY IN FORT WORTH

Honorable Mayor Woodie Woods presented a plaque to Ken Foeller proclaiming May 27, 1979 as Ken Foeller Day in Fort Worth, Texas.

### Excerpts from speech by DR. A. M. "AGGIE" PATE

One of the greatest honors Mrs. Pate or I have ever had was when Ken prevailed on his Board to make us Honorary Members of the Fort Worth Musicians Union . . . One of Ken's associates told me that he has never known a man who he felt was more dedicated or more unselfish with the use of his time. He is actually doing the work of three men in our Union. . . It was a fortunate thing when Ken Foeller, born at the foothills of the Catskill Mountains

### AFM VICE-PRESIDENT DAVE WINSTEIN IS MASTER OF CEREMONY

in New York, decided to make his home in Fort Worth . . . We are delighted that his peers are honoring him tonight. Congratulations Ken Foeller. We love and appreciate you "Mr. Music Man" of Fort Worth.

### A portion of statements by LEON BREEDEN

Needless to say, it has been an honor to be invited to speak at this auspicious occasion . . . We all realize that there have been many pressures which have been a part of the work of the office of President-Secretary of Local 72 during these past 21 years. There have been so many decisions to make which affect the lives of so many people, and Ken just could not have made it without the inspiring words of some of our colleagues to guide him in making the many momentous decisions. For a few examples: Harvey Anderson, who made these words famous: "I thought you were bringing the library" . . . Maestro John Giordano, who is so well-known for his demanding and strict criteria for selecting players for the Fort Worth Symphony . . . "I don't care how well they can play Bach and Beethoven. Can they play Ella Fitzgerald's background?" These are but a few of the words of wisdom which have undoubtedly helped Ken Foeller to guide the Fort Worth Local to International fame . . . Ken, I have turned to you for help for many situations when our young people were involved as they tried to get themselves prepared for a life in music, and you have never let us down, not one time. It is an honor to call you colleague and friend. Thank you from the bottom of my heart for being both.

### Remarks by FRANK BARRON President, Labor Council

I am happy to be here at this occasion honoring brother Ken Foeller who is an articulate crusader for America's Labor Movement. His jurisdiction runs from the Dallas County Line to the New Mexico border. Ken, that covers a multitude of sins. The Musicians Union under the leadership of Ken has been a member of the Tarrant County Central Labor Council since 1957. Ken also is President of the Texas Association of Musicians Union, past President of the Southern Conference of Locals consisting of 12 states and the District of Columbia, and past President of the Moslah Shrine Band. He is the editor of the Local's official publication "The Fort Worth Musician," and is the author of

an article called "What Does the Union Do For Me," which was published in the American Federation of Musicians' official publication, and printed in pamphlet form for all locals on the AFM. Ken, it is a pleasure as a representative of the 23,000 other union members in Tarrant County to be here tonight, and to say we love you.

### A portion of address by AFM Secretary MARTY EMERSON

Needless to say, Kenny Foeller has put a lot into the office of President-Secretary in which he has so distinguished himself and the Fort Worth Local. I want you to know in the labor movement, you do a lot more giving than receiving. I've known Ken for all of the 21 years he has held office in Local 72. He encouraged me 15 years ago to seek international office and played a major part in my being elected to the International Executive Board of the American Federation of Musicians, and later being elected as Secretary-Treasurer of the AFM. As you can understand, my office gives me a pretty good listening post, and I can tell you that Ken Foeller is known and respected throughout the United States and Canada as one of the finest and most innovative local officers in the entire American Federation of Musicians. But just as important to me is that he is my dearest friend for whom I have come these hundreds of miles from New York City to honor and to share in his recognition.

Ken, in honoring you we also honor your loyal, devoted, and lovely wife, Ann, and your wonderful family. Finally, I commend all of those present tonight, and all of those who arranged this outstanding affair for giving you the opportunity to smell the flowers, as it were, while you can enjoy them. We are happy that this is an appreciation dinner, not a retirement party in order that we all may continue to reap the benefits of your dedication to not only your fellow musicians, but also your concern for every one with whom you come in contact.

### Excerpts from speech by AFM VICE-PRESIDENT DAVE WINSTEIN

I want to tell you wonderful friends of Ken Foeller who are present here tonight at his Appreciation Dinner how deeply your showing of appreciation has affected me. In the 15 years I have been an International Officer of the American Federation of Musicians and in the almost 30 years I've been the President of the New Orleans Musicians Union, I have never attended a gathering at which I have seen such an outpouring of love. For the head of a union, particularly in this day and age, this is so unusual that it should be in Ripley's "Believe It Or Not." The warmth shown here tonight is absolutely amazing, and I couldn't help but take this moment to tell all of you

(Continued on page 3)

SUBJECT California All-State Invitation

DATE 10/9/78

### MESSAGE

An invitation has been received for me to conduct the California All-State Honor Jazz Band in Anaheim, March 29, 30, & 31, 1979.

Since this is a week-end I don't think there would be any problem with accepting it. Any problems?

SIGNED



### REPLY

*None which I can see -- Congratulations they selected 'the best' --*

SIGNED

DATE / /

Rediform® 45 471

SEND PARTS 1 AND 3 WITH CARBON INTACT - PART 3 WILL BE RETURNED WITH REPLY.

POLY PAK (50 SETS) 471

June 22, 1979

TO: CHET HEFLIN

You are one of only eight performers, out of approximately eighty-six applications, who has been selected to receive a jazz scholarship from North Texas State University for 1979-80. Congratulations!

You will receive notice from the Dean's Office, School of Music, but I wanted to let you know as soon as possible since it has taken so long for us to go through the great number of tapes!

The person who has MADE THIS SCHOLARSHIP FOR YOU POSSIBLE is listed below. Without this person YOU WOULD NOT RECEIVE A SCHOLARSHIP; therefore it seems only a reasonable request that we make for you to send a strong note of appreciation to the person to THANK THEM for their support of our jazz education program.

We are almost totally out of money for any future scholarships at this time. We must get more help from private individuals or private sources so that we can continue to help people such as you. That is why your letter can be of great help.

Do a big favor for our office - send a COPY of your letter for our files; so we can let possible donors see that our students APPRECIATE their help! Several times in the past I have wanted to discontinue any and all of these because I had asked people to do this and they did not have the courtesy to follow through - this is impossible for me to believe - how much trouble can this be?

Again - congratulations! Now - PROVE THAT YOU ARE SCHOLARSHIP LEVEL IN YOUR PERFORMANCE THIS YEAR - O.K.?

Most cordially yours,

*Leon Breeden*  
Leon Breeden, Director  
NTSU Jazz Education

Your scholarship is the  
JERRY GRAY MEMORIAL scholarship.

Donor:

HENRY MANCINI  
MANCINI ENTERPRISES  
9229 SUNSET BLVD.  
LOS ANGELES, CALIF.

90069

Leon Breeden, Director



# BREEDEN GROUND

The care and feeding of jazz musicians at North Texas State.

Fifteen or twenty years ago it would have been unthinkable for a major jazz leader to select key players from recent college graduates. But the quality of musicians on the college level has improved so dramatically in recent years that in the mid-seventies Woody Herman hired his entire rhythm section right out of North Texas State University in Denton. North Texas State's lab band program, under the direction of Leon Breeden, led the way in showing that properly trained and disciplined youngsters can produce superior music.

Jazz education has been a part of the NTSU music program for 32 years, and although other universities have occasionally produced impressive student bands over the past couple of decades, Breeden's have been consistently noteworthy for their polish, unity, and flair. His understanding of the requirements of jazz ensemble playing, and his ability to make his students understand them, have resulted in playing that has aroused envy in professional musicians.

Proper handling of dynamics is difficult, but one of Breeden's strong suits is teaching that dynamic markings on a score are to be interpreted not merely in terms of volume but of feeling as well. In a piece called "Rackafracker" on the album *Lab '78!* the NTSU saxophone section's handling of dynamics in a tricky union passage is on the level of Basie's band in the mid-fifties or Ellington's in 1941. This version of NTSU's famous 1 O'clock Band is not overpopulated with outstanding soloists, but its performances of the generally excellent arrangements are infused with warmth and spirit. The trumpet passages in "Ethos/Pathos" are crisply performed, with vein-popping lead work by Will Miller. Miller's solo on the Latinate "Ritual" is eccentric and far more interesting than most of the other improvisation on the album. Steve Duke's impassioned soprano saxophone solo on the same piece is worth more than one hearing. And the percussion section nicely handles the Brazilian rhythms.

Arrangers Roger Holmes and Bob Belden are both in debt to Gil Evans, with the model particularly clear in the voicings of Holmes' "Opalescence," which features flugelhorn played by Jim Powell close to the style of Miles Davis on his recordings with Evans. There is more obeisance to Evans in the ensemble stings of Belden's "Song of Iska," but



Leon Breeden: wouldn't you be happy if your students were nominated for Grammys?

notable freshness in his brass writing, particularly for the trombones. Belden's tenor saxophone playing on this piece has touches of Stan Getz, Bill Perkins, and Wayne Shorter in Shorter's lighter moments.

Other players worth mentioning are Gene Glover for his fine brush work on cymbals and snare drum during "Opalescence" and bassist George Anderson for every note he plays on the album. Anderson is in the tradition of the powerful bassists turned out by NTSU. By the way, of the 21 members of this band, only Anderson and two others are from Texas. The rest come from as far away as Battleground, Washington, and Norfolk, Virginia—powerful testimony to the drawing power of Breeden's and North Texas State's reputation and success.

The Dan Haerle Quartet is made up of recent alumni of NTSU's jazz education program. Their album of post-bop romanticism is of such high quality that in a blindfold test one would be hard put not to assume that these were seasoned jazz artists. Haerle is a strong pianist who seems on the verge of breaking his stylistic bonds to Keith Jarrett, Bill Evans, and McCoy Tyner and emerging as a distinctly recognizable soloist. Saxophonist and flutist Pete Brewer has ad-

mirable control and tone. His solos have good continuity of ideas and only a few lapses. Bob Bowman is another of those dynamic NTSU bassists. His partnership with drummer Steve Houghton results in firm and inspirational support of the solos by Haerle and Brewer. The music of this group is a fair reflection of the current state of the jazz mainstream, with bias toward the modal improvisation that became fashionable in the sixties. All the compositions are by Haerle, and all are good vehicles for improvisation. None contains an unforgettable melody, but that is so often the case these days in jazz composition that it would be unfair to single out Haerle for criticism in that regard.

The album has enough stimulating playing that I've found myself putting it on far more often than I do most records received for review. The Haerle and *Lab '78!* albums are on the NTSU jazz label (along with eighteen other titles) and are available by mail from North Texas Lab Band Records, Box 5038, North Texas Station, Denton 76203. Each record costs \$6 plus \$1 postage and handling per order. The money earned from album sales is plowed back into the jazz education program, so a purchase is an investment that should pay future as well as immediate listening dividends.

# A Music Man recalls a friend

Out of all the Music Men who mourned the passing of bandleader Stan Kenton, perhaps no one was touched more closely than Leon Breeden, director of the Jazz and Lab Bands at NTSU.

"No man in my personal career or life has touched me so deeply as Stan Kenton," Breeden said from his Denton office Tuesday. "He was the epitome of 'The Man of LaMancha,' blazing new paths in the music world, looking for 'The Impossible Dream' and never giving up."

Breeden begins his 21st year at the university Saturday. He met Kenton 19 years ago at Indiana University. Breeden's groups had just won Best Jazz Group and Best Big Band in a Lab Band festival. Kenton was one of the judges.

It was the beginning of an enduring friendship, in which Kenton was to use 50 Breeden students in his band over the years, be the first to phone



elston brooks

Breeden when Breeden's son was killed by a hit-and-run driver in Dallas and even donated his \$50,000 music library to Breeden's Lab Bands.

KENTON PLAYED DENTON several times during the 19 years, mainly because of Breeden and his students.

"Stan credited us for getting him into the campus clinic scene," Breeden recalled. "He was such a generous man, such a tender man, so thoughtful of the musicians who worked with him."

"I guess he made and lost fortunes during his career, doing innovative things. I see him as a thoroughbred, running with his head high while others snapped around his heels."

And, Breeden said: "Ever since hearing of his death, I can't get that song out of my mind — 'The Impossible Dream.'"

# DENTON, TEXAS RECORD-CHRONICLE SEPT. 16, 1979 Kenton bequests entire library to NTSU

'He just wanted to surprise us, that's typical of the man' — Leon Breeden

By JANE RAGSDALE  
Staff Writer

Although jazz innovator Stan Kenton displayed an active interest in young musicians and North Texas State University throughout his four-decade career, the bequest of his entire library to NTSU still came as a surprise.

"I was with him many times and he never mentioned it," said Leon Breeden, director of NTSU's Lab Bands and long-time friend of Kenton's. "It's an act of great kindness by a friend. He just wanted to surprise us. That's typical of the man," he said.

Kenton died Aug. 25 in Hollywood after a stroke. Kenton's will will be probated next week and the library should be delivered to North Texas by the first of the year.

"I don't know for sure what it contains. Audree Coke (an executor of the will and mutual friend of Kenton and Breeden) told me she is going through some things, checking some copyrights, and we should have the collection by the first of the year. "As far as monetary value goes, I have no idea

what the collection will be worth — I haven't seen it," Breeden said.

In 1962, two years after Kenton and Breeden met, Kenton gave his entire collection to date, a library of 400 works valued at \$50,000, to the NTSU music library.

"In '62, I promised Stan we'd keep it locked up and carefully managed. I kept my word and I think that's part of the reason he willed us his library. In his will, he was most emphatic that we not be restricted in the use of the material," Breeden said.

Part of Kenton's 1962 collection is housed in the music library, but over-sized sheet music is kept in the Lab Band office, said Morris Martin, music librarian.

"We have taken immaculate care of the collection. Xerox copies are made for the Lab Bands' use, but the originals are kept under lock and key," Martin said.

"We haven't had any research-oriented requests for the manuscripts yet," Martin said, but added that he expects the materials to attract scholars in the years to come.

When requests are made to see the scores, they may be seen at the library, but copies may not be made. NTSU has possession, but not copyrights, he said.

"I expect a steady business over the next few years. The Kenton material would not be particularly helpful to biographers — we just have the scores themselves. They could be studied from a musical standpoint.

"As far as the scholarly value of studying his works, there's nothing else. A lot of his works were not published. You could compare it to an original manuscript of a Beethoven sonata. Someone wanting to study the Beethoven sonata could buy copies but would want to see the original manuscript," Martin said.

As far as monetary value, Martin said, "This is one of those things that has no price."



STAN KENTON  
Jazz innovator donates personal library  
to NTSU School of Music

KENTON - P. 2

Kenton's interest in NTSU began in 1960, when Breeden's Lab Band played at the Notre Dame Jazz Festival. Kenton was one of the judges.

"When we got through playing, Stan came galloping across the basketball court floor. As he came up to me, he had tears in his eyes. He threw his arms around me and said, 'Tonight you and your band have renewed my interest in music.'"

In his will, Kenton ordered that his orchestra be disbanded. "He was totally against ghost bands," Breeden said. "It is the end of an era. But his influence will go on for a long time."

For more than 20 years, Kenton demonstrated a direct interest in young musicians by conducting workshops for them. In 1959 he organized the Kenton Workshops for teen-agers and in 1965 started the Stan Kenton Clinics for Teen-age Musicians, using the sections practice method originated by Breeden.

Many current students at NTSU have attended Kenton clinics and knew him as a personal friend.

Breeden said at least 50 NTSU graduates went on to play for Kenton. One of them is John Saunders, a Denton resident who played trumpet in the Kenton Orchestra in 1965, '66, '72 and '73.

"Stan's leaving his library to North Texas fits right in with his interest in young musicians," Saunders said last week.

"He was always interested in the guys in the band growing musically. He was real enthusiastic about what he was doing and it rubbed off on all of us. That's why the guys loved him so much.

"He had a father-son relationship with us. Other band directors might stay aloof, flying ahead to engagements . . . Stan wanted to ride the bus with the guys. He would take the bad with the good.

"The average age of guys in the band was 35. He was keeping our same routine when he was 60 . . . checking into the hotel, getting two or three hours' sleep, getting back on the bus . . .

"When he first started getting sick, about 10 years ago, we tried to talk him into flying ahead — pampering himself a little bit. He wouldn't do it," Saunders said.

John Park of Richardson played lead alto sax and jazz solos for Kenton from 1972 through 1974.

"It was almost magic. We could be dead tired, but the minute he walked on stage we'd be on the edge of our chairs. If I ever made a mistake, I felt like I was letting him down," Park said.

"He was a wonderful, warm human being. He worried about his musicians — if they were eating

right and if they got enough sleep."

Park's son and daughter-in-law met while playing for Kenton. She was the first woman in Kenton's orchestra.

"He treated everybody like one in the family," Park said.

"We used to tell kids at the clinics we got paid for riding the bus and we played for free," Park said. "We rode 150,000 miles a year on the bus. It was a joy, an absolute joy, 98 percent because of Stan, 2 percent because of the music."

"We were on the road 52 weeks a year," recalled John Anderson of Fort Worth, who played with Kenton's band from 1945 to 1949 and again in 1960.

"Our longest job anyplace was a week." The only exception Anderson cited was an 11-week booking at the Paramount Theatre in New York in the late 1940s. At that time, the Paramount had name bands and films showing all day. The band would play at 10 a.m. and between films until 11 p.m., he said.

Back in 1945, four years after the Kenton orchestra got its start in Balboa, Calif., the band played mostly ballroom music, Anderson recalled. "When I went back later, we played mostly concerts. Ballrooms couldn't support the price scale," he said.

"Stan was very innovative and started lots of trends for different sounds," Anderson said.

He said most bands used the same sounds as others, but Kenton started a trend for "bigger brass sounds" and a larger orchestra, using eight or nine brass instruments rather than the regular four or five.

"Kenton had a bigger sound and used a wider range of chordal structure," Anderson said.

In the 1960s, Anderson said, Kenton's band was using less Swing and more orchestral sounds than in earlier years.

Kenton was an innovator in music, always searching for some new sound. "He was a hard worker. He threw himself into music, wrote all night some nights," Anderson said.

Because of his ever-changing style and his constant search for innovative sound, Kenton was often severely judged by peers and critics.

The controversy Kenton raised and his determination to remain an individual at all costs put him through several dark periods in his lifetime, Breeden said.

"But he was an outstanding example to many over the country," Breeden said. "He kept going although he lost everything he had many times.

"Stan was the living example of the Man of La Mancha because even though he was 'covered with scars,' he lived the impossible dream," Breeden said.

Anderson said, "He got despondent over different things — I'm not sure what — but he always depended on music to bring him out of those situations."

# Breeden to address Danforth seminar

Leon Breeden, director of the 1 O'Clock Lab Band, will provide insights into jazz teaching Friday at a faculty seminar sponsored by the NT Danforth Associates.

"The seminar is designed to enrich the faculty and get them talking to each other about what they do," Dr. Clovis Morrisson of the political science faculty said. "We will see an example of the successful person telling us how he succeeds in his discipline.

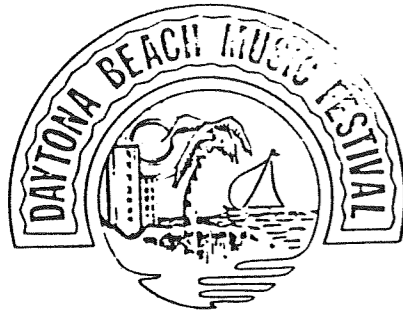
The seminar is the first of four to be presented this semester by the Danforth Associates. Dr. Morrisson said he doesn't know yet who will be featured at the other three, but said they will be from other areas of the university.

"We're trying to make them as diverse

as possible so they will attract different people each time," he said.

The seminar will be from 3:30 p.m. to 4:30 p.m. in the University Ministry Center at 1501 Maple and is open to all faculty members.

The active NT Associates are Dr. Morrisson, Dr. Kendall Cochran of the economics faculty; Dr. Anthony Damico, Dr. Arthur Gionet and Dr. Solveig Olsen, all of the foreign languages and literatures faculty; Dr. William Kamman, chairman of the history faculty; Vicki O'Donnell of the speech, communication and drama faculty; Dr. Robert LaForte of the history faculty; Dr. Jerry Yeric of the political science faculty; and Dr. Charles Martin of the English faculty.



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University of Tennessee



FRANK WICKES  
University of Florida

October 19, 1979

Mr. Leon Breeden  
P.O. Box 5038  
North Texas Station  
Denton, Texas 76203

Dear Mr. Breeden:

In speaking to music educators across the country, the name of Leon Breeden invariably comes up as a major figure in the Jazz movement today. In fact, one prominent music educator, whom will remain nameless, even referred to you as "The Godfather of Jazz". (This, of course, was a compliment!). As such it would be a privilege if you would accept our invitation to sit on the Board of Educational Consultants of the Daytona Beach Music Festival.

The main concern of this body is to define and safe-guard the musical standards by which the Daytona Beach Music Festival operates. Naturally, we prefer Board Members to appear as Festival Judges whenever possible, but should a scheduling conflict occur, the Board will recommend judges of high calibre to carry out its musical intent.

The Board convenes annually to discuss ways in which to improve the Festival, and the success of the Festival is proven by the fact that in only three short years attendance grew to 60 bands from 20 states. Festival literature will be sent to you for your perusal and suggestions.

In the meantime, should you be able to accept our invitation, and we certainly hope you can, please forward a black and white glossy picture of yourself for use in our mailings. Since materials are being printed at this time, your earliest attention to this matter will be greatly appreciated.

*Leon - this is a wonderful honor -- good choice & their part also. Congratulations on this selection and for the Danforth presentation - (see attached letter.) - Ma*

If you have any questions feel free to call me collect at any time. Looking forward to hearing from you.

Sincerely,

*Bruce Hermann*

Bruce Hermann  
Daytona Beach Music Festival

BH/af

cc: BH



# NORTH TEXAS STATE UNIVERSITY JAZZ LAB BAND

SUNDAY APRIL 9, 2:00 P.M.  
WILL ROGERS AUDITORIUM



In conjunction with the 1978 Home Show, the Star-Telegram is presenting an opportunity for you to enjoy a concert performance by the famed Jazz Lab Band of North Texas State University. This outstanding performance is scheduled for Sunday at 2:00 p.m. in Will Rogers Auditorium. The Grammy award winning 1 O'Clock Lab band is considered the top band of nine NTSU Lab Jazz Bands.

Tickets to the Sunday afternoon performance are \$1 and are now available at the Public Service Counter at the Star-Telegram. The tickets to the performance also entitle holder to attend the Home Show.

**SPONSORED BY THE FORT WORTH STAR-TELEGRAM**  
Tickets still available in the lobby.

The North Texas  
MAY, 1978

## Alumni

State Sen. O. H. (Ike) Harris of Dallas has been named president of the NTSU Alumni Association, replacing Edward V. Smith III of Dallas. Smith, an attorney, was appointed to the NTSU Board of Regents to serve out the term of Regent Carroll Sullivant of Gainesville following his death in February.

Sen. Harris received his bachelor of science degree from NTSU in 1954. He was elected to the Texas House of Representatives in 1962 and is serving his third term in the Senate. His wife, the former Ann Landrum of Fort Worth, received her bachelor of science degree in education from the University in 1955.

Charles G. Oxford of Lewisville has been appointed national chairman of the 1978 NTSU Century Club. Oxford, who received his bachelor of business administration degree in marketing from NTSU in 1960, is manager of contract sales for National Laboratories, Lehn & Fink Products Co., a division of Sterling Drug, Inc. of Montvale, N.J.

Century Club membership is given to persons or businesses making an annual contribution of at least \$100 to the Alumni Loyalty Fund. Membership may be acquired through one gift or through postdated checks. Gifts, payable to the NTSU Alumni Loyalty Fund, should be sent to the NTSU Alumni Association, Box 13557, NT Station, Denton, Tex. 76203.

Nominations now are being accepted for the Distinguished Alumni awards presented annually to no more than three NTSU alumni.

Alumni associated with the Alumni Board of Directors, the University, its governing board, state government or state regulatory boards or agencies are not eligible for the award.

Persons submitting nominations should include as much information about the nominee as possible. Nominations should be mailed to the NTSU Alumni Association, Box 13557, NT Station, Denton, Tex. 76203.

Yes, that familiar face on the TV screen during the Grammy telecast, right up there with Streisand and Denver, was indeed NTSU's Leon Breeden, director of the 1 O'Clock Lab Band.

The group's album, "Lab Band '76," received a nomination for the best jazz performance by a big band, as did albums by Count Basie, Woody Herman, Buddy Rich, Toshiko Akiyoshi and Lew Tabakin. The nomination marked the second time that the band had been so honored, a record for a collegiate group.

Count Basie won the award, but Breeden said the prospects for a third nomination—and possibly a winner—next year are quite good.

"In my opinion," he said, "the '77 album is

even heavier than the nominated '76 album. I think we're going to be nominated again."

Radio/TV/film alumna Phyllis George has signed a new contract with CBS. The 1972 Miss America will move from sports to entertainment with the four-year, \$250,000-a-year package.

Under her new contract, Phyllis will star in several CBS movies each year, playing light comedy roles; make guest appearances in several CBS comedy, drama and variety shows; and host or co-host a number of TV specials.

The 29-year-old Denton native has been a CBS Sports anchorwoman for the last several years.

Alumni will have a chance to catch up with each other this fall when the Association sponsors seven pre-game receptions at out-of-town football games.

Three of these will be held at the Stadium Club at Texas Stadium in Irving—Sept. 9, Mississippi State game, Sept. 16, UT-Arlington; and Sept. 30, Oklahoma State.

The Marriott Hotel in Austin will be the site of a pre-game reception 3:30-6 p.m. on Oct. 14 before the UT-Austin game at 7 p.m.

The remaining receptions are: New Mexico State, Sept. 23 at Howard Johnson's in Las Cruces, N.M.; West Texas State, Oct. 7 at the Hilton Inn, Amarillo; and Louisiana Tech, Oct. 28 at the Hilton Hotel in Bossier City, La.

### In memoriam

NTSU Regent Carroll Fulton Sullivant, affectionately known as the "Judge" by his friends and associates, died Feb. 24 at the age of 75.

Sullivant, a former judge, state legislator and practicing attorney at the time of his death, was graduated in 1925 from North Texas Teachers College. He had served on the University's Board of Regents since 1961, making him the senior member of the nine-member body.

His devotion to NTSU was honored in 1977 when the Board of Regents chose to name the University's new visitor center after him.

Judge Sullivant's presence was felt during the many Board of Regents meetings he attended throughout 17 years of service, Board Chairman A. M. Willis Jr. noted. "NTSU has never had a more devoted, instructive and faithful friend."

Texas political novelist William Brammer, 48, died February 11 in Austin, Tex.

Brammer, a journalism alumnus who last attended the University in 1952, was best known for his 1960 novel "The Gay Place," an award-winning study of Texas political life.

His career spanned nearly three decades, with posts on Lyndon Johnson's Washington senatorial staff, as associate editor of the *Texas Observer* during its formative years and as contributing editor to *Texas Monthly* magazine.

School of Music, North Texas State University  
PO Box 5038 NT Station, Denton, Texas 76203 (817) 788-2001/788-2401

- MAY 10, 1978 -

To: Ginny Hubbard  
Re: Below

*Check Ron  
re: her address*

Our sincere appreciation to you for the excellent logo which you have designed for us in our jazz education work!

We hope that you will place this plaque in such a way that you will be reminded always of our appreciation!

Most cordially,  
*Leon Breeden*

Leon Breeden, Director  
NTSU Jazz Education  
Denton, Texas 76203

*To Golda Harte Advertising  
2119 Helborn Suite 107  
Dallas, TX 75219*

*SHE DESIGNED  
OUR LOGO  
VERY SUCCESSFUL!  
L.B.*



Leon Breeden, Director



Perry Stewart

## 'Bears' series keeps sliding

It looks as though the next entry in a certain sandlot saga is going to be "The Bad News Bears Go to Cuba."

You can infer that from the fadeout scene in "The Bad News Bears Go to Japan," No. 3 in a series which has gone downhill ever since its funny and entertaining first chapter.

The first sequel had stage actor William Devane taking over Walter Matthau's role of coach to a team of misfit kid baseballers. Now it's Tony Curtis who has inherited the nursemaid duty in the film at the Six Flags Cinema, Cineworld and Western Hills.

THE BOYS want to accept the challenge of a team of Japanese youngsters, but they need someone to foot the travel expenses. Curtis, a down-on-his-luck agent and hustler, hears their pitch for donations on a TV talk show and smells a way to make a buck.

The acting is no worse or better than usual. Now that he's older, hot-shot infielder Jackie Earle Haley gets to have a love interest: nubile Hatsune Ishihara.

A bright spot in on the bench is 6-year-old Dallasite Scoody Thornton (you loved him in those car upholstery firm commercials), who plays the kid brother of the Bears' resident black activist, Ahmad.

They say kids and dogs are murder to play scenes with. But Curtis may not subscribe to that theory. His scenes with young Thornton furnish some of the fresher moments in a flat, pat film.

Gilbert & Sullivan buffs will note the extensive use of music from "The Mikado." (In the original "Bears" movie, the kids rounded the bases to the strains of orchestral themes from "Carmen.")

AND SPEAKING of Music: Acclaim is nothing new to Leon Breeden and his North Texas State University jazz band, but they're an even bigger hit than usual at the Spoleto USA Festival in Charleston, S.C. The band backed the likes of Clark Terry and Zoot Sims earlier in the fest, when the "Today" show put them on the telly Monday. They join Ella Fitzgerald this weekend for the finale.

## Carnegie treasurer quits after incident

NEW YORK (AP) — Carnegie Hall's head box office treasurer has resigned at his employer's request after an investigation disclosed that 300 tickets were funneled to a New Jersey scalper for \$2,500 to \$3,000 above their value, the lawyer said.

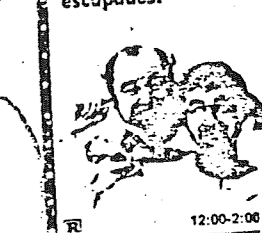


SCOODY THORNTON  
... "Bear" cub

"AMERICAN GRAFFITI" PG  
1.45-3.45-5.45-7.45-9.30  
Blair Gaudin J. Simon  
"CAPRICORN ONE" PG  
12.45-3.00-5.15-7.30-9.45  
"THE BOYS IN COMPANY C" R  
12.50-3.05-5.20-7.35-9.50  
Richard Dreyfuss  
"AMERICAN GRAFFITI" PG  
1.45-3.45-5.45-7.45-9.30

## FORUM 6

"Very funny. Irreverent. very merry series of life escapades."



The song was scandalous  
The movie is hilarious

THE P.T.A.  
The show was...  
12.30-2.30-7.00-9.00  
PG  
F. I. S. T. I  
THE R'

1

A FEW HIGHLIGHTS  
EARLY IN MY MUSICAL  
LIFE!

— A FRIEND FROM MY COLLEGE DAYS —

## Ted Stafford's City Beat

I am sure I will never get over the thrill that comes from thumbing through a magazine and seeing a picture and story of an old friend. That is what happened when I received my September issue of Southern Living. Taking a cursory glance at the publication, my attention was caught by the photograph of Leon Breeden along with a story called "Jazz Comes In The Front Door."

My mind raced back to the days when I first knew Leon Breeden. We were both college undergraduates, and he was my next door neighbor in the dormitory. After reading the story of Breeden's accomplishments at North Texas State University, I tried to recall the Leon Breeden I knew as a college student. I remembered him as a quiet, reflective sort of person. Music was his life and his world. I remember he played in Sandy Sandifer's band that was then a standby at the Den of the former Hotel Texas, one of the popular Fort Worth nightspots in those days. It took a tour through old college yearbooks to remind me that Leon played the saxophone. When he was not working with the band, Leon spent his time arranging music. Often when returning to the dormitory late at night, I would pass his room and see him huddled under a desk light working on an arrangement. We would visit briefly and he would go back to his work. It was a farfetched thing then to even think that in time Leon Breeden would carry his musical ability to such places as Russia and the White House, and that his musical groups at North Texas would be nominated for the coveted Grammy awards. People on campus at that time who knew the world of music predicted that Leon Breeden would make it big someday. He has, and I am glad I knew him when he was just another student who came from Wichita Falls—fifty miles down the road from Vernon, my hometown.

Leon is the second great exponent of the jazz music form that came from our part of the country. The first was the late Jack Teagarden, who has been called the world's greatest jazz trombonist. Jack, who was known as Weldon Teagarden in Vernon, lived there during his childhood. His father was employed at the Vernon cotton oil mill, a company owned by Lewis Bond's family. Before Jack Teagarden died several years ago he had risen to unprecedented heights as a jazz musician. It seems strange that jazz, which was born and grew up around New Orleans should find two such devotees in northwest Texas. It's only a theory, but I am inclined to believe that the sounds of the moaning winds and the counterpoint of savage weather may have been an inspiration for those whose ears were attuned to turning these audible impressions into music which we call jazz.

The News-Tribune Is  
Fort Worth's Metropolitan Weekly

UNIVERSITY OF MICHIGAN  
SCHOOL OF MUSIC  
ANN ARBOR

5 February 1947

Mr. Leon Breeden  
Band Director  
Texas Christian University  
Ft. Worth, Texas

Dear Leon,

Yesterday I received the little booklet about the Horned Frog Band and its activities and the nostalgic memories that arose in my mind became so strong that I almost dropped everything to make application to become once again a member of that organization. I appreciated very much your thoughtfulness in sending me this information regarding the activities of the old outfit and it is gratifying indeed to see the progress it is making under your fine direction. I don't know anyone who could do a better job. I am particularly happy to see the relatively heavy emphasis on "serious" music and I hope you will send me programs from your concerts occasionally.

My work here concerns the Orchestra, Little Symphony, Orchestral Conducting and the Opera Workshop. All of it concerns, as you see, conducting, so I couldn't wish for a better set-up. The opportunities here are almost unlimitable. We will give about six concerts with the Symphony, a larger number with the Little Symphony, and at least one opera production (Mozart's Marriage of Figaro) this year and you can't ask for much greater experience than that. My only hope now is that they won't see through me too quickly.

Give my regards to all the people I might know there and let me hear from you again when you find the time. Continued success in your work!

Sincerely,

*Wayne*  
Wayne Dunlap

THOR JOHNSON, MUSIC DIRECTOR

**SYMPHONY**

*Orchestra*

UNDER THE AUSPICES OF THE CINCINNATI INSTITUTE OF FINE ARTS

November 16, 1950

Mr. Leon Bredon  
c/o Ault Music Company  
Throckmorton Street  
Fort Worth, Texas

Dear Mr. Bredon:

At the suggestion of Mr. Don Gillis, we are writing you to see if you might be interested in doing several arrangements for us.

First, we need a six to eight minute arrangement of popular tunes around 1900. It might be an old-timers' medley of the "Bicycle Built for Two" style.

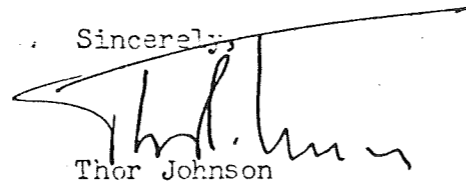
Also, we would be interested in an Easter medley of the same length, with the Easter Bonnet tune incorporated, so that it could be used with the audience singing the chorus.

Third, we would like to have an up-to-date transcription of the Military Polonaise of Chopin.

The old-timers' medley we would need by December 15. Our standard instrumentation calls for 9-8-6-6-5 strings, 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, harp, unlimited percussion, and other parts as may be scored.

Will you please let us know immediately if you are interested in handling these transcriptions for us? Thanking you, I am

Sincerely,

  
Thor Johnson

TJ:w

CINCINNATI SYMPHONY ORCH.  
- JAN. 21, 1951 - Program

SUPPÉ, "Poet and Peasant" Overture

HUMPERDINCK, Dream Pantomime, from the Opera "Hänsel und Gretel"

WAGNER, Prelude to Act III of the Opera, "Lohengrin"

GRAINGER, PERCY, Irish Tune from the County Derry  
Country Gardens

RODGERS-HAMMERSTEIN, Selections from "Carousel"  
(Arr. Walter Paul)

Carousel Waltz  
June is Bustin' Out All Over  
You'll Never Walk Alone  
Mr. Snow  
If I Loved You  
A Real Nice Clambake  
What's the Use of Wond'rin'  
If I Loved You (Reprise)  
Chorus: THE SILHOUETTES, Harold W. Anderson, Director

Intermission

GOULD, MORTON, Guaracha, from the Latin-American Symphonette  
(No. 4)

A TRIBUTE TO ROMBERG (for Solo Voices, Chorus and Orchestra)

French Military Marching Song  
The Desert Song  
Deep in My Heart, Dear  
Your Land and My Land  
One Alone  
One Kiss  
Stout-Hearted Men

Soloist: RUTH ANN GORDON, Soprano; GLORIA CARL, Soprano;  
GILBERT EGELSTON, Tenor

Chorus: THE SILHOUETTES, Harold W. Anderson, Director

COATES, ERIC, Knightsbridge March, from the "London Suite"

EVERYBODY SING—

All Through the Night

GAY '90's MEDLEY (Arr. Leon Breedon)

THOR JOHNSON, Music Director

MARCH 25, 1951 -  
CINCINNATI SYMPHONY ORCHESTRA

## Program

WAGNER, Overture to the Opera "Tannhäuser"

GRIEG, "Sigurd Jorsalfar" (Incidental Music), Op. 56

- I. In the King's Hall
- II. Borghild's Dream
- III. Homage March

MOZART, Alleluia, from the motet "Exultate, Jubilate", K. V. 165

Soloist: ROBERTA SEGAL, Soprano

HAUSSERMANN, JOHN, JR., Pastoral Fantasy, Op. 5

First performance in Cincinnati

### AN EASTER TRIPTYCH:

RUBINSTEIN, Kamemnoi-Ostrow, Op. 10, No. 22

MASCAGNI, Intermezzo, from the Opera "Cavalleria Rusticana"  
Easter Hymn, from the Opera "Cavalleria Rusticana"

ROBERTA SEGAL, Soprano

THE SILHOUETTES, Harold W. Anderson, Director

### Intermission

### A SPRING JAMBOREE:

STRAUSS, J., Voices of Spring (Waltz), Op. 410

MENDELSSOHN, Spring Song, Op. 62, No. 6

SINDING, Rustle of Spring, Op. 32, No. 3

### THREE SPIRITUALS:

BURLEIGH, Were You There?

DAWSON, There Is a Balm in Gilead

MURRAY, De Ole Ark's A-Moverin' Along

THE SILHOUETTES, Harold W. Anderson, Director

### EVERYBODY SING

BERLIN, IRVING, "Easter Parade" (Arr. Leon Breedon)

Thor Johnson, Music Director

Robert A. Casey, Manager

Cincinnati

THOR JOHNSON, MUSIC DIRECTOR

SYMPHONY

Orchestra

UNDER THE AUSPICES OF THE CINCINNATI INSTITUTE OF FINE ARTS

July 9, 1951

Mr. Leon Breedon  
3213 Lubbock Street  
Fort Worth, Texas

Dear Mr. Breedon:

Please forgive the long delay in acknowledging your letter of May 21. Mr. Johnson went abroad to attend the Sibelius Festival in Helsinki, and I have been away from Cincinnati on vacation.

The arrangements you have made for us have been entirely satisfactory, and Mr. Johnson has been delighted with them in every respect. Both the Medley and the Easter Parade numbers were very well received by our audiences. I am not sure whether the office sent you copies of these programs or not, but I am sending a set to you under separate cover, which you might enjoy seeing.

Mr. Johnson would be interested in another medley -- along barber-shop singing lines, to be about the same length as the Gay 90's one which you prepared for us last winter. It would be used as an audience-sing number. The first of October will be all right for us, if convenient to you, as Mr. Johnson returns at that time to begin the season's activities.

Do you have a photograph of yourself? If so, we would like to have a print, along with a biographical sketch of yourself. The next time we perform one of your arrangements, we would like to run some publicity regarding you in our local newspapers. It would make an interesting story.

Please be assured of Mr. Johnson's continued interest in your work, and you may be sure that we shall call upon you from time to time as proper occasions arise. With best wishes,

Sincerely,  
Esther Waltenberger

You are cordially invited to a series of chamber music  
concerts presented by

*The Dallas Museum*  
of  
*Fine Arts*

August 1, 1954

4:00 P. M.

RICHARD WEBSTER CHAMBER GROUP

HENRY BRAHINSKY, Violin  
ROBERTA GUASTAFESTE, Cello  
LEON BREEDEN, Clarinet  
RICHARD WEBSTER, Piano

*Program*

Trio No. 1, Op. 1.....Beethoven  
Allegro  
Adagio cantabile  
Scherzo  
Presto

INTERMISSION

Trio in A minor, Op. 114.....Brahms  
Allegro  
Adagio  
Andante grazioso  
Allegro

\*  
This music is provided by the Park Board of  
the City of Dallas in cooperation with Local  
147 of the American Federation of Musicians  
through a grant from the Music Performance  
Trust Fund of the Recording Industry.

\*  
WHITTLE MUSIC COMPANY  
"Southwest's most complete Music House"

MY BAND NO. - MY MANUSCRIPT

The sheet contains handwritten musical notation for a jazz band. It includes parts for Trumpets (Trumpets-Unison), Flutes-Saxes (Flutes-Saxes), and a Coda section. The notation is arranged in multiple staves, with some sections labeled 'SWINGING ALONG' and 'Coda'. There are also some handwritten notes and markings throughout the score.

The Dallas Museum  
of  
Fine Arts

Presents in Concert  
WOODWIND QUINTET

DAVID VORNHOLT, *Flute*  
FRANCES ESTES, *Oboe*  
LEON BREEDEN, *Clarinet*  
OAKLEY PITTMAN, *Bassoon*  
THOMAS LOY, *Horn*

★  
July 6, 1958 4:00 P. M.

★  
PROGRAM

Passacaille ..... A. Barthe  
Variations sur un theme Corse ..... H. Tomasi  
Le Petit Negre ..... Debussy  
Pour une Musique de Nuit ..... E. Bozza  
Andantino  
Moderato  
Allegro

INTERMISSION

Concerto for Woodwind Quintet ..... J. Jongen

★  
This music is provided by the Park Board of the  
City of Dallas in cooperation with Local 147 of  
The American Federation of Musicians through a  
grant from the Music Performance Trust Fund  
of the Recording Industry.

★  
Programs Courtesy of  
WHITTLE MUSIC COMPANY  
DOWNTOWN DALLAS  
1108 Elm Street - RA 2-5191

International Music Salute to Israel's 10th Anniversary

**D'ARTEGA, Conductor**

*Program*

DIE FLEDERMAUS (Selections) ..... STRAUSS

WILLIAM TELL OVERTURE (With Stereo Effects) ..... ROSSINI  
Orchestra

ROMANTIC RHAPSODY (For Piano and Orchestra) ..... MAYER  
Roger Scime, Soloist — Herbert Mayer, Guest Conductor

HUNGARIAN FANTASY (For Piano and Orchestra) ..... LISZT  
D'Artega Conducting — Roger Scime, Soloist

*Intermission*

A WORK WHICH I SCORED FOR  
HERBERT MAYER IN 1950...  
this performance 11/2/58

HOLIDAY IN NEW YORK (Stereophonic Demonstration)  
Produced and Recorded by Roy Freeman and Bob Guy

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GRANADA and CADIZ (Solito De Solis) FANTASY IN D MAJOR (Pregel)  
Orchestra

ABDUCTION FROM THE SERAGLIO ..... MOZART

ISRAELI FOLK SONGS

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Shoshana Shoshan

TSCHAIKOWSKIANA (With Stereo Effects) ..... TSCHAIKOWSKY

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Tel.: Circle 7-7460

Steinway Piano Used by New York "Pop" Concerts — Program Subject To Change



COMPOSER:  
EUGENE LEWIS  
MANUSCRIPT  
LEON BREEDAN

**DIRECTOR "BOX TOPS"**

Musical score for "Box Tops" by Eugene Lewis. The score is for a director and includes parts for various instruments: Trumpets, Saxophones (Alto, Baritone, Tenor), Trombones, Harmonium, and Piano. The score is divided into sections labeled A, B, C, and D. It includes dynamic markings such as mp, f, and pp, and performance instructions like "Saxophones (2nd time)", "Trumpets (Hornwized)", and "1st Trumpet Solo".

Continuation of the musical score for "Box Tops". It includes parts for Alto Saxophones, 2nd-4th Saxophones, Baritone Sax, Trumpets (Hornwized), and Trombones. It features a "1st 3rd Sax Solo" and a "1st Trumpet Solo". The score includes dynamic markings like ff and mp, and performance instructions such as "Saxophones (2nd time)", "Trumpets (Hornwized)", and "1st Trumpet Solo".

NEW ADDRESS:  
1114 W. CONGRESS  
DENTON, TEXAS

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**SYMPHONIC JAZZ**

**A Cat May Look At a King---or Even Attend a Concert**

By EUGENE LEWIS, Music Critic  
"A CAT MAY LOOK AT A KING," goes an old proverb. A cat may also go to a symphony concert, provided he conducts himself with decorum.

We are talking about the musical species of cat, who nowadays uses "man" instead of "cat" to address practically everyone, including women; has a philosophical movement of his own called "Beatism," and finds that his music is becoming more and more highbrow day by day.

For the long hair of today's concert hall is likely to be on the chin, not the dome.

If anything, Saturday night's concert of symphonic jazz by the Dallas Symphony Orchestra will prove that jazz in the symphony hall is nothing new. The concert, opening event of the five-concert Connoisseur Series at the Dallas Memorial Auditorium Theater, will include Darius Milhaud's Suite from the ballet, "La Creation du Monde"; George Gershwin's Concerto in F for Piano and Orchestra, Igor Stravinsky's Ebony Concerto,

and Rolf Liebermann's Concerto for Jazz Band and Symphony Orchestra.

Despite the fact that a New York critic credited Gershwin's "Rhapsody in Blue" with "making a lady out of jazz," Milhaud's ballet "La Creation du Monde" preceded by a year the famous symphonic jazz concert by Paul Whiteman which introduced the "Rhapsody."

Milhaud visited the United States in 1922, was fascinated by the jazz music of Negro bands in Harlem. When he returned to Paris he was commis-

DALLAS TIMES HERALD—Thursday, Jan. 1, 1959 \*\*\*\*C-15

sioned to write the score for a Negro ballet on the Creation. He decided to employ the Negro jazz idiom, and "La Creation du Monde" of 1922 was the result. It was scored for 18 solo instruments, including the saxophone.

"Lez Jazz Hot"—as the French call it—became the rage of Paris bistros, where it still reigns. In the concert hall, Debussy, Ravel, Satie and Stravinsky experimented with ragtime and the blues.

**HOT AND STRAIGHT**

"Hot" jazz, by the way, is the pure jazz, and involves a free use of the element of improvisation, rhythmically and melodically, though the "beat," which is the ground, remains constant. "Straight" jazz adheres faithfully to the score and is an attempt merely at imitation of the freer qualities of the true style.

This is the problem presented to the jazz ensemble, which acts as a concerto, playing against the symphony orchestra, in the Liebermann work. Leon Breedan, the local jazz saxophonist

who will play in the work, says that the scoring for his instrument—attempting to simulate the free-swinging improvisation of the real thing—is the hardest score he ever played. It probably is.

The element of improvisation keeps jazz forever keyed to the present moment; it is what makes jazz complex, interesting and exciting, because it is constantly in danger of getting off into a blind alley or a wrong track. It is also what links it best to serious music.

**THE CADENZA**

The cadenza of a Mozart Concerto was supposed to be extemporaneously improvised, on the spot, by the artist. In the romantic 19th Century, the concerto solo became even more flashy, more technically daring. But the soloist then had to have the cadenza written down for him, usually by somebody else. Lost was the exciting element of an actual creation on the spot—lost until jazz came along.



SERENADE—It is a long way from the J. S. Bach, right, to the saxophone of Leon Breedan, who will play with the Dallas Symphony Saturday night on a symphonic jazz concert. Actually, the free-swinging polyphony of modern jazz and the embellished contrapuntal writing of Bach have a great deal in common.—Staff Photo.

# Connoisseur Concerts

dallas memorial theatre - january 3, 1959, 8:30 p. m.

## DALLAS SYMPHONY ORCHESTRA

DONALD JOHANOS, *Conducting*

ALFRED MOULÉDOUS, *Pianist*

ROBERT STRICKLER, *Clarinetist*

### SYMPHONIC JAZZ PROGRAM

La Creation du Monde (1923).....Darius Milhaud

Concerto in F for Piano and Orchestra (1925).....George Gershwin

Andante con moto

Allegro agitato

Alfred Moulédous, Pianist

### INTERMISSION

Ebony Concerto (1946).....Igor Stravinsky

Allegro moderato

Andante

Moderato

Robert Strickler, Clarinetist

Concerto for Jazz Band and Symphony Orchestra (1954).....Rolf Leibermann

Introduction

Jump

Scherzo I

Blues

Scherzo II

Boogie-Woogie

Interludium

Mambo

### JAZZ BAND MUSICIANS

*Saxophones:* Leon Breedon, Wallace Roberts, Marshall Head, Emmett Maus, Harvey Anderson

*Trumpets:* George Clark, Robert Farrer, Samus Messina, Clifton R. Jones

*Trombones:* Richard Cole, Paris Rutherford, Fergus Gardner, Robert Knight

*Piano:* Jerry Harmon *String Bass:* Joseph Gustafeste *Drums:* Donald Seldon.



### COMING CONNOISSEUR CONCERTS

Jan. 31 Baroque Music

Feb. 21 American Contemporary Music

March 7 Classical Music

March 28 Stravinsky Program

\*

*Programs printed by courtesy of*

WHITTLE MUSIC COMPANY

*The next subscription concert is January 5, at the State Fair Music Hall*

THE ROTARY BREEZE

MAY 15, 1959

THOUGHT FOR TOMORROW:

Happiness is a way station between  
too much and too little.

TODAY:

We will be witnessing a swan song today which  
will leave a big vacuum in G. P. . . . . Leon  
Breedon is moving on to bigger things and larger  
pastures - - a place he richly deserves and we are  
happy for him. But we will miss the fine work,  
the infinite patience, and the devoted teacher he  
has been to the kids of this town.

He is bringing a group of stars of his recent  
"Spectacular" to put on their skits for Rotary.  
To Leon we wish him success and happiness in his  
new job.

\* \* \* \* \*

The humiliating thing about science is that it is  
gradually filling our homes with appliances that are  
smarter than we are.

\* \* \* \* \*

John Foster Dulles was not the only man to fight a  
cold war. George Washington turned blue at Valley  
Forge.

\* \* \* \* \*

If you want to get into a business with guaranteed  
prices and someone to look after it for you - - try  
farming! You will have 95 smart men and Senator  
Morse who will repeal the law of supply and demand  
and pay you for your crops whether they are worth  
anything or not. Then they will take taxes from the  
other people and pay you for land you did not plant.  
Does any other business have that kind of cinch?

\* \* \* \* \*

FINAL APPEARANCE AT THE  
GRAND PRAIRIE ROTARY CLUB  
BEFORE COMING TO NORTH  
TEXAS STATE UNIVERSITY!

ARRIVAL AT NORTH  
TEXAS AND SOME  
OF THE HIGHLIGHTS  
1959-1979

NOTES FROM MY FIRST ORIENTATION MEETING WITH THE  
NTSU LAB BANDS, 1959, Fall Semester....

I'm Leon Breeden - will be serving as your Director - honored to be here...

We are in the jurisdiction of Ft. Worth, for those of you who want to perform with professional groups in the area. I have transfer information which will enable you to transfer from other Locals around the country...

I suggest your getting a DATE BOOK in which you can keep all of your dates to avoid forgetting something important - they cost 10¢ at the bookstore...

All DANCE BAND MAJORS please stand.....applause...Meet me after this meeting, please.

There are NO excused absences from arranging classes, improvisation classes, lab bands, etc. If you have to miss lab band you must get in touch with a sub to take your place...you might work out an agreement with some other guy to help him out/he helps you out/etc. It is a big bringdown to have guys out when the band is ready to rehearse!

Our policy on VISITORS to the Lab Bands:

If you are in one of the other bands you may visit other ones in which you do not play, but DO NOT INTERRUPT THE REHEARSAL IN ANY WAY!

If Out-of-town visitors come to see us they are welcome to attend rehearsals...

Smoking is prohibited in classrooms or in the halls in Music Hall. This includes Orchestra Hall and the obby outside Orchestra Hall.

Check to be sure all forms are filled out and returned to me..

Anything that makes you a "character" is strictly out-of-bounds in this department!!

Many people think of jazz players as dopeheads, drunks, etc. - 'Tain't so!!! IT WON'T BE HERE AT LEAST!!

No goatees! A well-trimmed moustache is o.k.

We'll post "Availability Lists" for possible jobs on the outside - watch the bulletin board...

I'm hoping we can get some jazz groups on the Student Recitals.

Keep your grades up in ALL classes! Remove "X's" during the semester in which they are given! You are here to learn, to improve, to prepare for the life ahead! It takes work and determination - we expect your BEST no matter what you are doing!

INTRODUCTION OF ASSISTANTS FOR THIS SEMESTER: MORGAN POWELL - who will be playing in the 2:00 Band and conducting the 3:00 Band - Morgan?!? (applause)

BOB PICKERING - plays in the 2:00 and conducts the 5:00 Band. Bob?! (applause)

LANNY STEELE - plays in the 2:00 and conducts a small group at 4:00....Lanny!? (applause)

All bands will have the chance to play most of the same music...some is written for specific groups and will be too difficult (or have wrong instrumentation) for ALL bands.

If you are ever caught with some free time to kill please check with us in the office....we've started organizing some arrangements alphabetically and can use some help if you want to help us...

Be sure we have a telephone number for you...this is most important (even if it is a friend's who can come get you)

Introduce all NEW PEOPLE, here for the first time, and have them stand (applause). We welcome you to North Texas!

I'm hoping that we can have some live guest groups for our Music 147 & 347 classes. If you have a group or want to appear yourself please see me during the class times if you are in one or both of these classes - we'll try to set a date for you..

You are welcome in the office at anytime - be sure it is important - leave notes whenever possible so we don't forget that you want to see us!

Trumpet and rhythm section tryouts at 2:00 tomorrow in Orchestra Hall. Bring information sheets with you and give them to us when you try out. Trumpet tryouts will be tomorrow night at 7:00 in Orchestra Hall.

Your first assignments to chairs will be tentative...nothing is definite yet!

Everyone must be ON TIME FOR ALL REHEARSALS! Don't harbor gripes!!! Jazz is growing - it must be appraised from time-to-time - you may have some good ideas to help us do a better job - let us know!!

For the benefit of new men - the 2:00 and 3:00 Lab Bands play at the Union Bldg. on Thursday afternoons as often as possible. Soon I hope the 1:00 and 4:00 and 5:00 bands can also play on Thursdays.

When the 2:00 and 3:00 play it is the job of the 2:00 to get stands down there and to SET THEM UP - then they leave them for the 3:00 and the 3:00 members MUST FOLD THEM BACK UP AND GET THEM BACK INTO THE ROOM BEHIND THE BAND AREA

Bulletin Board - the board just outside of Orchestra Hall will be used for all of our notices to people in the jazz department. If you want to reach someone (or if we do) notices should be placed there. IT IS A GOOD IDEA TO CHECK BY THE BOARD DAILY JUST TO NOTE ANY MESSAGES OR ANNOUNCEMENTS WHICH MAY INVOLVE YOU!!

We are hoping to set up some special seminars with possible guests from the area.. It might be necessary to set a small charge to pay for these, but we feel that there are excellent people in the field of music who could make some excellent presentations for the welfare of all....watch for announcements if we get it set.

DO NOT TAKE BOOKS FROM ORCHESTRA HALL!! Music cannot be checked out except in rare cases!! If you DO check out a book or any parts you must check them back the NEXT REHEARSAL!!

KEEP YOUR BOOKS IN ORDER! It takes a little more of your time but saves valuable rehearsal time!

DATES: March 18 & 19 the Notre Dame Jazz Festival is a possibility for the 2:00 Band (if we are accepted - we'll send in tapes soon) we'll have a "Benefit" performance to help us get the money to go! Save these dates temporarily!!

More dates: May 7th - Intercollegiate Jazz Festival at Georgetown University in Washington, D.C. We are entered...Keep the date until I let you know if we have been accepted!

February 26th...the 2:00 Band plays at the Brownwood Stage Band Festival in Brownwood on Friday night.....some of you might want to come down there to hear some of the high school groups that day and stay over to hear our band. Morgan Powell has a small group playing upstairs at the hotel after our performance is over - this is for the high school kids' party...

April 11 (dress rehearsal) and April 12th (performance) is our Annual Jazz Show...in our Auditorium. The 2:00 and 3:00 Bands will play - other bands will assist in various ways to help us put this concert on!

USE THE MAIN LIBRARY! We have a few jazz books and a fairly complete bound set of downbeat magazines for the past ten-to-twenty years...

USE OUR RECORD LIBRARY! You can't check things out but they will play anything you want to hear into the listening rooms for you!

I want the attitude of our department to be OPTIMISM and not PESSIMISM!!! (discuss this a little - reasons for making the statement, etc.)

Your attitude with professionals with whom you may work is most important - be careful about "putting down" some of the older players - you'll lose future jobs if word gets out that you are a smart-talking upstart who can't come on the job and "take care of business" without trying to minimize others! SOMEDAY YOU'LL BE DATED!!!

LET'S WORK HARD, HELP EACH OTHER, AND HAVE THE BEST YEAR EVER!!! WE'VE GOT A LOT TO DO TO KEEP OUR GOALS HIGH AND THE RESULTS THE SAME!!

Dismissed!!!!

# FUN WITH THE CLARINET

(AN AUDIO-VISUAL\* ADVENTURE IN JAZZ MUSIC EDUCATION)

by  
Leon Breeden

\*  
AUDIO - LP RECORDING  
VISUAL - WORKBOOK  
TO BE USED IN COORDINATED STUDY

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WRITTEN PRIMARILY FOR  
SON DAVID TO LEARN MORE  
ABOUT SOME BASIC JAZZ  
FIGURES, PHRASES, & GENERAL  
INTERPRETATION. EVENTUALLY  
RECORDED & PUBLISHED MYSELF  
WITH APPROX. 800 COPIES SOLD!

## FUN WITH THE CLARINET!

By LEON BREEDEN

Dear Fellow Performer:

The studies presented in this album and workbook are the result of eighteen years of teaching clarinet in high schools and universities and twenty-five years of performing clarinet in almost every type of musical organization, including "Fiddle Bands," Polka Bands, Dance Orchestras, Concert Bands, Combos, Opera and Symphony Orchestras, Broadway Musicals, and Woodwind Ensembles.

Performing on the clarinet is for me an extremely challenging and rewarding (and always exciting) experience. The possibilities for creativity in jazz performance have been particularly intriguing to me because there seem to be unlimited melodic, rhythmic, and technical possibilities in jazz improvising on the clarinet.

You will find this work presented with an LP RECORD on which I have performed the examples and a WORKBOOK in which I have written the music for you to practice and (eventually if not at first) play simultaneously with me.

The work is divided into four chapters as follows:

- I - Technique
- II - Rhythm
- III - Embellishments
- IV - Styles

Although many examples are very brief the "Rapid Fire" change of pace should help the player to think quickly, much in the manner necessary for expert sight-reading.

Tempi are indicated by the use of a metronome. This means that you will have to concentrate on maintaining a steady tempo at all times. This is good practice for any performer, especially in jazz playing. Many times it is possible to "lean" on the rhythm section thus letting one's own rhythmic steadiness suffer.

One final word — this work is meant only to give you ADDITIONAL practice on the basic possibilities of your performance — it is meant neither to replace any of your study books nor to indicate any "Short Cut" method to playing. Hard work is still the only way!

I sincerely hope you have fun playing your clarinet with me!

LEON BREEDEN

P. S.: On this album (in case you are interested!) I am playing a Selmer Series "9" Clarinet with a Meyer 6 m mouthpiece and a Rico 2½ reed. The recording was made during a continuous eight-hour recording session! My thanks to recording engineer Tommy Loy for his patience!

\* Director of Lab Bands, North Texas State University, Denton, Texas. Member of Faculty National Stage Band Camps. Extensive experience as clinician, adjudicator and performer.

MAY 6, 1964

DENTON STATE SCHOOL  
DENTON, TEXAS

MAILING ADDRESS  
P. O. BOX 368  
DENTON, TEXAS



UNDER THE SUPERVISION  
OF THE BOARD FOR TEXAS  
STATE HOSPITALS AND  
SPECIAL SCHOOLS

E. W. KILLIAN  
SUPERINTENDENT

November 5, 1964

Letter to the Editor

Jazz Groups  
Add to Fame

To the Editor:

On Saturday night, April 25, we three North Texas exes sat in proud amazement as we watched the NTSU Lab Band and the Bill Farmer Quartet walk off with the top awards at the First Oread Jazz Festival here at the University of Kansas. The two groups were competing against top collegiate jazz groups from a cross section of the nation's colleges and universities.

In this top-flight competition the Lab Band lived up to the challenging tradition established by previous NTSU lab bands. They drew standing ovations and cries for "More! More!" from all the jazz fans at the festival.

In winning the over-all best group award, the Bill Farmer Quartet won a two-week stand at the New Orleans Jazz Pavilion at the New York World's Fair and a three-month touring engagement in Europe. This is truly an outstanding accomplishment of which we exes are exceptionally proud.

After the Saturday KU festival both NTSU groups participated in the Kansas City Jazz Festival in that city. There were such noted professionals at KC as Bobby Brookmeyer, Clark Terry and Carmel Jones. There was no comparison between the reception given to the NTSU groups and the others.

The Lab Band and the Bill Farmer Quartet further enhanced the already well-established reputation of NTSU in the music field. Many of the professional jazz musicians there had been waiting for some time to hear the Lab Band, and they expressed their complete approval of such talented collegians by clapping and pleading for encores.

Our special congratulations is extended to one of the greatest NTSU boosters of all times—Leon Breeden.

Gene Mason ('62)  
Steve Smith ('63)  
Dorothy Holman ('61)  
—University of Kansas

Mr. Leon Breeden  
114 West Congress  
Denton, Texas

Dear Mr. Breeden:

Please relay our appreciation to the members of your music classes who volunteered to form a band and provided dance music for the annual Halloween carnival for the students of the Denton State School. We could not plan this type of activity for the students without volunteer contributions in both services and gifts.

We trust that they were rewarded in their services by the great response from the students.

Very sincerely,

(Mrs.) Lorene Skidmore,  
Coordinator of Volunteer Services

LS:dm

Approved:

E. W. Killian,  
Superintendent

THE NTSU  
LAB BAND ANNUALLY PROVIDES MUSIC  
FOR THESE RETARDED CHILDREN.  
(MR. BREEDEN HAS A DAUGHTER  
WHO LIVES AT THIS SCHOOL)

DENTON STATE SCHOOL  
DENTON, TEXAS

MAILING ADDRESS  
P. O. BOX 368  
DENTON, TEXAS



E. W. KILLIAN  
SUPERINTENDENT  
November 5, 1964

Mr. Leon Breeden  
114 West Congress  
Denton, Texas


Dear Mr. Breeden:

Words are inadequate to express appreciation to you for organizing and directing the band for the Halloween dance held for the Denton State School students. I am sure you will agree that this was a most enjoyable occasion for them.

They look forward each year to the carnival and dancing to "live music"; without it, the carnival would be considered a "flop" in their judgment.


Mr. Killian and I are grateful for your interest in the social training of the students. It is a pleasure to work with parents who express a concern for all of the student residents.

Very sincerely,

  
(Mrs.) Lorene Skidmore,  
Coordinator of Volunteer Services

LS:dm

Approved:

  
E. W. Killian,  
Superintendent

UNDER THE SUPERVISION  
OF THE BOARD FOR TEXAS  
STATE HOSPITALS AND  
SPECIAL SCHOOLS

MURRAY HILL 8-8800

CABLE ADDRESS: ASCAP, NEW YORK

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

575 MADISON AVENUE  
NEW YORK, N. Y. 10022



November 29, 1966

Mr. Leon Breeden, Director  
North Texas Lab Bands  
North Texas State University  
Denton, Texas 76203

Dear Leon:

I really enjoyed speaking to you the other day. Your sense of responsibility toward the American composer is reassuring and much rarer among educators than is generally supposed.

As I explained on the phone, ASCAP cannot grant performance rights for performances of its members' works in Mexico. Enclosed is a copy of a letter to the Society from SACM (Sociedad de Autores y Compositores de Musica). It contains the name of the manager of SACM to whom you should write for clearance, and would seem to indicate that certain concerts for which no admissions are charged and are under special auspices require no fees.

Thanks for giving my regards to Merrill Ellis. Enclosed is a new set of forms of the educational Agreement and a pamphlet describing ASCAP's project in this field.

The Agreement, for the single annual fee, covers all performances of works in the ASCAP repertory (and in the repertories of our affiliated foreign societies) given by all ensembles under university auspices. This includes tours by the university groups throughout the United States and also the appearances of professional artists on campus.

I hope all works smoothly with the arrangements for your tour and that you will let me hear from you before you go. Once again, thanks for your concern and cooperation.

Cordially yours,

AMERICAN SOCIETY OF COMPOSERS,  
AUTHORS AND PUBLISHERS

  
GENE BRUCK, Coordinator  
Concert and Symphonic Repertory

GB:ha  
Encs.

# HOUSTON

PUBLIC SCHOOLS *All-City Symphony Orchestra*

HARRY LANTZ, CONDUCTOR 1300 CAPITOL AVENUE HOUSTON, TEXAS, 77002

February 14, 1967

Dr. Kenneth N. Cuthbert  
Dean School of Music  
North Texas State University  
Denton, Texas

Dear Ken,

May this letter serve as an official invitation for the North Texas State University Lab Band, Leon Breeden, director, to appear in concert at the Music Hall in Houston, April 2, 1967.

The Houston All-City Symphony Orchestra is prepared to sponsor Mr. Breeden's group as a cultural event and would underwrite the complete cost of bringing the ensemble to Houston. As you are aware the band has a number of All-City Orchestra exes in its ranks. In Houston we have a great number of North Texas State University alumni who have expressed a great desire to bring this unique and internationally known group to Houston. Preliminary discussions have been held with Mr. Breeden and he has enthusiastically endorsed this performance.

Appearing on a Sunday afternoon here in Houston the organization will not be compelled to have it's students miss any of their regular University classes. North Texas State University will not be ask to bear any of the groups' expenses.

I need not tell you what a great organization you have in the North Texas State Lab Band and it's extremely talented leader Mr. Breeden. I feel that the appearance of this group in Houston would serve both North Texas and the City of Houston with a type of excellence that we music educators desire to bring to the public.

I sincerely hope that this concert can be arranged. I would like to hear from you at your earliest convenience. Warmest personal regards.

Sincerely yours,

*Harry Lantz*  
Harry Lantz

HLcc

PP'S - 37438 (INSIDE)

MONDAY EVENING, APRIL 4, 1966 AT 8:30 P.M.

SECOND SEASON

THE INTERNATIONAL ACADEMY OF CONTEMPORARY MUSIC

STAN KENTON, *President*

GEORGE GREIF, *Vice President*

SID GARRIS, *Secretary-Treasurer*

presents

The First Permanent Contemporary Jazz Orchestra in the World...

## THE LOS ANGELES NEOPHONIC ORCHESTRA

*Resident Conductor:* STAN KENTON

Conductor: STAN KENTON

Soloists: DICK NASH, Tenor Trombone  
GEORGE M. ROBERTS, Bass Trombone

Guest Soloists:  
THE NORTH TEXAS STATE UNIVERSITY NO. ONE LAB BAND,  
from Denton, Texas. Under the direction of LEON BREEDEN

### PROGRAM

- |  |               |
|--|---------------|
| Four Pieces for Neophonic Orchestra<br>a work dedicated to Dr. Fromm for<br>his contribution to humanity   | TOMMY VIG     |
| a) Freedom! Freedom!<br>b) The Lost Love<br>c) Serious Fun<br>d) Fusion  |               |
| Sinfonia<br>a symphony in miniature  | WILLIAM FRITZ |
| Figures in Rotation<br>polymetric work in which the marimba is featured<br>in an extended improvisation; an extrapolation<br>of four themes in a single movement | GIL MELLE     |
| Rock City<br>an extension of the Folk Rock idiom   | BOB MAYER     |
| Stool Pigeon<br>inspired by the private life of the "Master Race,"<br>by Bertolt Brecht and written for two trombones.   | DICK NASH     |
| Soloists: DICK NASH, Tenor Trombone<br>GEORGE M. ROBERTS, Bass Trombone  |               |

### INTERMISSION

*In response to numerous requests, LATE COMERS WILL NOT BE SEATED WHILE THE PERFORMANCE IS IN PROGRESS. / INVITED guests only are welcome backstage AFTER the performance. Please use the performer's entrance off the promenade on the Grand Ave. side of the theater. / The use of tape recorders or cameras in the auditorium during any performance is STRICTLY PROHIBITED. / Photographs of individuals and crowds often are taken in public areas of The Music Center. Your use of a theater ticket constitutes acknowledgment of your willingness to appear in such photographs and releases The Music Center Operating Company, its lessees, and all others from any liability resulting from use of such photographs. / Programs and artists subject to change.*



Fred Seligo, official Neophonic photographer

This was a MAJOR event in jazz education history. The fact that STAN KENTON would invite our entire jazz band to fly to Los Angeles to appear in JOINT CONCERT with the auspicious Neophonic Orchestra was recognition for our educational work at the highest professional level. A very large audience (Mancini, Rugolo, TV & motion picture writers, etc.) gave a standing ovation to the performance! L.B.



u THE TEXAS FLYER  
OCTOBER - 1970

BY J. FRANK LIVELY

Dec. 22, 1969



# Their Beat Bridges the Gap

SOUNDS FROM DENTON'S AWARD WINNING LAB BANDS ARE BREAKING THE COMMUNICATIONS BARRIER

ARE YOU TIRED of worrying about wars and rumors of wars? Had it up to here with campus riots? Sick of the population/pollution syndrome? Maybe, if you're one of our serious, progressive young people, you don't see much encouragement being offered your generation. And maybe, if you're older, you're not too encouraged when you see our serious, progressive young people.

Well, fellow sufferers on both sides of the Great Gap, there is hope for us all. A laboratory in Denton, Texas has come up with a discovery guaranteed to bring you fast, fast relief. And like most of the great discoveries, it was there all the time, just waiting to be found and put to work for mankind.

It's a pretty unusual kind of a laboratory, though. Instead of bunsen burners and glass tubing and strange, bubbling

Dean of Music  
North Texas State University  
Denton, Texas

Dear Sir:

Everyone in the State of New York thanks you for allowing Lem Bredem to take time from his many duties to train & conduct the first All-State Stage Band in the world. He was the star of our convention! And, our convention is the largest in the world. I saw many seasoned band directors shed tears of joy at the amazing job Lem did.

It must be reassuring to you to know that you have under contract one of the great talents in the United States. Pay him well!

Sincerely,  
Tony Rulli





The bands have released 8 record albums (available only through the school) made in studio sessions and also recorded "live," in concert, in the school's music hall.

Easy going in appearance, Leon Breeden works best at top speed, amidst the unbelievable clutter and confusion of his music and papers in his office.

mixtures, this laboratory is filled with horns and drums and pianos. And the nearest thing to those weird electronic crackles, once associated with all good mad scientists' experiments, is the sound of an electric bass guitar, "feeding back" through its amplifier.

What the young experimenters in this laboratory, located on the campus of North Texas State University, are producing is jazz—big-band, contemporary jazz-rock; all-American music as it has developed over the years from its earliest, uniquely U.S. origins.

And the product has already become one of our country's internationally-recognized exports. No language barrier exists: the music is instant communication. For example, this happened last year at one of those cocktail parties given during business conventions and political gatherings in most large cities. This one was in Copenhagen, the beautiful capital of Denmark.

The visitor was a young, conservatively-dressed businessman from Texas. He had just been introduced to a member of the home team. "And where in the United States do you live?" asked his Danish host, making polite conversation. The Texan got a little taller. "I'm from Dallas, Texas," he said.

Now his new friend was really interested, "Oh," he said, "wonderful! And how far is that from Denton, Texas?"

The boy from Dallas was a little surprised that his host in Copenhagen would be familiar with Denton, a city of some 30,000, located less than 40 miles northwest of Dallas. He was even more surprised to learn that large groups of people in places like Villahermosa, Mexico, and Montreaux, Switzerland, are also interested in Denton, Texas. But think what a shock it was for him to discover *why* these people in such distant corners of the earth are so familiar with Denton: they've heard the music that comes from there.

And the music has been coming from there for quite a while. Back in 1927, North Texas State University in Denton organized an official school dance band, under the direction of Floyd "Fessor" Graham, who has been a member of the School of Music faculty since that year.

In 1947, Dr. Gene Hall established, as a regular part of the school curriculum, courses in dance band music: Jazz, how to write it and how to play it, both individually and in ensemble. Response was immediate; in one year the original orchestra grew into three orchestras. They became known as the "Lab" (for laboratory) Bands. Now there are seven Lab Bands; they bear the designation "One o'clock band," or "Three o'clock band," or "Seven o'clock band," according to the hour of the day they meet to rehearse.

When Gene Hall left North Texas in 1959, to continue similar work at Michigan State University, he was succeeded by Leon Breeden, who had been



director of bands for five years at Texas Christian University in Fort Worth. Breeden had followed the progress of the Lab Bands very closely, but when he went to work with them, he was astonished at their capabilities.

"I'd missed very few of the bands' concerts while Gene Hall was here," says Leon, "so I knew they were good, but I didn't know they were *this* good."

Under the dedicated guidance of Leon Breeden they got even better. In March, 1960, the Lab Band won the highest awards in the Collegiate Jazz Festival at

Notre Dame University, competing with 28 other bands from schools throughout the nation. And the following year, the group repeated that performance. Additionally, the Lab Bands have won top honors in the Oread Festival at Kansas University; the Villanova, Pennsylvania Festival; and the Mobile, Alabama



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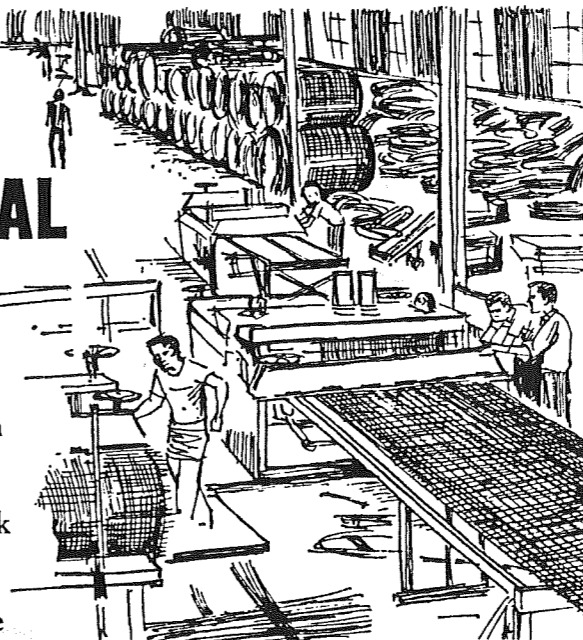
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Festival, for a total of 34 awards, individually and in groups.

Distinguished American bandleader and innovator Stan Kenton, who was one of the judges at the Notre Dame Festival, formed a continuing friendship with Leon and with the Lab Band program. Kenton sent his entire personal orchestral library to the school in 1962. These were the original manuscripts, used by the Kenton orchestra when they recorded some of their most famous hits. "You can imagine the respect with which I treated that music," says Leon, who estimates the value of the collection at \$50,000. The manuscripts were not treated as collector's items, however; one of the school's biggest problems was to keep the bands supplied with new, progressive, challenging music.

The State Department's Office of Cultural Presentations sent the band on a tour of Mexico in 1967, where they appeared in 19 cities. Leon's wife, Bonna, wrote her impressions of the trip: "The tour can be described only as a success. We tried to count the people at each performance, which was difficult, since most of the concerts were SRO. Balconies were often five or more deep; students stood in the halls, at the windows, and backstage, often spilling onstage. A conservative estimate would be 50,000, excluding TV audiences. Individual audiences ranged from 600 to 15,000 (at a baseball field). Without exception, all audiences were enthusiastic. We were surprised at the wide variety in age, and in social and eco-

nomic status (of the audiences).

"Each experience was a contribution: standing ovations at many concerts, student groups meeting our bus at the edge of towns, complete with costumes and singing for us, the poorest people imaginable bringing little trinkets up to various members of the band and presenting them as gifts, young boys presenting the two girls in our party and me with beautiful bouquets of roses that had been hand-picked and wrapped with some very used cellophane ribbons, but which had much thoughtfulness and love enclosed . . . I cannot imagine any other art form having the ability to capture and win over an audience so completely."

There have been some other interesting highlights: a concert at the Venezuelan embassy in Washington, D.C.; a concert at the White House, following which a 19-year-old saxophonist in the band "broke up" Lyndon Johnson with an Aggie joke; a concert at the White House for the visiting King and Queen of Thailand, with Duke Ellington and Stan Getz as guest artists with the band.

This past summer, the Lab Band went to Montreaux, Switzerland, as the official "big band" representing the colleges of the United States, to play in that country's International Jazz Festival. On the way, they played a series of concert dates through Germany. The band was invited to return to Germany for the Berlin Jazz Festival.

The bands have released eight record albums (available only through the school) made in studio sessions and also in "live concert" at the school.

Students from 35 states and Canada are enrolled in North Texas' school of music this year. Each semester, over 200 musicians audition for chairs in one of the seven bands. As many as 60 fine saxophone players, or 55 trumpet players, compete with one another for each of the top five chairs in the Lab Band. This kind of healthy competition pretty well assures the bands' excellence.

These young men, with a thorough and demanding academic background of symphony caliber, retain a spirit and humor and enthusiasm which makes them kinsmen in the eyes of countless young people in other countries. Their music, with its universal language, has become an instantly recognizable common ground for all.

For the youth of Europe, Mexico, all the world, the effect and influence of the Lab Band from Denton, Texas may be more profound than even a footprint on the stars. ☆☆☆

123 West 57th Street  
New York, New York  
10019

February 22, 1971

Mr. Leon Breedon  
North Texas State University  
Music Department  
Denton, Texas 76201

Dear Leon:

Once again thank you for all your help last week. I know it was quite a chore to coordinate everything and I hope you felt it was worth it. We have had very good comments about the show and a large part of its success was due to your efforts. Please thank everyone for me again.

If I can ever be of service to you when you are here in New York, don't hesitate to call.

Cordially,

*Buryl*

Buryl Red

*Musical Conductor*  
*"The Lincoln Awards"*

BAR:gh

- MARCH 2, 1971 -

One day in the life of Leon Breedon, Director of Lab Bands, N.T.S.U. Lab Bands

(Out of curiosity, and realizing that the involvement has now reached unbelievable levels, I kept a running account of the major events of the day - many of a more minor nature were not included)

- 8:50 Arrived at school - picked up check - went for mail
- 9:05 Opened mail: Included letters from President L.B. Johnson, from the Southwest Jazz Festival headquarters in Austin, and also contained music from Stan Kenton's Office in Los Angeles. There were orders also from Greenville, Ohio and Sterling, Ill. for our Lab Band albums
- 9:15 Readied materials for Music 147 class. Put up notes for several people to see me today if possible
- 9:30 Went to class - found that the plug on the record player had been torn off by someone who had used the player - checked class roll - dismissed class since records could not be played
- 10:00 Sent letters of commendation to Dean Cuthbert (article in Univ. of Ill. school paper highly commending our band and also a letter from Sam Adler commending our men for a fine performance on Feb. 12th under his direction)
- 10:15 Determined music to be copied for various bands.
- 10:30 Went to store to get plug for record player - deposited check while out.
- 10:40 (Could not get away - started out as indicated above at 10:30!) Call received from Ft. Worth re. Fred Adams (bass) having the flu and being unable to come to 4:00 band today. "Please get a sub. for me!"
- 10:45 Left to get plug, etc.
- 11:30 Back (ate quick sandwich at home to save time)
- 11:31 Conference with Wayne Darling re. his band, drummers, concerts, etc.
- 11:50 Started getting music ready for 1:00 band rehearsal today. Met with office assistants to discuss getting organ moved, place straightened up - also discussed possibilities for curtains being moved from stage to workroom
- 12:00 Note to Bob Rogers re. putting up curtains. Sent requisition for new music to Mrs. Whitlock
- 12:05 Studied score to new number "Badi" for rehearsal today
- 12:15 Long distance call from San Leandro, California re. two prospective students who want to come next year.
- 12:30-1:50 Rehearsal with 1:00 Band. Guests here today (about 150) from UIL Contest - started rehearsal early to be ready when they came in.
- 1:50 Band met to discuss artwork which had been sent from the Art Department. Returned artwork to Dr. Vaughan after discussion
- 2:05 Long distance calls: Dick Goodwin (Univ. of Texas) & Ken Foeller (Ft. Worth Musicians Union re. possible work for our men)

3/2/71 (CONT.)

Alan E. Adams, Executive Secretary  
Jeffrey C. Neuhauser, Director of Publications & Extension



# Phi Mu Alpha Sinfonia Fraternity

The professional fraternity for men in music

National Headquarters: 10600 Old State Rd. • Evansville, Indiana 47711

2:15 Determined personnel for concert in Ft. Worth on March 12th

2:20 Discussion with office personnel re. policy on music being given out to our various bands as leaders request music not readily available.

2:25 Mrs. Stanley called - Have Ashley Alexander call Dean Cuthbert

3:00 Put up notes for 5 people about misc. things of importance to department

3:05 Prepared letters of recommendation for four people as they had requested.

3:15 Number new compositions for our library.

3:20 Called Mrs. Soltes in Dallas re. O.K. for April 19th concert at One Main Place

3:25 Bill Mercer called re. the taping of Lab Band rehearsals for later airplay on our radio station

3:30 Worked to clear desk of a few items (long overdue because of series of concerts every two weeks!)

3:45 Received a call from artist in art department. Discussed ways he could improve the artwork favored by our men (i.e. men approved with some minor revisions which I discussed with the artist)

3:50 Went to workroom to get materials ready for copying (for band in Denmark)

4:00 Note to David Kuehn re. paper he got while we were gone - get details.

4:15 Called Mrs. Gibson at Denton World Travel to set times for departure & return on several trips coming up soon (Austin next week particularly)

4:30 meeting of Tenure and Promotion Committee.

5:45 Back to office after meeting to get personal things and go home.

6:10 Worked on memos to all directors (important items to strengthen our program in general and our relationship to our students individually)

6:35 Worked on Tenure and Promotion materials (recommendations)

7:30 to 7:50 Long distance call from Dr. Froelich in Lebanon, Missouri (father of Vicki, former student at N.T.) to discuss the Montreux, Switzerland Festival and to tell me he had heard our band on Voice of America while in Prague for a medical convention!

8:00 Friend in from Dallas - one of our most loyal backers of the Lab Bands and a personal friend for years. Left close to 11:00.

11:45 To bed - try to rest for tomorrow!!

March 23, 1972

Mr. Leon Breeden  
c/o School of Music  
North Texas State University  
Denton, TX 76203

Dear Leon:

I've just learned that the jazz program at NTSU is on the threshold of its silver anniversary. The announced plans for observance of this milestone are exciting and I certainly wish I could be on hand to hear it all.

The National Officers and staff of Phi Mu Alpha Sinfonia extend to you and to the school their heartfelt congratulations for the superb job you've done with the jazz program and best wishes for continued success and growth in the years ahead.

Fraternally,

Alan Adams

ep

CC: Dr. Donald Bellah  
Mr. Robert Rogers  
Mr. Steve Paxton

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Mr. Leon Breedon  
North Texas State University  
Music Department  
Denton, Texas

Dear Leon

I would like to take this opportunity to thank you for your participation in our CMEA Music Expo Conference.

Your excellent rehearsal was a high point of the day. In fact, your presence at the conference gave jazz education a bit of dignity. Thanks.

With the contribution made by you and the many other outstanding participants, we have succeeded in making an extraordinary impact on the outlook for music in northern California.


The concept of student participation in a music educators' conference was a first-time experience for our organization. Success was beyond our expectations; over 6,000 students participated.

With the many appealing activities and displays, participation by music educators was approximately 100% higher than average Bay Section Conferences in previous years, with over 450 in attendance.

I anticipate that the momentum of this conference will carry through to a similar program next year. We are already looking forward to refining and improving this first-time effort. I look forward to your suggestions toward that end.

Thanks again for helping us in the realization of our goal to stimulate interest in music by the various segments of the community, the educators, students, parents, general public, and the music industry.

Sincerely

  
Chris Nelson  
Conference Chairman

CN:pc



STATE COMMISSION FOR THE BLIND  
NORTH TEXAS STATE UNIVERSITY  
212 TERRELL HALL, SYCAMORE STREET  
BOX 13196, NORTH TEXAS STATION  
DENTON, TEXAS 76203

April 10, 1974

Mr. Leon Breedon, Director  
NTSU Lab Bands  
Box 5038, North Texas Station  
Denton, Texas 76203

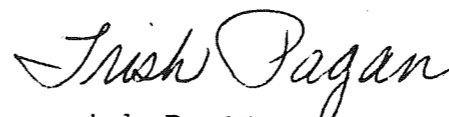
Dear Mr. Breedon:

Thank you so much for your generosity and thoughtfulness toward the blind students at North Texas and TWU. I agree with you that the importance of music cannot be overemphasized, particularly for the blind.

Every student with whom I talked really wanted to come to the concert. The few who did not come, had previous commitments which could not be broken. The typical response was "Oh wow - that's great!"

What else can I say except that - as usual - the concert was fantastic!

Sincerely,

  
Trish Pagan  
Secretary

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WE INVITE BLIND & HANDICAPPED  
STUDENTS OF TWU & NTSU  
AS (GRATIS) GUESTS OF THE  
LAB BANDS - MUSIC CAN MEAN  
SO MUCH! LemB.

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HAROLD NIVEN  
VICE-PRESIDENT FOR PLANNING  
AND DEVELOPMENT

April 16, 1974

Dr. Leon Breeden  
Director  
NTSU Lab Bands  
P.O. Box 5038  
North Texas Station  
Denton, Texas 76203

Dear Leon:

Thanks to you and the excellent NTSU Lab Band for adding that extra touch which helped make the 1974 NAB Convention so successful.

I am enclosing a picture taken during the opening session.

You have a fine band and we are honored that you were able to play for us. Please extend thanks and best wishes from all of us at NAB to the band.

Cordially,

*Harold*

HN:ba  
enclosure

DICK  
HITT



Grooving behind  
the Iron Curtain

SELECTED Short Subjects:

As our cultural anecdote opens, the San Francisco Symphony Orchestra is the midst of the concert tour—pardon me, the triumphal concert tour, of Europe which took the orchestra to several points in the Soviet Union. One of the points was the city of Vilnius, which as we all know is the capital of Lithuania. Vilnius is about 6,722 miles northeast of Denton, Texas, and I just gave you a hint of how this anecdote is going to turn out. As it happens, the second clarinetist with the San Francisco Symphony is David Breeden, who, if you will recall from yesterday's anecdote, is the son of Leon Breeden, the noted musicmaster and leader of the North Texas State University Lab Bands.

So the concert is over in Vilnius to tumultuous applause, and afterwards, backstage, everyone's packing their instruments and beginning to leave the place when a young Lithuanian approaches David Breeden and tells him, in pretty fair English, how much he has enjoyed the concert.

"But I'll tell you what I really like," says the young Lithuanian; "I love your American jazz."

"Oh, yeah, me too," David Breeden replies.

"There is a great band that we get to listen to over here sometimes on the Voice of America or when we can pick up Armed Forces Radio," the Lithuanian said. "I forget the name of the band, but it is somewhere in Texas, I think."

Startled, David Breeden says, "You mean the North Texas State Lab Band?"

"Right, right," said the Lithuanian.

"Hey, the director's my FATHER!" David Breeden says.

The Lithuanian's eyes bulged. "You mean you-you-you're Leon Breeden's son?"

THE DALLAS TIMES HERALD  
GALLERY

E

Living  
The Arts

Mon., Nov. 25, 1974

Nov. 25,  
1974

April 21, 1975

Last evening I completed the book, "Harry S. Truman" by his daughter, Margaret Truman, and it was an extremely fascinating adventure to say the least! My impressions of President Truman were never that he was QUITE as "charming" (a word he had expressed strong dislike for with F.D.R.!) as a President of the United States should be. Having completed "Plain Speaking" recently and now this 634-page book (!) I must say that there can be no doubt that HE WILL GO DOWN IN HISTORY AS TRULY ONE OF THE GREAT PRESIDENTS AND ALSO AS ONE OF THE MOST REMARKABLE MEN IN HISTORY! I am completely convinced on this (the fact that I feel a strong kinsmanship with him and his philosophy of life can only mean that I too will undoubtedly go down in history---period!!!)?

Two quotes from the book struck me so strongly that I wanted to write them down here to refer back to when things get dark:

(In NO WAY can I compare what I've gone through at North Texas and that which President Truman went through, except that we both have had our share of those who were building empires and whose egos were based somewhere very near the Almighty's side; therefore this quote of BENNETT CLARK'S comments to a St. Louis Post-Dispatch writer when asked if he thought that the then-Governor Stark was running for office (although he tried to leave the impression that he was a candidate for NO office whatsoever) - here are Clark's words:

"It is hard to estimate the political situation in Missouri just now, since Lloyd's ambitions seem to be like the gentle dew that falls from heaven and covers everything high or low. He is the first man in the history of the United States who has ever tried to run for President and Vice President, Secretary of the Navy, Secretary of War, Governor General of the Philippines, Ambassador to England and United States Senator all at one and the same time.

At the same time that he is running for these offices, Lloyd is apparently trying to control the Missouri delegation and name the whole state ticket. It is rumored that he is also an accepted candidate for both the College of Heralds and the Archbishopric of Canterbury. I understand, too, that he is receiving favorable mention as Akhund of Swat and Emir of Afghanistan!" (What a remarkable summation of so many that I have met!!)

The second quote was when BOB LOVETT wrote a memo to President Truman in which he describes a statistician:

"Statistician: a man who draws a straight line from an unwarranted assumption to a foregone conclusion!"

Truman made a note that, upon reading this definition he gave Lovett his own definition of "A consultant Washington style---"An ordinary citizen away from home!"

The above delighted me completely when I needed it (an illness at home for several days i.e.).....

Fort Worth Star-Telegram  
Tues. Morning  
May 20, 1975

# Seasonal highlight Concert's winner at Water Garden

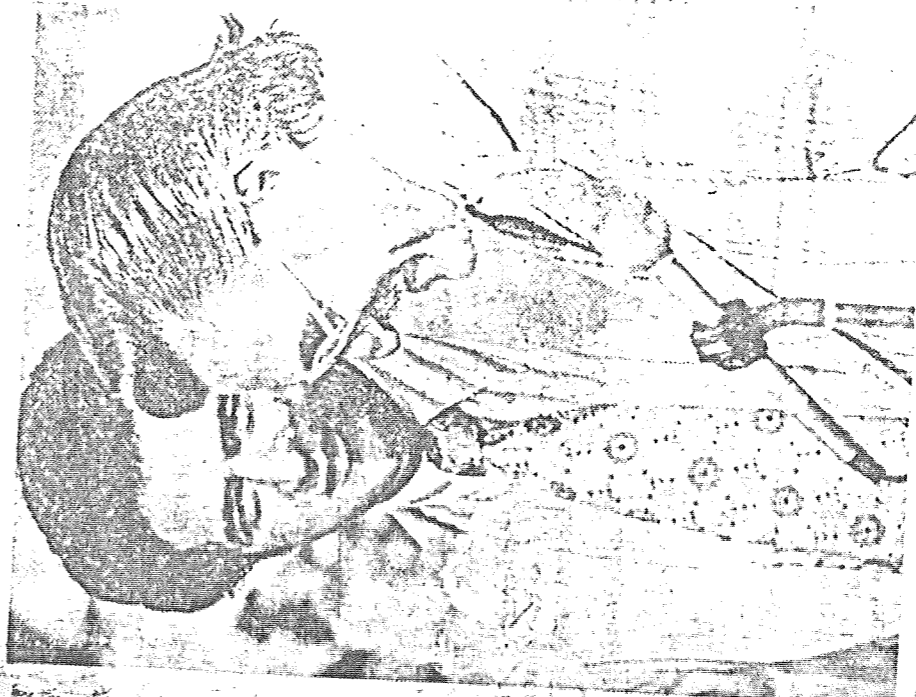
It was a different kind of concert — a big outdoor party at which people pressed close to the improvised band area, perched on the tiered bleachers and strolled in the grassy park areas of the downtown Water Garden from 8 p.m. to sunset Sunday. The excitement generated by the Fort Worth Symphony Orchestra and the 100-piece Fort Worth Lab Band from North Texas State University would be a highlight of any summer season. The combination of two musically literate and creative groups with a perfect summer day made for a big, bright concert that generated a lot of momentum as listeners applauded the horns in Handel's "Water Music" suite, sang and swayed with the "Blue Danube" and occa-

sionally jived in place to the Big Band numbers from the 1940s. Afterward, the two young entrepreneurs who put the whole package together, Harry B. Friedman II and J. Lee Johnson IV, joined with NTSU for a reception at the Century II Club on the 35th floor of the Fort Worth National Bank.

But the concert itself was the biggest party of the season, with several thousand listeners of all ages wandering in and out among the fountains and sliding waters and bright-green partitions perching upon the archite-

tural sculptures of the Water Garden or spreading blankets on the ground. They crowded in close to the two bands stands where John Giordano of the Fort Worth Symphony and Leon Breeden of the Lab Band provided their own commentary in a relaxed, informal style.

It was a big party with lots of style and grace and bouncy enthusiasm, and afterward the phrase heard most was "Why can't we do this more often?" The first Water Garden Symphony and Lab Band won an overwhelming response from the listeners.



FRIENDSHIP — John Giordano, left, conductor of the Fort Worth Symphony, and Leon Breeden, director of the 100-piece Lab Band from NTSU, exchange greetings before the outdoor joint concert in the Water Garden Sunday.

MAY, 1975  
CONCERT  
IN FORT WORTH  
AT THE WATERGARDENS

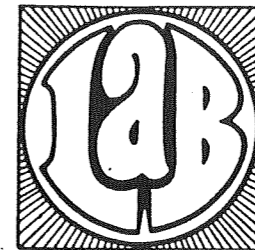


FT. WORTH  
SYMPHONY  
ORCH. →

→  
NTSU  
1:00 O'CLOCK

AUDIENCE ESTIMATE WAS 6,000 -

The NTSU



BANDS

LEON BREEDEN, Director  
Box 5038, North Texas Station  
Denton, Texas 76203

August 11, 1975

To: Dean Myers

Re: Item below-

Returning from an exciting and rewarding week in Utah I was so greatly disappointed upon viewing the story in the paper (Back to School issue) with the unfortunate quotes from me!

When the reporter first came to me with the desire to get information to be placed in this issue I made a very strong point, from the very first, that it seemed to be a very good idea if we could avoid restating the same "Band played at the White House, toured Mexico, etc. and etc." stories (i.e. things of the past, often repeated before) and concentrate upon the FUTURE, the exciting things COMING IN THE FUTURE, etc. "Let's don't concentrate on PROBLEMS of the PAST, - example: no need to mention such things as could be mentioned such as our finding a dead rat in an old can when we first came down here! Mention the fact that we now are looking forward with great anticipation for our arrival of the day when we move into what will be BEAUTIFUL NEW QUARTERS, DESIGNED FOR OUR SPECIFIC USE; with a new President, a new Dean, and these new plans in the works we are OPTIMISTIC ABOUT THE FUTURE." I then re-emphasized that we concentrate in that direction!

For your information I have never used the phrase that the "students are our meat and potatoes" - absolutely not my words - I heard Ken Elliott use that several times (and I mean no disrespect; possibly terminology that came from service-connected work?). I have always stated in effect that: "Our fundamental goal is to serve THE STUDENTS, not our own personal goals." I feel that strongly and have spent most of my life in that direction. I would NEVER state a shallow, weak, and misleading statement like the one quoted.

It is my hope that we can overcome any negative vibrations from the article with our work. I assure you that never again will I state A SINGLE WORD with the statement (as I did with the reporter on several occasions) "Don't quote this - - but". It was never anything derisive about anyone, but might have been interpreted as being negative in nature to those not close to the situation. Never - for any reason!

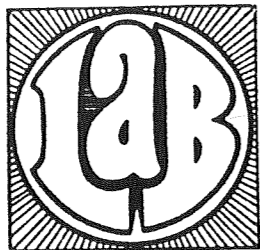
We truly are looking forward with great anticipation to the future and appreciate, more than words can convey, the change of philosophy that is now helping us with the work with our students, our number ONE goal!

Several excellent students approached me at Snowbird with the news that they are coming to North Texas - they indicated great excitement about realizing a goal of long-standing in their lives by getting here! They should be very strong students - I heard several works by one, a composition major at Utah now finishing his Bachelor's there.

FURTHERING JAZZ EDUCATION SINCE 1947  
Most cordially yours,  
Leon E. Breeden



The NTSU

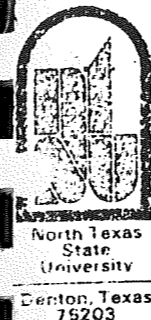


BANDS

LEON BREEDEN, Director  
Box 5038, North Texas Station  
Denton, Texas 76203

September 1, 1975

POLICY - APPEARANCES BY NTSU LAB BANDS



North Texas  
State  
University  
Denton, Texas  
76203

OCT. 8, 1976

To: CINDY - RON - SPARKY - JON  
FRANK - CHARLES  
From: (OFFICE STAFF)

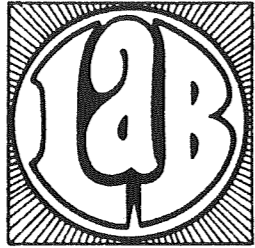
1. All performances will be approved IN ADVANCE by the Dean of the School of Music, the Director of Lab Bands, and the President of the University in special cases.
2. Bands will travel ONLY by CHARTERED BUS with a bonded driver. This is for the legal protection of every member of the group. With many from out-of-state and many without full liability coverage it can be disastrous in cases of accidents if we travel by private-automobiles! EVERYONE in the party will travel in the bus with ONE exception, this being for those who live near the performance site or who must go to another performance immediately following ours; in these cases all who are given this special exception MUST SIGN A "RELEASE OF LIABILITY" FORM releasing the university from all responsibility. This must be done IN ADVANCE.
3. Each conductor must submit IN ADVANCE an OFFICIAL ABSENCE FORM with all members of the group listed for official approval of absences. This will be necessary, of course, only for those events where classes will be missed by the participants.
4. If the performing group is gone while other bands are rehearsing and need the school drums, amplifiers, etc. THE INDIVIDUAL PERFORMERS IN THE PERFORMING BAND MUST PROVIDE THEIR OWN PERSONAL EQUIPMENT or borrow it from someone else. We have had some major problems with this situation in the past.
5. By "Outside Performance" is meant ANY PERFORMANCE OUTSIDE OF THE REHEARSAL HALL. This means that all performances such as at the College Inn, the "Mug & Pitcher", at dormitories and the like, etc. must be approved IN ADVANCE.
6. It is emphasized, in keeping with OFFICIAL SCHOOL POLICY, that no performances will take place during "DEAD WEEK" unless specifically approved by the Academic Vice-President (and other officials listed above).
7. Summation: it will be required that the host(s) will provide the following:
  - A. Full expenses for a chartered bus with a bonded driver.
  - B. Full expenses for any and all meals necessary while away from school. \$3.00 per meal is established as a minimum amount to be provided.
  - C. Motel rooms (individual beds for each participant) if an overnight stay is required.
  - D. Hopefully, in addition to the above, a donation to the Lab Band Program to be used for educational events such as appearances at the Denton State School rest homes, and other such institutions where funds are impossible. If an admission fee is charged for the performance this amount would naturally be scaled upward in amount!
8. Finally: All conductors, before consideration is given to any performance, should check the School of Music Calendar to avoid conflicts if at all possible.

This POLICY approved: William C. Myers  
Dean, School of Music

Leon Breeden  
Director, Lab Bands

THANK YOU FOR THE  
BIG ATTENTION YOU GAVE  
RECENTLY TO THE SMALL  
EVENT OF MY BIRTHDAY,  
USUALLY CELEBRATED ALONG  
WITH SUCH DISASTERS AS HURRICANE  
CARLA, SINKING OF THE TITANTIC,  
GUEST APPEARANCES OF DON  
RICKLES, AND EXTENSIONS OF  
HOWARD COSELL'S CONTRACTS  
ANYWAY - LOVE TO YOU FOR YOUR  
BUSINESS!! I APPRECIATE IT! Leon Breeden

NTSU



JAZZ

LEON BREEDEN, Director  
Box 5038, North Texas Station  
Denton, Texas 76203

(97972 321770)

October 25, 1976

To Whom It May Concern:

We have concluded a study of our enrollment in the Lab Bands and have determined the following facts:

A total of forty-four states are indicated as home states for our personnel this term

The number from each state is as follows:

Alabama - 1	Nebraska - 2
Alaska - 2	New Hampshire - 6
Arkansas - 3	New Jersey - 10
California - 9	New Mexico - 4
Colorado - 8	New York - 7
Connecticut - 13	North Carolina - 2
Delaware - 3	North Dakota - 1
Florida - 12	Ohio - 16
Georgia - 3	Oklahoma - 4
Hawaii - 1	Oregon - 1
Idaho - 1	Pennsylvania - 1
Illinois - 9	Rhode Island - 1
Indiana - 3	South Carolina - 3
Iowa - 10	South Dakota - 1
Kansas - 11	Tennessee - 1
Kentucky - 1	Virginia - 13
Louisiana - 2	Washington - 5
Maine - 5	Wisconsin - 6
Maryland - 1	Wyoming - 1
Michigan - 2	
Minnesota - 3	
Mississippi - 2	TOTAL FROM OUT-OF-STATE: <u>198</u>
Missouri - 7	
Montana - 1	

The number from Texas is 188.

We have nine from foreign countries as follows:

Canada - 6      England - 2      Australia - 1

*Leon Breeden*

Leon Breeden, Director  
North Texas Jazz Lab Bands

Dec/Jan 1977-78  
**EDUCATOR  
SPOTLIGHT ON**



by Allen Scott

## Leon Breeden

Leon Breeden, Director of Lab Bands at North Texas State University since 1959, has had a jazz education career that almost exactly parallels the triumphs and vicissitudes of the movement itself and yet, in his personal philosophy, represents an antithesis of many widely held attitudes within this field of education.

In contrast to the laid-back, cool-at-any-cost tempo of the times, Breeden approaches jazz education with the fiery dedication of an evangelist, not a miscast comparison in view of Breeden's belief that the jazz educator needs the calling of a minister.

The Texas educator sprinkles his conversation with such words as "image," "morality" and "inner faith" — concepts that lead some to put down Breeden and his teaching methods as quaint at best and at worst, hopefully outdated.

### Early Struggle

Because North Texas had the earliest jazz degree program, dating from 1947, the commonly held belief was that here was a school well ahead of its time in fostering this American art form, but conversations with Breeden and others who fought the jazz education battles at NTSU for too many years give the lie to this view. Those years on the battlelines indelibly left their mark on the Lab Bands director.

"The pressure was unbelievable," Breeden recalls. "As soon as I got there, I realized I was in a gray area. There was pressure from the students I was supposed to teach, the faculty members I was supposed to be working with were, in fact, working against the program and there was other pressure from the administration which could fire me. "I was very careful around school about even using the word 'jazz' and I cautioned our students not to be flippant or careless in talking with other music faculty people so as not to give them any ammunition that would destroy us.

"Time and again, people went to the president trying to get us kicked out, and I might add that these people were sincere in what they felt. They believed deeply that jazz was going to destroy this university and they wanted us out: I spent years walking on eggshells in this atmosphere. While the guys in the band were arguing about what tunes we were going to play, Count Basie charts or something else, I was worrying whether there was going to be any jazz at all played in the school."

In this atmosphere, it's understandable that Breeden still holds to the statement made at his first campus rehearsal:

"It will be our goal to earn, by our actions as well as performances, RESPECT for jazz education," and this is a continuing thread in his talks and writing on the movement.

Thankfully, Breeden notes, there is a definite change in atmosphere on the Denton, Tex., campus, perhaps the most visible change being the change in the degree offered graduates of the jazz program. It's now a Bachelor of Music with a major in Jazz Education. For its first quarter-century, the major was in dance band, nomenclature that perhaps fooled no one except the state legislators.

Gene Hall (NAJE's first national president) took over the first jazz major program in 1947, continuing until he was succeeded by Breeden in 1959.

Breeden had taught in the Texas school system as well as pursuing a career as a reed player and arranger in a variety of groups. He says his decision to follow a musical career came in junior high school and the crossroads came when he turned down a post as chief arranger with the Boston Pops Orchestra (to succeed LeRoy Anderson) to return to Texas and teaching. He was on the Texas Christian University faculty before moving to NTSU.

### The Image

Over the years, as competitive festivals proliferated, North Texas' One O'Clock Band took on an aura akin to that of Notre Dame's football team in an earlier day. The announced dedication to "getting" North Texas and some of the bitter charges tossed at the Lab Band turned Breeden against competition and although this furor has quieted, the scars obviously still hurt.

Another charge that disturbs Breeden even more deeply has been that black music students haven't been welcome at NTSU. (In fact, there have been a number of black players in the NTSU program, among them Billy Harper.) But Breeden says, "Certainly the climate has not been entirely favorable. We're in the middle of cowboy country with certainly more pickup trucks than musicians around and we've had to fight the prejudice problem. I have no way of knowing, but I suspect some (black students)

(continued pg. 40)

have held off coming here, perhaps because of landlords and other people, but this problem certainly isn't unique to Texas. As a musician, I have been very, very unhappy about the fact that some people around us have not been kindly inclined toward our black brothers, our brown brothers or whatever."

He points out that there have been a number of Mexican musicians (a local bias situation), blacks, Japanese and others in the NTSU program.

Another "knock" Breeden has had to endure is the emphasis on big bands. "Big bands," he says, "are an American institution and I do not apologize for them. We've proved our excellence in that field and in terms of sheer numbers, it's the most effective way to reach the greatest number of students. They also give the writers a chance to write for the full spectrum of the jazz ensemble, but we do not ignore small groups. We had 18 this last spring, not counting groups that the fellows got together on their own."

North Texas is cutting back on the number of its bands, Breeden says. In recent years, there have been 11 organized bands rehearsing, with some other players left over. "But when you get down to the 10th and 11th bands, you have people with some real problems and we think it will be better to cut back to nine in order to give better direction to the program. We're also going to start putting up some pretty realistic barriers before a student can be certified as a jazz education major," Breeden says.

From his years in jazz education, Breeden has some definite ideas of what is right and what is wrong about it and he says, without hesitation, that the biggest problem is a number of persons in the field "who call themselves educators but who are anything but that."

"An educator," he says, "is dedicated to the proposition that his presence is necessary in order to help the students prepare for their lives — not for the so-called educator to have the students make him look good or to upgrade his image."

Breeden says it is a case of dignity versus show biz with too many educators setting popularity as their No. 1 goal, making sure that the students like him to the extent of becoming real buddies. By contrast, he says, the teacher should be saying, "Respect me and the position I hold as a jazz educator."

He also finds the jealousy/ego factor quite high among jazz educators, as demonstrated by the approach, "we're going to go to the festival and stomp those other bands right into the ground." Accompanying this is the endless search of those who will do anything "to get that monster chart that will just knock them clear out of their seats, make them fold up with ecstasy when they hear us," in Breeden's words.

The "trading" of charts is another of his major dissatisfactions with jazz educators. "I say 'Never violate the copyright, never violate the rights of these great creative artists who produce this music and depend on it for their livelihood.' This 'trading' is just another name for stealing and is a flagrant violation of the principles of honesty and integrity, and minimizes jazz education," he states. "If making money was my main drive, I could have made a bundle in 1962 when Stan Kenton gave us his entire library. I was literally overrun with requests from all over the country ('Will you pay you ANYTHING for Peanut Vendor, etc., etc.') but I refused to violate Stan's trust in us," he says.

The commercial emphasis is another facet of the jazz education field that seriously disturbs the NTSU director. "Too many administrators see us only as money-makers, educators who are saying, how can I make the most out of this educational movement? I say we can't be everything; educators, music publishers or whatever.

"They say, that guy's on an ego trip with the glamor of the band, the glamor of going to this or that festival, it's all rigged up to make him a big shot in show biz.

"And there's no such thing as the best college jazz band or the best college jazz trumpet soloist.

"If we want to have contests, we should see who can throw his horn the farthest, who can jump the highest over a hurdle while holding his horn or see who can hold a note the longest, timing it with stopwatches. We can have these kind of contests but not the others. We're too much into this syndrome of winning when what we should be doing is getting the same kind of organization as the athletic departments have. They have this image in which they talk about teaching leadership, citizenship and dignity and I think we're teaching the same things.

"We concentrate on technique and range, the expertise, the artistic embellishments to the extent that we sometimes ignore the human qualities; not, are you a good player but what are you as a person? We have to help develop the personality, the qualities that colleagues will respect. I've had hundreds of calls from leaders, Stan Kenton and others, who will ask us about a young man and they'll say, 'I know he's a great player, but does he have his wig on straight? Is he going to fit in or is he the kind of guy who's going to come in and upset my band?'"

"It's important that our students see in us, as educators, that we represent something that stands for the dignity of man. The two questions I ask when making a decision are, 'Is it morally sound? A hundred years from now, will my decision stand scrutiny? And, is it legal? I believed in the Golden Rule when I was a kid and I still believe in it today and I also believe that the two biggest threats to mankind are ignorance and prejudice. As educators, we must fight both. Jazz educators in particular must never lose sight of those old-time musicians who had to use the back door, eat out in the alley and suffer all of those terrible indignities to give us our jazz heritage. We have to teach with this kind of commitment.

What's ahead?

Jazz instrumentation will be altered, Breeden believes, with new voices, strings and many new electronic devices, some of which still are to be developed.

And if students are to survive in this highly competitive atmosphere, it may depend on their ability to work in several musical areas, as performers, conductors, singers, writers, copyists and even such musical "trades" as instrument repair. A full-time jazz career may not be possible but a broad career in music can be, he says.

"Jazz is an infant. It's very young but it remains one of the most exciting ways a musician can express himself," Breeden says.

Writer, Allen Scott, is Assistant Editor of the Army Times magazine, Contributing Editor for Radio Free Jazz magazine, and a free lance writer for leading publications. He is author of the text "Jazz Educated, Man" (available from Institute of Modern Languages, 2622 Pittman Dr., Silver Springs, Md. 20910). Mr. Scott may be contacted at 8105 Eastern Ave., No. 407C, Silver Springs, Md. 20910.

## Music Publishers' Association

OF THE UNITED STATES

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ORGANIZED 1895 — INCORPORATED 1907

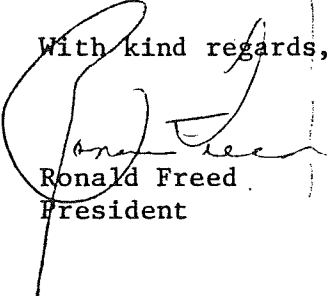
11 March 1977

Mr. Leon Breeden  
Department of Music  
North Texas State University  
Denton, Texas 76203

Dear Mr. Breeden:

On behalf of the Music Publishers' Association, I want to thank you for your support and your kind letter of 25 January. It is heartening to hear from our enlightened educators. Your letter has been made available to our members.

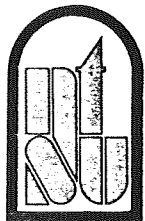
With kind regards,

  
Ronald Freed  
President

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North Texas  
State  
University  
Denton, Texas  
76203

# memo

To: Leon Breeden

From: Barbara Jungjohan

*B. Jungjohan*

*March 11, 1977*

Thank you so much for your generosity in making it possible for our  
-- handicapped students to attend the Spring Lab Band concert free. I have  
sent each of our students one of the "ticket" copies, and to insure that  
no one tries to give away this opportunity, we personalized each ticket  
memo with the student's name. Attached is a list of thirty students who  
were invited.

Please express our appreciation to all of the Lab Band members for this  
wonderful opportunity. I am sure our handicapped students will appreciate  
it as much as I do.

## DENTON REPUBLICAN WOMEN'S CLUB

*Affiliated with Texas Federation of Republican Women*

April 19, 1977

Mr. Leon Breeden  
1309 Tulane  
Denton, Texas

Dear Mr. Breeden:

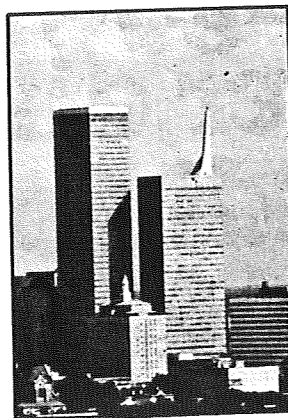
Thank you so much for showing us your slides of Russia  
taken during your trip there with the Lab Band. Your  
commentary was excellent, and the slides themselves were  
very well done.

That must have been a most interesting experience for  
all of you, and we are so grateful that you let us share  
it.

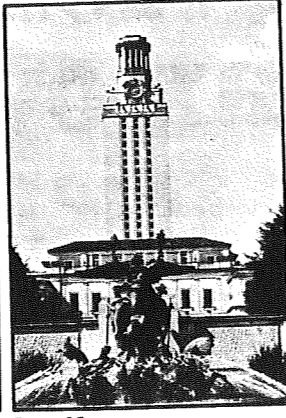
Sincerely,

Dot Smith  
President

—AUGUST, 1977—



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# the Texas flyer

VOLUME 6, NUMBER 6, AUGUST 1977

—TEXAS INTERNATIONAL AIRCINES—

## ON THE COVER

Austin's Shoal Creek.  
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Bill Lumms.

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## Features

### TEXAS' TOP 100

12

Wherein we rank the state's largest corporations, banks, S&Ls, insurance companies and utilities, praise the winners, cry for the losers and give you an overview of the business year in Texas.

### MIDDLE GROUND FOR THE METROPLEX

20

There is middle ground for Dallas and Fort Worth in their good natured feud. It's called Arlington, and it's where DFW people meet to have a good time.

### AUSTIN

26

Located on the Balcones Fault in the Texas Hill Country, Austin is the state's capital, its geographic center and, if you believe the locals, its mecca.

### INVESTING IN A RUNNING BACK

34

"If Tony Dorsett can help us win the Super Bowl," said Roger Staubach, "I don't care if they give him Texas Stadium."

## Departments

### SHORT HOPS/Sights and insights enroute

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### BUSINESS MEMO/For executive suites

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### INTERVIEW/Breakfast with Bracken

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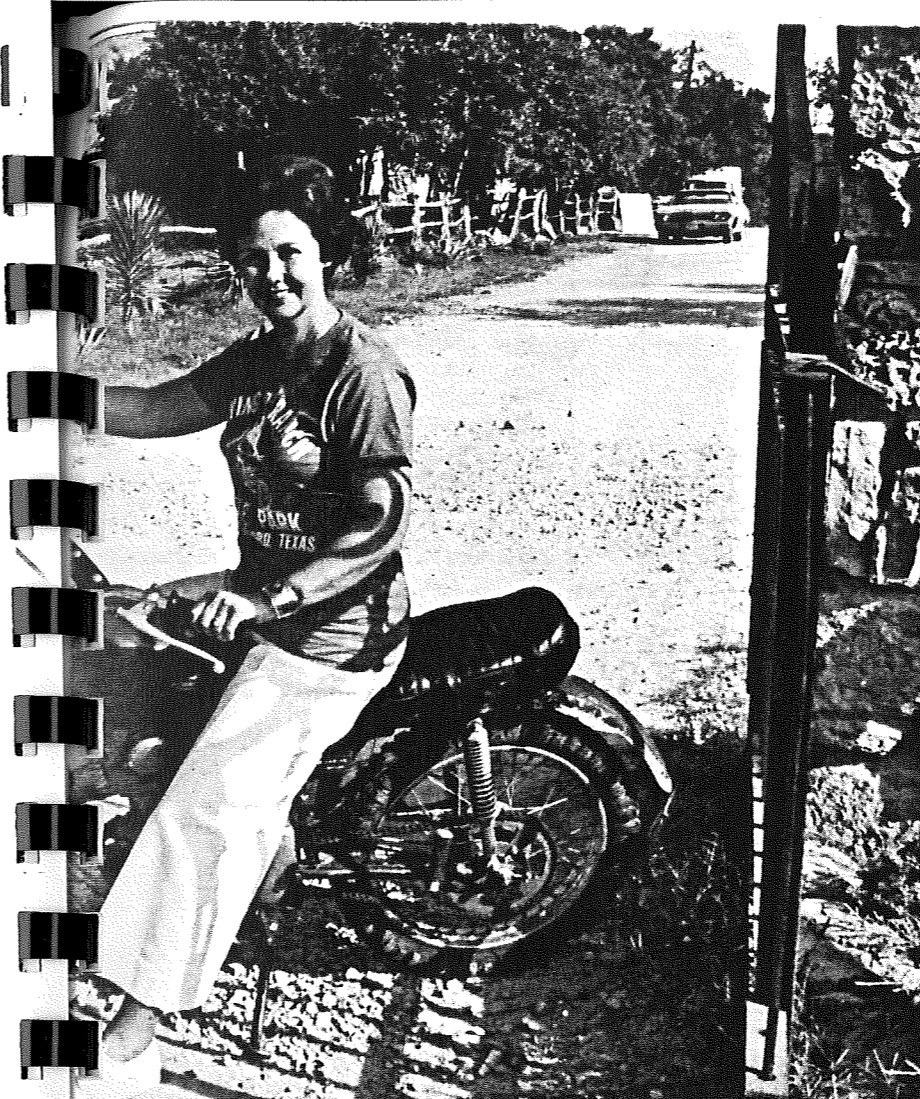
### THIS IS TEXAS/Miscellany

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### THE TEXANS/Some people you really should know

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## "THE TEXANS"

ple don't adjust when they go overseas," Wilkins says. "One is that they have no idea what to expect; they're told only about freight rates and flight schedules. The other is that they get the idea fixed that no matter where they go in the world, they can take America with them."

The two women are well prepared to help others make the transition. Martin, originally from Graham, lived in North Africa and Europe for seven years. She taught in American schools in Libya and reared two children overseas. Wilkins, a West Texan from Andrews, spent five years in Europe and England where she attended the University of Kent and worked for a London magazine. They spent a year and a half doing research before opening for business eight months ago. Recently they returned from a seven-week trip to the Middle East, North Africa and Europe where they talked with hundreds of Americans living abroad.

### Leon Breeden, Jazz Professor

Now that America has become enthralled with Texas "chic," Willie Nelson and Bob Wills, some of the Yankees are realizing that the Lone Star State has more to offer than cactus and dust. One of those extras is Leon Breeden, a music professor at North Texas State University in Denton.

Breeden has led the North Texas jazz program since 1959. The prestigious program began in 1947 when North Texas became the first major college to offer a degree in jazz music.

Breeden's own musical career began at age seven in Wichita Falls when his father gave him a clarinet. He grew up with the horn in his hand and, during World War II, he played with Army bands. After the war, he earned a music degree from Texas Christian University.

Breeden's reputation has probably grown most from his work with the NTSU jazz program and its internationally famous 1 O'clock Band. There are almost 500 people in the program.

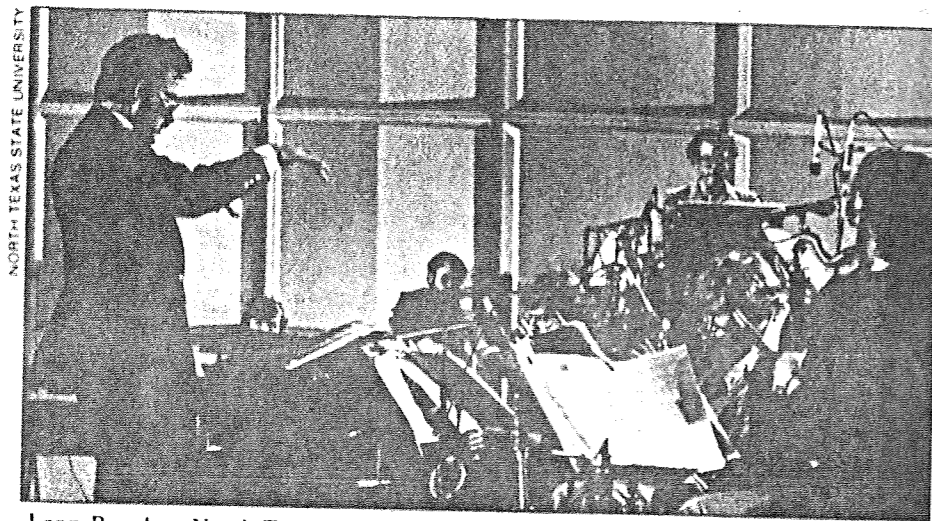
The 1 O'Clock Band has made State Department tours to Mexico, Portugal and the U.S.S.R. It has been featured at the Montreux Jazz Festival, played the White House and, in 1976, was the first university band to be nominated for a Grammy Award for the "Lab '75" album. Members of the 1 O'Clock Band have gone on to be sidemen with Count Basie, Stan Kenton and Woody Herman. Others have played with The First Edition, Carol Burnett, Sonny and Cher, Englebert Humperdink, Tom Jones and the "Saturday Night Live" band. ☆☆☆



# What Do a Jazzman and a College President Have in Common?

They're among the many people who are making college a memorable experience for students.

by VICKI DENNIS



Leon Breeden, North Texas State University: Breeden conducts his internationally known 1:00 O'Clock Jazz Lab Band during a televised concert.

## DEAN OF THE DOWNBEAT

To college jazz musicians, Leon Breeden at North Texas State University is known as the "Dean of Jazz Education." Under his direction, the Jazz Lab Band program at NTSU has won international recognition in the music world.

Breeden took over the program in 1959 when the University was the only one in the country to offer a degree in jazz. "We had to call it 'dance music' in those days because jazz was still considered very disreputable," remembers Breeden, a clarinetist who gave up performing to devote full time to teaching.

Today there are nine top-notch jazz bands at NTSU, but the star—the one all jazz students aim for—is the 1:00 O'Clock Jazz Lab Band which Breeden conducts himself. This band has traveled across the country making guest appearances and playing intricately structured jazz compositions which primarily were written by students.

Through the years, the 1:00 Band has won 38 awards at jazz festivals, played at the White House and performed at the Switzerland International Jazz Festival. They have also won two Grammy nominations—one in 1975 and again this year for the album, *Lab '76*. "I'm especially proud of this year's nomination. The students decided to go ahead with the album right after we returned from an exhausting tour of the Soviet Union during the July, 1976, Bicentennial celebrations," says Breeden.

Breeden's jazz graduates now play in some of the top bands in the country. "I have students with Buddy Rich and Stan Kenton. I can't turn on my television without seeing one of my students on a show playing in the band," says Breeden. But he is just as proud of his students who have gone on to teach in high schools and colleges throughout the country, spreading the word about jazz education.

Says Breeden, "It's always been important to me that jazz gain respectability and that jazz musicians be appreciated for their work instead of being treated like fourth-class citizens as they were for so many years. My kids are helping to change that."

They are also producing some of the finest jazz sounds in America today, thanks to Leon Breeden's teaching.

## STRIVING FOR EXCELLENCE

When Benjamin Alexander became president of Chicago State University, the school was in danger of losing its accreditation. "Within three months, I had expelled 200 students and put one-fourth of the student body on probation. Everyone told me it would kill the school. But you can't kill something by making it better. Only by making it worse," says Alexander.

And he has made it better. Since 1974, Alexander has taken a struggling school



Benjamin Alexander, Chicago State University: His home phone is listed in the student directory.

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Jan. 10, 1978

Dear Mr. Breeden,

A very personal and sincere thank-you for a super evening, with "edible" food, lousy wine, a smoke- and people filled room but:

The NTSU's 1 O'Clock Lab Band performing non-stop. And performing beautifully!

But the Height of the <sup>evening</sup> Eving, at least for me, was:

Leon Breeden doing his very own little number!

Perhaps I reveal my age or my feelings for soft sentimental music, but I think you are great.

Thank's,  
Vera.

offices: DALLAS, TEXAS  
Richard McGrew  
President

BONN, GERMANY  
A. U. WILH  
Vice President

A photograph of a jazz band, likely from the mid-20th century, standing in front of a brick wall. The band members are wearing dark suits, white shirts, dark ties, and light-colored fedoras. They are holding and playing saxophones. The lighting is dramatic, with strong shadows and highlights, creating a classic, vintage aesthetic. The overall color palette is dominated by the reds and oranges of the brick wall and the dark tones of the suits.

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(Professor Emeritus of Music  
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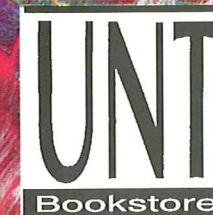


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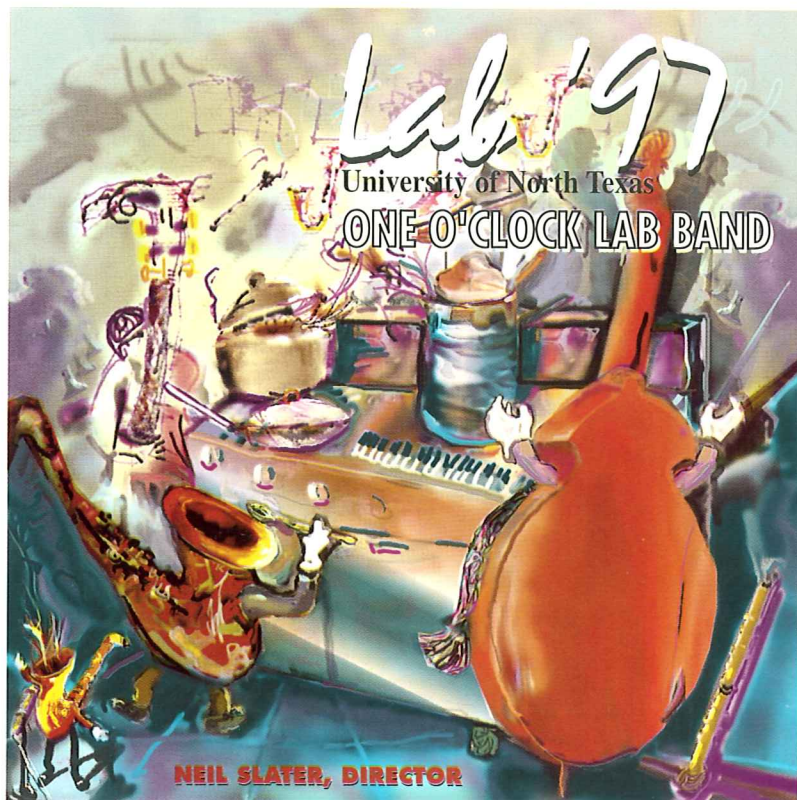
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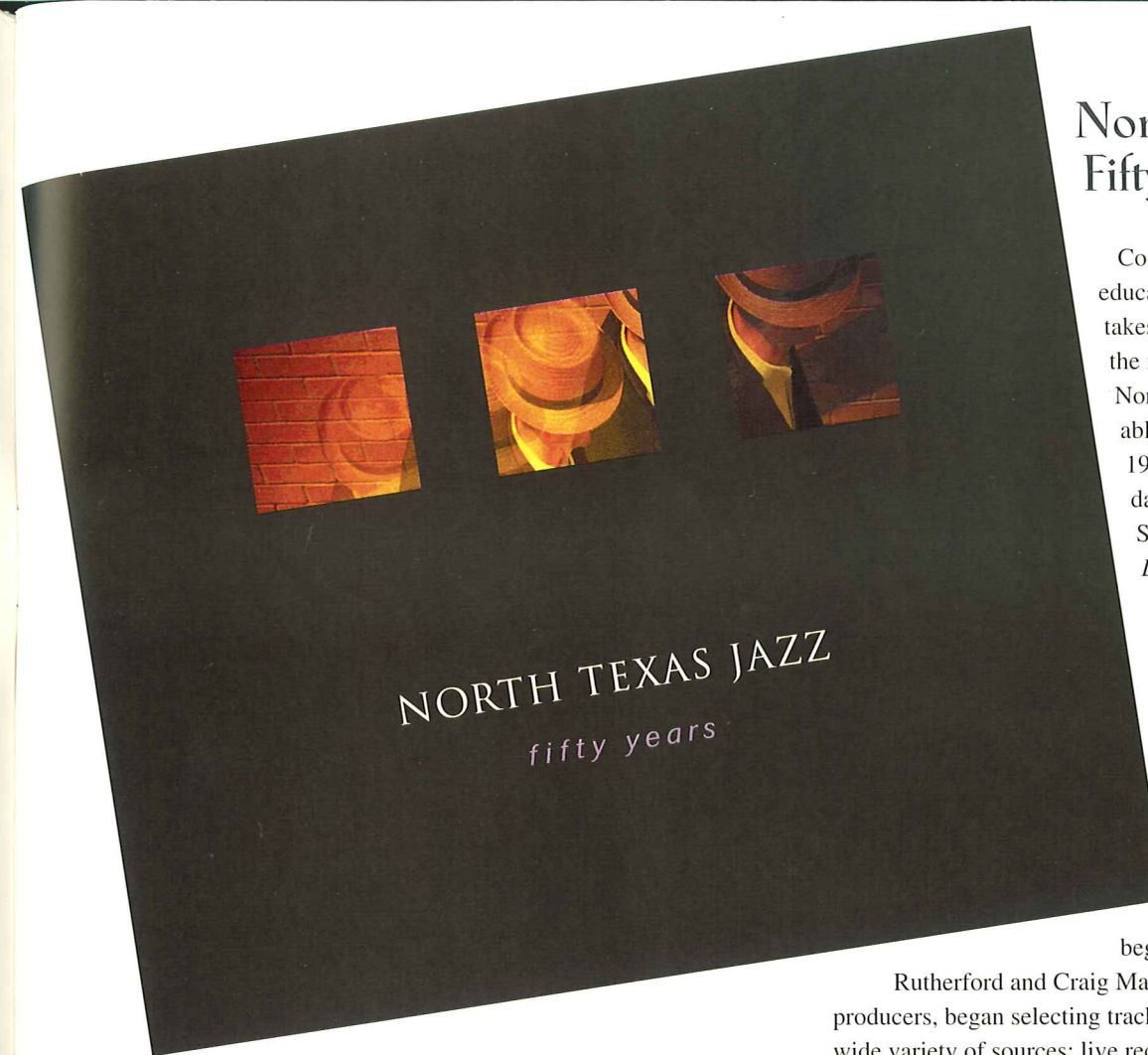
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## North Texas Jazz – Fifty Years

Commemorating five decades of jazz education, *North Texas Jazz - Fifty Years* takes the listener on a journey that relives the most exciting recorded moments in North Texas jazz history. This remarkable collection begins with Gene Hall's 1951 band swinging through "Yesterdays" and concludes with Yumiko Sunami's "Cherry Blossoms" from *Lab '97*.

In addition to selections such as Butch Nordal's "Liferaft Earth" from the Leon Breeden years and Neil Slater's "Values," the boxed set also includes recordings by the Guitar Ensemble, the Jazz Repertory Ensemble, the Jazz Singers, the Two O'Clock Lab Band, and the Zebras.

Planning for a two-disc set began in the fall of 1996 as Paris

Rutherford and Craig Marshall, the project's associate producers, began selecting tracks. Recordings were gathered from a wide variety of sources: live recordings from Leon Breeden's personal library, vinyl and acetate discs from the collections of Celeste Guerrero and Jack Rumbley, and reel-to-reel tapes from the jazz archives in Willis Library. It quickly became apparent that the original two-disc format would be inadequate. (Even with four discs, some great performances could not be included.) A preliminary list was submitted to the jazz faculty (most, former North Texas students) who identified gaps and made suggestions.

When the list was finalized, recordings were sent to Phil Bulla in New York for mastering. Phil has engineered and mixed all of the One O'Clock CDs since 1986. Because the tracks for *Fifty Years* varied radically in sound quality and ambiance, artful mastering was a crucial step in unifying the performances. As you hear the result, you'll agree that Bulla is indeed an expert. Meanwhile, in Texas, work began on the cover and booklet. Mark Ford of Swieter Design U.S. in Dallas created the cover based on David Blow's "Sax Man," the now-familiar image which appears on the 50th Anniversary Concert poster. (Blow teaches in UNT's School of Visual Arts.)

Alumnus Bob Belden, now Director of Artists and Repertoire for Blue Note Records, wrote liner notes that not only describe each track but offer colorful insights and perspectives about the North Texas program and jazz in general. Craig Marshall and jazz faculty member Mike Steinel, began searching the archives for appropriate photos to illustrate Belden's commentary.

In mid-October the finished product arrived in Denton. The result is, as we said before: remarkable.

Never before has the story of North Texas Jazz been told more completely.

Listen and enjoy...

# Welcome...

We are pleased and honored that you are with us for tonight's historic performance.

This weekend, North Texas alumni and friends celebrate a true milestone: the 50th Anniversary of UNT Jazz Studies.

I invite you to learn more about North Texas jazz from the narrative that begins on page eight. Drawn from research by David Joyner, our jazz historian, it traces the history of the program from its earliest origins to the present day.

Check out our All Star One O'Clock Lab Band! - their photos and bios begin on page 28. This band, chosen by the alumni in balloting earlier this summer, truly represents the best of the best. Each artist has led a remarkable career and we are honored that they have come back "home" for this once-in-a-lifetime event.

Tonight's concert could not have happened without the help and support of many people. We have tried to recognize them all in the acknowledgments which appear on page 37. Special thanks go to our jazz studies secretary, Darla Mayes, and to Craig Marshall, Neil Slater's administrative assistant, for their tireless work during these many months.

Paris Rutherford deserves special recognition not only for producing tonight's event but also for his amazing work on North Texas Jazz - Fifty Years, our new four CD retrospective (see page five).

To my colleagues on the faculty and those who preceded us, inspired us, led us, thank you for your dedication and example.

Above all, we thank and salute our students, past and present: the strength of jazz at UNT and the secret to our success.



Mike Steifel  
Reunion Chairman

# From the Dean...

In 1947, at most universities (maybe at all universities except North Texas), not only was jazz not a major, it was not included anywhere in the curriculum. Before the program here in Denton, musicians were forced to learn jazz on their own, without the benefit of organized instruction. This wonderful, uniquely American art form got its first formal approval as a legitimate university pursuit here at North Texas.

Ours is a legacy of which we are all inordinately proud, and although many individuals have nurtured the program (Leon Breeden and Neil Slater, to name but two of the many contributors), it became a reality, in the beginning, primarily through the vision of one individual: Gene Hall, initiator of the first degree program.

Tonight we celebrate jazz, America's art form, and the jazz program here in Denton, Texas, the place where jazz first got respect. And we celebrate Gene Hall, whose courage and persistence carried his vision across into the reality of UNT's jazz program—the first and the best jazz education program in the world.



Dave Shrader  
Dean, UNT College of Music



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OFFICE OF THE GOVERNOR

GEORGE W. BUSH  
GOVERNOR

October 20, 1997

Greetings to:

**University of North Texas  
College of Music**

***Congratulations on the 50<sup>th</sup> anniversary of your jazz studies program. This November 14-15 celebration provides a wonderful opportunity for students, faculty and alumni to meet, exchange ideas and hear performances by world-renowned UNT musicians.***

***As a part of its unique history, the Lone Star State has hosted many innovative musical styles. It is fitting that a Texas university should have been the first in the nation to offer a degree in jazz studies. I commend those involved with the program for your role in promoting jazz as an American art form. Your numerous national and international awards are a testament to your tradition of excellence, and your One O'Clock Lab Band has kept toes tapping for half a century.***

***Best wishes on this special occasion.***



Sincerely,



GEORGE W. BUSH

POST OFFICE BOX 12428 AUSTIN, TEXAS 78711 (512) 463-2000

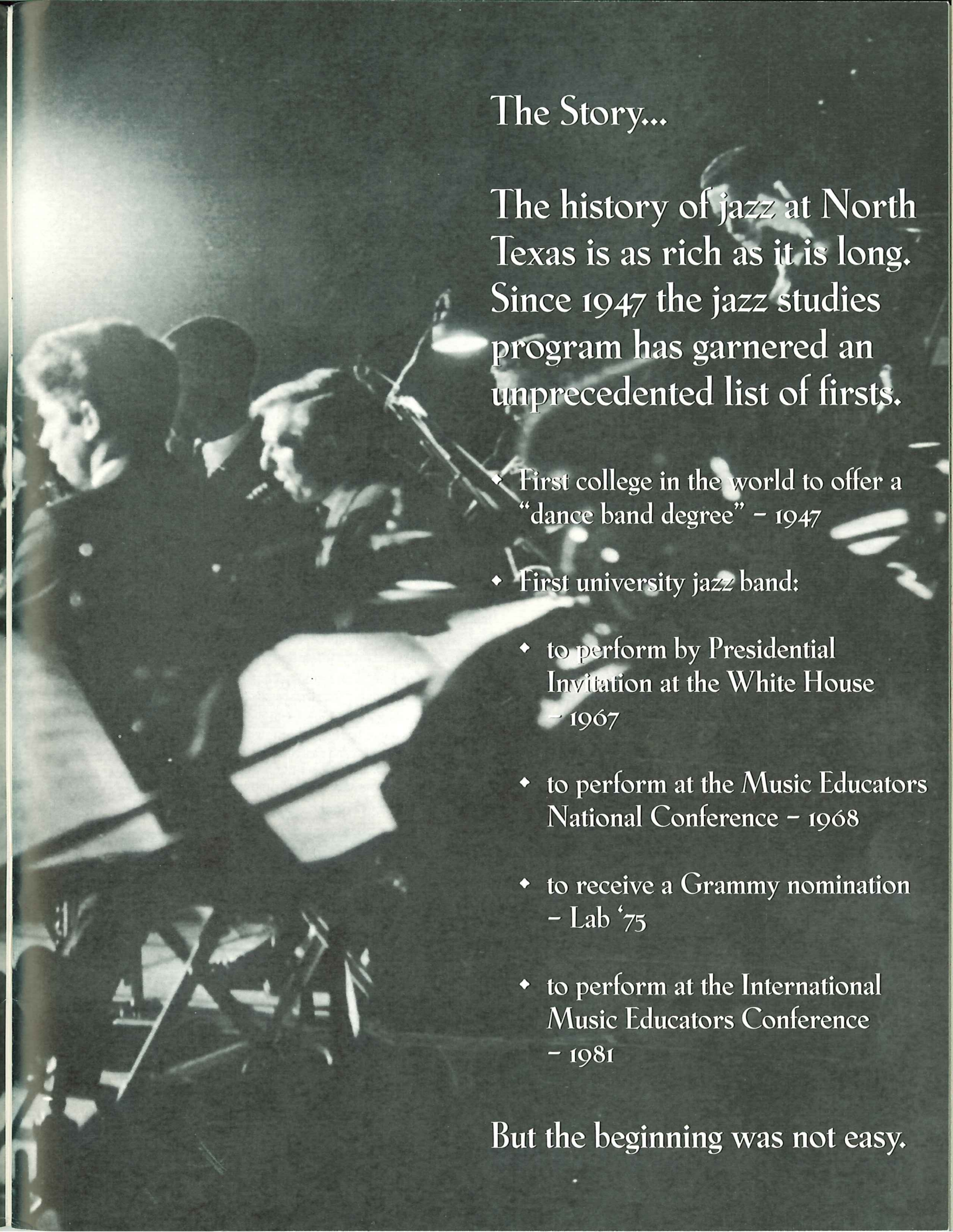


## The Story...

The history of jazz at North Texas is as rich as it is long. Since 1947 the jazz studies program has garnered an unprecedented list of firsts.

- ◆ First college in the world to offer a “dance band degree” – 1947
- ◆ First university jazz band:
  - ◆ to perform by Presidential Invitation at the White House – 1967
  - ◆ to perform at the Music Educators National Conference – 1968
  - ◆ to receive a Grammy nomination – Lab ‘75
  - ◆ to perform at the International Music Educators Conference – 1981

But the beginning was not easy.



In the early decades of this century, North Texas State Teachers College was typical of most colleges. Here as on other campuses, jazz, the popular music of the day, was considered undesirable for serious study. Nonetheless, jazz thrived on the North Texas campus.

Even before 1917 when the first jazz recording was made, the musical ingredients of jazz were present in the North Texas area. The region possessed a strong ragtime and blues tradition. Texas, after all, was the birthplace of ragtime composer Scott Joplin, and Dallas's "Deep Ellum" district was the center of activity for legendary bluesman Blind Lemon Jefferson. Ragtime was the first commercial African-American music on the popular scene, and was arguably the first "youth music." By the 20s, jazz had evolved into a definable style and it often found favor with the college crowd.

Popular music, as a sanctioned part of university life, began at North Texas in 1924 when Robert L. Marquis, the president of the college, and Professor James W. Smith, the founder of the college band, collaborated to find wholesome entertainment for the students. Campus surveys revealed that dances, moving pictures, and variety shows were favorite social activities. Dances, being the easiest and cheapest to implement, began the following year sponsored by campus women's organizations.

School dances and stage shows were provided by a number of groups from the mid-20s through the 30s. R. E. Riggs' Fast Five was led by the college band director, J.W. Smith. Tom Rose and His Orchestra, and the T. C. Stage Band were later groups. There was the military style Eagle Band, and the Aces of Collegeland, both directed by Professor Floyd Graham. The Aces were broadcasting regularly over radio station WFAA in Dallas.

At this point, all musical groups at North Texas were extra-curricular, staffed either with adjunct band directors or faculty in other disciplines who happened to play music: J. W. Smith was a math professor. But, on-campus popular music was not peculiar to North Texas. In 1935, director Don Gillis was featuring swing music with his band from Texas Christian University in Fort Worth.

"Swing" was the new name for jazz music in the mid-30s. It had evolved over a dozen years in bands such as the Fletcher Henderson Orchestra in New York and the Bennie Moten Orchestra in Kansas City. The "big band era" had arrived and each of these ensembles included a complement of saxophones, trumpets,

trombones, and a rhythm section of guitar, piano, string bass, and drums. These organizations featured a smooth steady beat and swinging arrangements of popular songs. Perhaps more than any other band it was the Benny Goodman Orchestra, playing arrangements from the Fletcher Henderson book, that popularized swing to the larger public. Through their regular Saturday night broadcasts on the NBC radio network's *Let's Dance*, and live performances such as their historic triumph at the Palomar Ballroom in Los Angeles, they brought swing music to millions of listeners. Young people across America were embracing the new and exciting style and were anxious to perform it and dance to it.



Floyd "Fessor" Graham and the Aces of Collegeland

The most notable of the North Texas stage band directors was Floyd "Fessor" Graham. Graham held degrees from the Chicago Musical College and the American Conservatory of Music, and did additional work at Juilliard. He was the band director at Denton High School when he was invited to join the faculty at North Texas. Musical events at the college had become so numerous and involved that J. W. Smith convinced President Marquis to hire a full-time music director for the silent movies, stage shows, pit band, and marching/concert band. Floyd Graham was well suited to the task. Not only was he a masterful musician and producer - he was a showman who enjoyed tremendous rapport with his audiences. He was hired in 1927, took over the stage band in 1930 when Tom Rose resigned, and remained at North Texas for more than thirty years.

Graham recognized the stage band's potential for recruiting talented students, providing them not only with a source of income while attending college but also with practical experience for a career playing show and dance music. The players in Fessor's band were motivated and talented young musicians. One of them was Gene Hall.

## The Gene Hall Years

Murray Eugene Hall was born on a farm near Whitewright, Texas in 1913 and graduated from high school in 1930, the same year Floyd Graham took over the stage band at North Texas. Encouraged by his father, who was the Sunday school superintendent of the local Presbyterian church, Gene took up the saxophone to "help with the singing" at the services. Teaching himself as he went, he began playing in church and later in bands in his hometown for dances, school parties, and silent movies. Times were hard in the early years of the Depression and Hall worked a variety of jobs including picking cotton, unloading railroad cars, and working at an ice house. At times there was no work, "I offered to work (for a family friend) for free for a year so I could go somewhere else and say I had experience...but he wouldn't hire me because of the insurance...so the only thing I could do was just play," he said.

Hall played with bands in the Sherman/Denison area for two years, then went to work for the Civilian Conservation Corps. On New Year's Day of 1933, he and Bill Collins (a young trumpeter from Howe, Texas) left for Poplar Bluff, Missouri to play in a regional dance band. After six months he and Collins returned to Texas and enrolled in NTSTC. Hall, only able to pay half of the \$36 tuition, painted the inside of the college president's house to work off the remainder. After a semester, due to lack of funds, he left school and joined the orchestra of Clarence Nemir; but in his mind the idea of studying jazz or swing music in college had begun to germinate. Gene was dismayed that no college offered training for "practical music" as he called it.

"...because of the kindness of some of the instructors, we had a house on 204 Normal. I'll never forget the address. Jimmy Guiffre was there with me, and Gene Roland, and three more guys, I think. It was a rhythm section. We kept the bass, drums, and piano set up all the time, and an amplifier. And so we played, whenever we weren't in class we were over there playing ...."

-Herb Ellis



Gene Hall conducts the first Lab Band (1948)

In music schools, the study of European art music was considered the only worthwhile pursuit. Yet by the 20s and 30s, it was undeniable that a career as a dance and stage band musician was a viable one, requiring special stylistic and improvisational skills overlooked by traditional programs that trained musicians to play in orchestras or concert bands.

Some youth organizations outside of mainstream schools and colleges recognized the value of dance band training. The Hull House in Chicago, the birthplace of American social work, trained underprivileged youngsters as dance musicians to combat delinquency and help them bypass the dangerous and deplorable "sweat house" factories. Benny Goodman and legendary jazz bassist Milt Hinton benefited from this program. The Jenkins Orphanage of Charleston, South Carolina also provided musical training beneficial to black dance band and jazz musicians such as trumpeters Cat Anderson and Jabbo Smith, and guitarist Freddie Green. By the late 30s there were hundreds of dance bands employing thousands of musicians. Most had honed their craft in the street, learning by listening to records, mentoring with professionals on the job, and through sheer trial and error. Some became major celebrities, earning movie-star salaries, while others managed only the wages of a common laborer. Vocational training in dance band and jazz playing was an inevitability.

In 1936, after playing for nine months in Austin with the Clarence Nemir Band and traveling through France, Spain, and Egypt with the same group, Gene Hall returned to Denton to play tenor sax in Floyd



An early music ensemble from the North Texas Normal School



Jimmy Guiffre



One of the early North Texas "stars," Phil Manning

Graham's stage band at North Texas. The members of the band had taken a keen interest in the swing music that was sweeping the nation. They kept the repertoire current by purchasing records from jukebox warehouses, transcribing the arrangements (when printed arrangements were not available), and memorizing improvised solos from the original recordings. Stocked with records and phonographs, the students turned their dormitory into a "dance band listening laboratory." Jazz was rampant in Denton.

From the time of the Missouri gig in 1933, Gene Hall was formulating a dance band curriculum that featured a classroom/laboratory format similar to many science courses. This was the "laboratory" that had been realized informally in the student dormitory. The last component of the "lab" concept was a "lab band" that would proofread and rehearse the arrangements.

After freelancing in bands as far away as Washington, D.C., Hall returned to Denton in 1942 to begin work on a master's degree and to serve as a graduate assistant. After "drumming up" enough student interest he approached the music dean, Wilfred Bain, about



Hall rehearsing the Lab Band

offering a course in arranging. Bain recognized the potential of a course of this type and consented. There were stipulations, however; ironically, one of Hall's duties was to patrol the practice rooms to make sure no one was using school facilities to practice jazz or popular music! With the institution of the arranging class, Hall implemented his lab band idea, using students from the class augmented by members of the Stage Band.

The next step in Gene Hall's graduate career was to submit a topic for a master's thesis. "The Development of a Curriculum for the Teaching of Dance Music at the College Level," was accepted in 1944. Now the college had to be convinced to apply the curriculum. During this period, Dean Bain left for Indiana University and was replaced by Dr. Walter Hodgson. In 1947 Hodgson hired Hall to develop the jazz program, although the curriculum committee preferred that it be called a "dance band major" to soften the negative connotations of the word "jazz." Bain had taken the student director of the jazz rehearsal band with him to start the jazz program at Indiana. The two deans, Bain and Hodgson, obviously realized the recruiting potential of a jazz degree and the race was on to be the first to offer it. Resistance from Indiana's curriculum committee delayed initiation of the jazz program there, so North Texas did indeed become the first college program to offer a degree in jazz.

At the time, *Metronome* was one of the leading trade magazines for jazz and popular music. In the September 1948 issue, George T. Simon wrote an article titled "Jazz Goes to College" with the headline "There are university degrees waiting to be jumped at, down Texas way." In the same article, Simon concluded, "Undoubtedly other institutions of learning will watch this experiment with marked interest, some perhaps with trepidation, others with wild enthusiasm, but certainly all more than merely mildly curious to see what happens when Jazz Goes to College."

It was tough going in those early days. The music school had neither the recordings nor arrangements that Hall needed. He



NTSC Lab Dance Band, M.E. "Gene" Hall, director, 1959



Gene Hall with a trio including guitarist Jack Peterson



Tony Pondant, Marv Shaw, Marvin Stamm, and Tom Wirtel



Bob Biegler; Ed Summerlin, Bill Edmonds, Marvin Stamm

"I came to North Texas in June of '46 thinking 'I'm gonna show these kids what's happening, this bebop.' But the first time I walked into a student jam session they were playing, they were boppin'..."

- Bob Dorough



busied himself with collecting both. From record companies he solicited discs. He borrowed arrangements from colleagues in the professional community. In the days before photocopiers, Hall spent all his spare time copying borrowed arrangements by hand. Soon, the student output from the arranging class began to accumulate. The student arrangers moved from transcribing arrangements to composing their own experimental works.

Without a library, and having to share rehearsal space with the concert band and orchestra, each day Hall carried the meager collection of arrangements from his third floor office to class and back. He pleaded for his own rehearsal hall. When the band performed off-campus the students had to provide their own transportation. There were, of course, the nay-sayers that condemned the idea of teaching jazz. In fact, things got so bad that at one point Dean Hodgson called a meeting of faculty and students and declared to the grumbling masses, "The jazz program is here to stay, so stay out of

my office!"

Resistance persisted. Even professional dance band and jazz musicians were skeptical of Gene Hall's efforts. When Hall went to New York to help George Simon produce the article cited above, a studio bass player told him "You can't teach jazz." Hall's response was, "that may be true, but you can help a student learn." It was Hall's contention that "you could teach jazz in the classroom, but the music really takes place on the bandstand." He also felt that it was the responsibility of the jazz teacher to develop the student's technical proficiency, and also to encourage individuality and creativity.

That first lab band under the auspices of the jazz degree was a strong unit, establishing immediately a good reputation for the jazz program. The lab band rehearsed at two o'clock each day. On Thursdays, they moved from their rehearsal hall to the University Union, where all the students would come to listen and dance.

In the late 40s, college enrollments swelled as vet-

erans from World War II took advantage of the GI Bill. Prior to 1947, North Texas had no shortage of fine musicians. There was Jimmy Giuffre, saxophonist and composer who, after leaving Denton, would compose "Four Brothers" for the Woody Herman orchestra. Guitarist Herb Ellis would become famous as a member of the Oscar Petersen trio. The new jazz degree quickly drew a variety of musicians. Perhaps the most notable member of the band was reedman Claude Lakey, who had been on the road with the Harry James and Glenn Miller bands. There also were fine vocalists with the band such as the Moon Maids Plus One. Dee Barton was an accomplished trombonist, composer, and drummer who would later play with the Stan Kenton orchestra. Bob Dorough played piano in Gene Hall's band, but eventually became famous as a jazz vocalist and songwriter; in the early 60s he recorded with Miles Davis.

The names "North Texas" and "jazz" soon became closely associated with each other. When you mentioned music at North Texas, people responded, "Oh, yeah. That's where they have the jazz program." The jazz program was apparently worth its national reputation. In 1959, the American Federation of Musicians held a contest to find the best dance band in the country. The North Texas lab band was asked to be the host band for the Fort Worth division (they were not allowed to compete because they were not union members.) That was apparently unclear to the judges: North Texas was declared the winner.

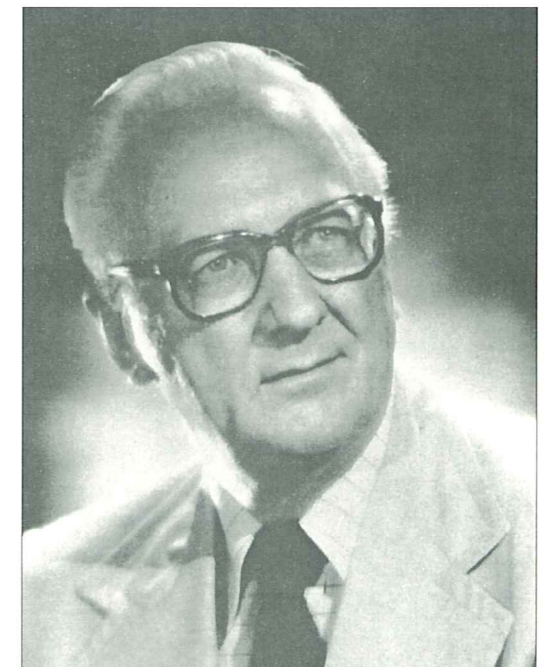
Hall took his insight on the road, becoming one of the first jazz "clinicians," traveling throughout the country instructing college and high school students in the basics of jazz. In 1959, working with Ken Morris who provided the financial backing, and Matt Betton who later became the Executive Director of the International Association of Jazz Educators, Gene helped plan and administer the first Stan Kenton summer clinic. It was a week-long seminar primarily for high school musicians who were interested in jazz music, and was held at Indiana University. Within a few years, the summer program grew to a series of one week camps held at campuses throughout the US. They were staffed by some of the finest jazz educators and players of the day and featured the Kenton Band. Hall served as director for the clinics until 1967. This was the beginning of a close association between North Texas and Stan Kenton.

In the 50s Hall had a full agenda. He ran the jazz program, taught most of the classes, played engagements in the Metroplex in the evenings, and in his summers earned a doctorate at New York University. Pianist Bob

Rogers, a member of the NTSU faculty at the time, remembers picking him up for an evening's gig only to find him mowing the lawn in his tuxedo.

In 1959 Gene Hall was invited by Walter Hodgson, who had left NTSU the year before, to join the faculty at Michigan State. He accepted, and after directing an excellent band there for three years, moved to California to chair the department of music at College of the Desert, in Palm Desert. The native Texan returned to the Lone Star State to teach at Stephen F. Austin State University in 1967.

Gene Hall retired in 1983 and returned to Denton. He died on March 4, 1993. One year later, the One O'Clock Lab Band recorded the compact disc *One O'Clock Standard Time: Remembering Gene Hall*, a set of thirteen standard pieces known to be favorites of Hall's. In the liner notes, former student and trumpet great Marvin Stamm wrote "If one must be a person of action to be an important part of his or her time, then Gene Hall surely qualifies." Jazz author and lyricist Gene Lees, the other contributor to the liner notes, cites Gene Hall as a gentle but strong man. "But, as no one ever forgets at UNT, the program, though it has undergone evolution and refinement, was planned and proposed by a 29-year-old musician working on his master's thesis." The world of jazz education, not just North Texas, owes an immeasurable debt of gratitude to the gentleman saxophonist from Whitewright, Texas.



Dr. M.E. "Gene" Hall

## The Leon Breeden Years

Every talented, well-trained and thoughtful musician is faced with the challenge of balancing personal artistic fulfillment and financial survival. Recognizing this dilemma as he left North Texas in 1959, Gene Hall wrote to Leon Breeden; "The principal problem is to supply challenging music beyond commercial music, but stay in touch with commercial music, too. That is the purpose of the program." Hall went on to say that the better musicians quickly became bored involving themselves with commercial music only. During the Breeden era, from 1959 to 1981, jazz at North Texas would indeed take the artistic high road; this path, as always, was instigated in large part by the ambitious students who participated in the program.

In 1959 Leon Breeden was quite aware of the national reputation of the North Texas jazz program. He and Hall had been close friends, playing in many bands together over the years. For a time they co-led a dance band in Ft. Worth and had been roommates. When Gene left NTSU in

1959, he encouraged Leon to accept the vacated position, in effect hand-picking his own successor. Breeden, who was raised in Wichita Falls, attended Texas Wesleyan College for two years before entering the army in the early 40s. After the army, he earned two degrees from Texas Christian University and served as TCU's Director of Bands from 1944 to 1949. Moving to New York in 1949 he began musical studies at Columbia University and the Mannes School of Music. During this time he studied clarinet with Sir Reginald Kell of the London Philharmonic, and began writing arrangements for the Boston Pops Orchestra, under the direction of Arthur Fiedler. When Leroy Anderson, the chief arranger for the Pops retired in 1950, Fiedler offered the job to Breeden. Breeden declined, choosing instead to return to his home in Texas where he served as the mu-



Leon Breeden and Stan Kenton during filming at ABC studios in Hollywood, April 5, 1966. Shown in background L to R: Tom Boras, John Monaghan, Dan Haerle, and Ed Soph

sical director for television station WBAP and also was Director of Bands at Handley High School in Ft. Worth. In 1953 he accepted a position at Grand Prairie High School and remained there until 1959 when he made the move to North Texas.

As Breeden took over the reins, he was already familiar with the program and was anxious to rekindle connections with national jazz figures, notably, Stan Kenton. Kenton (1911-1979) knew how to achieve that elusive balance of commercial and artistic success, by using the former to subsidize the latter. What set him apart was his ability to sell "artistic" music to the general public. Even at his most uncompromising, he filled concert halls with people, making it fashionable to be a discriminating listener of esoteric music. Kenton evoked extremes of opinion, either worshipful devotion or scathing criticism. Both he and his orchestra were large, imposing figures. His ten-man brass section (before including the occasional section of french horns or mellophoniums) delved into the extremes of range and volume. Kenton believed in the adage

that it was better to be hated than unnoticed. He dubbed his music "progressive jazz," a tongue-in-cheek working title that stuck because no one could come up with anything better. Pete Rugolo, one of Kenton's writers, recalled, "It caused a whole new thing in music. It was the first time anyone wrote music that sounded very modern, like Stravinsky and Bartok...Bernstein,...(and) Milhaud, whom I studied with. Nobody had that kind of sound before in jazz or big band music. I wrote 5/4 bars, 3/4 bars, 1/4 bars."

It made sense that Kenton and his music would appeal to college jazz musicians, heavy into their own pursuit of experimental jazz. Breeden wanted the blessing of this prominent bandleader, and was especially eager to obtain some of Kenton's music for the lab band to play. In November of 1959, Breeden wrote his first

trumpet solo. Even at his most uncompromising, he filled concert halls with people, making it fashionable to be a discriminating listener of esoteric music. Kenton evoked extremes of opinion, either worshipful devotion or scathing criticism. Both he and his orchestra were large, imposing figures. His ten-man brass section (before including the occasional section of french horns or mellophoniums) delved into the extremes of range and volume. Kenton believed in the adage

Breeden and his graduate assistants Lanny Steele, Tom Wirtel, and Morgan Powell pose with the Notre Dame Jazz Festival trophy (1961).



Trombonist/Composer Morgan Powell



Paul Guerrero "outstanding drummer" at the same festival



The 1964 Lab Band



Billy Harper

"I remember a friend telling me 'Hey there's a jazz place in Denton, Texas, man they have a real jazz band, they have a whole jazz department, a program.' I said, 'What? A jazz department? In Texas, of all places?'"

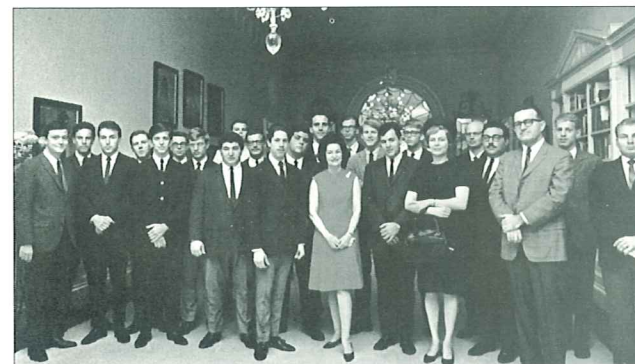
- Billy Harper



The '67 trombone section: Chuck Gompher, Jeff Sturges, Tom Malone, Bruce Fowler, and Jim Clark

"If it wasn't for North Texas, I would not be in the music business."

- Tom Malone



Breeden and the Lab Band pose with Lady Bird Johnson in the Whitehouse just prior to their 1967 performance

"...when I was there, Soph, Monaghan, Haerle, Gary Grant, Mike Heathman, Joe Randazzo, Jim Riggs, Ray Lockley, Tom Boras, it was a lot of great musicians...by the time we left here, I think we had already played so much music, in so many contexts, it's hard to be nervous in so many situations you find yourself in later on, because you already played harder stuff."

- Lou Marini



Lou Marini and Bill Stapleton

letter to Kenton, describing the jazz program. He reported that there were 70 students enrolled at the time and four lab bands rehearsing four days a week.

In March 1960 the North Texas Lab Band was selected to play at the prestigious Notre Dame National Jazz Festival in South Bend, Indiana. They won the awards for Best Big Band and Best Jazz Group, greatly amplifying their national reputation. Stan Kenton happened to be one of the judges, and this event forever endeared Kenton to the North Texas jazz program.

Gene Hall had already begun working with Kenton on the idea of lending his name to summer "jazz camps" for high school students, and Breeden wanted to further Kenton's association with North Texas. In the summer of 1960 Breeden brought the North Texas Band to the Stan Kenton clinic which was held at Indiana University and staffed by Hall, Breeden, and Kenton's writers and players. Hall recalls that "Kenton was so impressed by the band that he took it on a one-nighter as his band."

In 1962 Kenton donated his "road book" to North Texas, arrangements that were somewhat dated or more commercial than his current rep-



The NTSU One O'Clock Lab Band recording at ABC studios in Hollywood, California - 1966

ertoire. The collection was valued at more than fifty thousand dollars. This was only the beginning. Kenton, who died in 1979, willed the remainder of his music library to North Texas. On March 5, 1981, 2,400 pounds of music arrived from Kenton's office in Los Angeles, comprised of 2,169 sets of parts and scores and representing such legendary composers and arrangers as Gerry Mulligan, Pete Rugolo, Bill Holman, Bill Russo, Johnny Richards, and Robert Graettinger.

The lab band distinguished itself at other national collegiate jazz festivals. In May of 1960, the band performed at the Georgetown University Intercollegiate Jazz Festival, winning second place. The judges included pianist Dave Brubeck, alto saxophonist Paul Desmond, and noted jazz impresario John Hammond.

February 16, 1961 marked the first official performance of the "One O'Clock Lab Band" at Texas A&M University in College Station. Prior to 1961 the top band was known as the "Two O'Clock Lab Band," so named for the time of day it had rehearsed since 1947. Breeden had compelling reasons for changing the name and rehearsal time for the band: there was the implied significance of the number "one" being the best, and the problem of the weaker musicians in the one o'clock training band being intimidated. "When the Two O'Clock "stars" began gathering at the end of the hour the poor novices would be shaking in their shoes," states Breeden. He thought it wiser to begin the day with the best band and work from there.

The reputation of the band continued to grow, prompting visits by a number of famous jazz performers in the early 60s. Stan Kenton first visited the campus in November of 1961. Maynard Ferguson, Kenton alumnus, bandleader, and "screech" trumpeter, famous for his prodigious high range, was a guest soloist in May 1963. Composer Gunther Schuller appeared with the band in February 1965. The One O'Clock appeared with Doc Severinsen, trumpeter and leader of the NBC Tonight Show Band, at the Utah Summer National Stage Band Camp in the summer of 1965.





Breeden and the One O'Clock perform in Mexico (1967) under the auspices of the U.S. Department of State

Some of the lab band personnel would become stars themselves. Already on board when Leon Breeden took over the helm of the jazz program was trumpeter Marvin Stamm. Stamm grew up in Memphis, Tennessee and attended Central High School which was famous for its fine stage band. Stamm soon became the star trumpeter for the lab band and was sought after by Stan Kenton. Marvin, however, refused to go with the band until he finished his degree. After graduating, he joined Kenton for a long and fruitful association before he settled in New York to become one of the busiest studio players in the city.

There were many others: Billy Harper, a tenor saxophonist from Houston eventually went to New York and joined the famous Thad Jones/Mel Lewis Orchestra. Saxophonist Lou Marini came to North Texas from Bowling Green, Ohio. In the 70s Marini and trombonist Tom Malone (another North Texas alum) were featured members of the Saturday Night Live Band and later appeared on screen as part of the Blues Brothers in the John Belushi and Dan Aykroyd cult classic of the same name. Today, Tom can be seen and heard nightly on the CBS show *Late Night with David Letterman*. Marini and Malone can both be seen in the soon to be released *Blues Brothers 2000*.

John Giordano, lead alto saxophonist, went on to study in Europe and currently is the conductor of the Fort Worth Symphony Orchestra. In 1972, Giordano collaborated with Fort Worth-born saxophonist and composer Ornette Coleman to premiere "Skies of America,"

Coleman's composition for orchestra and his own group, Prime Time. Trumpeter Bill Stapleton became an important arranger and soloist for the Woody Herman band in the 70s. Ed Soph, the One O'Clock's drummer for a number of years, distinguished himself playing with the likes of Stan Kenton, Woody Herman, and Clark Terry before returning to Denton in 1987 to join the faculty. In the 70s, trumpeter John Thomas, pianist/composer Lyle Mays, bassist Marc Johnson, pianist Pat Coil, drummer Steve Houghton and saxophonist Pete Brewer (to name a few) would go on to have successful careers.

The association with Kenton continued when, in 1965, Stan conducted the One O'Clock Lab Band in the Southwest premiere of "Neophonic Orchestra" compositions in the North Texas Main Auditorium. One year later, on April 4, 1966, the lab band performed a joint concert with the Kenton Neophonic Orchestra premiering four new works by composer Jim Knight at the Dorothy Chandler Pavilion in Los Angeles. A few days before, on March 29, the band filmed an historic thirty-minute program at WABC studios with Stan Kenton as the master of ceremonies.

The One O'Clock Band continued garnering honors by winning first place at the 1966 Villanova Jazz Festival in Pennsylvania, one of the most prestigious jazz festivals in the country. The band won similar awards at the Kansas University "Oread" Festival, the Mobile, Alabama Jazz Festival and the Longhorn Jazz Festival in Austin, Texas.

In the 60s, many traditions were established that



Left: Arrival in Hamburg prior to the appearance as the official big band of the Montreaux Jazz Festival - 1970



Assembled at the 25th Anniversary celebration, 1972, from left to right: Rich Matteson, Ed Shaughnessy, Oliver Nelson, Mundell Lowe, Clark Terry, Pat Williams, Leonard Feather, Henry Pleasants, Marv Stamm, and Leon Breeden.



Pete Brewer was a featured soloist on Lab 75



Lyle Mays with the One O'Clock at Fort Worth Water Gardens

"...we really took the album that we did seriously, *Lab 75*, ...there were some moments on that session that were remarkable..."

- Steve Houghton

remain today. The bands began presenting fall and spring concerts to showcase the program's "talent." In 1967 the One O'Clock produced the first of the annual Lab Band recordings. There were earlier recordings, although they were modest productions not intended for commercial release. Gene Hall recorded his band in 1957, 1958, and 1959. Each album featured four selections, and only two hundred copies of each were pressed. The lab band's first professionally produced album was recorded on May 23, 1961 and released on the 90th Floor Records label. It was recorded in the old music hall auditorium at North Texas, and was intended to document the band that had triumphed at the Notre Dame and Villanova jazz festivals. The first annual Lab Band album, Lab '67, was reprinted three times, sold around five thousand copies, and began a tradition that has had monumental importance to the growth and development of the jazz program. Since then there have been over thirty releases. Lab '75 is perhaps the most renowned of all the lab band albums. It features, exclusively, the compositions and arrangements of student Lyle Mays, who went on to tremendous success with guitarist Pat Metheny. It was also the first time that a North Texas lab band album was nominated for the coveted Grammy award.

Through the tireless efforts of its leader Leon Breeden, the One O'Clock Lab Band also enjoyed an enviable association with state and national political figures including the president of the United States. When Texan Lyndon Johnson assumed the presidency in 1964, Breeden immediately began soliciting the White House for an appearance in Washington. Over the next three years, White House event coordinators politely refused Breeden's request. However his persistence did result in the selection of the One O'Clock Lab Band to represent the United States in a State Department tour of Mexico. From January 21 to February 21, 1967 Breeden and the band performed in nineteen Mexican cities, to an estimated total audience of 50,000. These State Department tours were important events in the history of American cultural exchange. In fact, jazz is now widely considered to be the United States' unique musical contribution to the world. The One O'Clock band of 1967 joined the ranks of great jazz artists, including Louis Armstrong, Duke Ellington, Benny Goodman, Dave Brubeck, and Quincy Jones, who have spread the "gospel of jazz" through State Department sponsorship.



*Jack Peterson, Joe Morello, and Rich Matteson*

The White House invitation finally arrived. In June of 1967, President Lyndon and Lady Bird Johnson brought the Lab Band to the White House to perform during the State visit of the King and Queen of Thailand. Stan Getz and Duke Ellington were the guest soloists. The audience included celebrities from politics, film, and music: Jay Lerner, John Wayne, Willis Conover, Henry Ford II, John D. Rockefeller, Hubert Humphrey, and Walter Mondale.

The 70s began with a major tour of Germany and an appearance at the prestigious Montreux International Jazz Festival. The festival, held in June of each year, brings many prominent jazz artists to the beautiful city of Montreux, Switzerland on the shores of Lake Geneva. Host Claude Nobs invited the One O'Clock Lab Band to be the official big band of the event in 1970. Following the festival, the band traveled to Baden-Baden, where it filmed a television special for the German National Network.

In 1972 North Texas celebrated the 25th anniversary of the jazz degree with a series of on-campus concerts. Notables from throughout the jazz world -- Leonard Feather, Marian McPartland, Oliver Nelson, Willis Conover, and Marvin Stamm among others -- gathered in Denton for the festivities. For 25 years the jazz program had grown in size and reputation. Denton had been home to the finest student musicians of the era. Live performances and recordings drew more and more musicians to Denton to be part of what had become a hotbed of jazz activity.

From 70-some students and four bands in 1959, the jazz program had grown to more than 400 jazz majors and nine lab bands by the mid-70s. Amazingly, from 1959 until 1974, Leon Breeden was the only full-time jazz faculty member at North Texas. Although he was ably assisted by talented and dedicated graduate assistants and by Rule Beasley, a member of the woodwind faculty who taught improvisation classes, he remained a department of one. In 1974 Rich Matteson, a brilliant performer on euphonium, valve trombone, and tuba, was hired to take over Beasley's duties. Matteson was a popular clinician and soloist who had toured for many years with the Dukes of Dixieland. Jack Petersen, a masterful guitarist and a former student who had grown up in Denton, joined the faculty part-time in 1976 and promptly founded the guitar ensemble, a fifteen-piece electric guitar band that played transcriptions of big band charts. Petersen's position became full-time in 1978. Dan Haerle, a pianist/composer who had been a North

Texas teaching assistant and a member of the One O'Clock, returned to join the faculty in 1977 to teach piano and jazz theory. He immediately began shaping the curriculum with many innovative course offerings. With the advent of keyboard synthesizers, Haerle founded the Zebras, a jazz/rock synthesizer ensemble. Along with Petersen and Matteson, Haerle was instrumental in the development of an expanded combo program.

In the mid-70s Lew Gillis taught arranging part-time, and founded the Commercial Singers. In 1978, Paris Rutherford was hired to teach jazz arranging and composition and direct what later became the NTSU Jazz Singers. That same year, saxophonist Jim Riggs, a member of the woodwind faculty, who had played in Breeden's band as a graduate student, began conducting the Two O'Clock Lab Band.

In the last half of the 70s, the One O'Clock continued to distinguish itself. In the summer of 1976, the band toured three cities in Portugal and five cities in Russia. The tour culminated on July 4th with an Independence Day party at the U.S. Embassy in Moscow. For the next three years, the One O'Clock band served

as the official jazz group for the Spoleto Music Festival in Charleston, South Carolina. In October 1980, the band played four major concerts in Interlaken, Switzerland in a revered hall that had featured performances by such classical giants as Richard Wagner and Felix Mendelssohn.

Leon Breeden retired at the end of the 1981 spring semester. Under his direction, the jazz program at North Texas had grown up. The North Texas jazz staff had expanded to include five full-time professors, an administrative assistant, and a secretary. With the addition of new faculty and the development of new courses and ensembles, students now had a wide variety of performance activities to choose from including Guitar Ensemble, Jazz Singers, the Zebras, and numerous combos. As the 80s arrived, what had begun as a "dance band degree" was fast becoming a truly comprehensive jazz studies program. The Hall-Breeden legacy was a notable one and a nationwide search began for a new leader to head the world's best-known and oldest collegiate jazz program.



*Leon conducting the 1979 One O'Clock Lab Band*

# The Concert...

## The 1997 UNT Fall Lab Band Concert

Saturday, November 15, 1997 - UNT Coliseum - 8 PM

### The One O'Clock Lab Band

Neil Slater, Director

#### Selections

- Gazing On The Mindless Expanse (from *Lab '82*) ..... Chip McNeill  
 Chad Makela, baritone saxophone • Jacob Duncan, alto saxophone
- April In Paris (from the Stan Kenton Library) ..... E.Y. Harburg/Vernon Duke  
 arr. Bob Graettinger
- F.M.\* (from *Lab '75*) ..... Lyle Mays  
 Curtis Stephan, fluegelhorn • Pavel Wlosok, piano
- Cherry Blossoms (from *Lab '97*) ..... Yumiko Sunami  
 Jason Moss, soprano saxophone • Pavel Wlosok, piano • Jerry Tyson, guitar
- The Miles Files (from *Lab '86*) ..... Steve Wiest  
 Zack Hexum, tenor saxophone • Mike Bravin, trombone
- Values \* (from *Lab '91*) ..... Neil Slater  
 Art Hays, tenor saxophone • Curtis Stephan, fluegelhorn
- Got A Match? \* (from *Lab '89*) ..... Chick Corea  
 arr. Mike Bogle  
 Jason Moss, alto saxophone • Jerry Tyson, guitar • Woody Berner, drums

\* Grammy nomination

#### Personnel

##### Saxophones

Jason Moss (lead) - Miami, FL  
 Jacob Duncan - Louisville, KY  
 Art Hays - Detroit, MI  
 Zack Hexum - Omaha, NE  
 Chad Makela - Vancouver, BC, Canada

##### Trumpets

Adolfo Acosta (lead) - Santa Barbara, CA  
 Eric Guerrero - Garden City, KS  
 Randy Burgeson - Seattle, WA  
 Kavan Manson - Vancouver, BC, Canada  
 Curtis Stephan - Grand Prairie, TX

##### Trombones

Mike Bravin (lead) - Tulare, CA  
 Greg McCreia - Newville, PA  
 Paul Compton - El Paso, TX  
 Brandon Moodie (bass) - San Antonio, TX  
 Joshua Brown (bass) - El Paso, TX

##### Rhythm

Pavel Wlosok (piano) - Cesky Tesim, Czech Rep.  
 Jerry Tyson (guitar) - Ottawa, KS  
 Mike Blanco (bass) - San Diego, CA  
 Woody Berner (drums) - Centerville, VA  
 Michael Duffy (percussion) - Riverside, CA

#### Intermission

## The All Star One O'Clock Alumni Band

Leon Breeden, Director

#### Selections

- Green Dolphin Street ..... Bronislau Kaper/ Ned Washington  
 arr. Dean Parks
- Low Down ..... Thad Jones
- Granada Smoothie ..... Mark Taylor
- Ellington Medley ..... Ellington/Strayhorn  
 Satin Doll, Do Nothin' Till You Hear From Me, Take The A Train
- Looking With New Eyes ..... Lou Marini
- Threshold ..... Pat Williams
- Rabble Rouser ..... Billy Byers
- Fash, Fash, Fash ..... Lyle Mays
- Moon River ..... Henry Mancini  
 arr. Darius "Butch" Nordal
- A Good Time Was Had By All ..... Thad Jones

#### Personnel

##### Saxophones

Jim Riggs (lead)  
 Dan Higgins  
 Lou Marini  
 Randy Lee  
 Beverly Dahlke-Smith

##### Trumpets

Gary Grant  
 Jay Saunders  
 John Thomas  
 Clay Jenkins  
 Marvin Stamm

##### Trombones

Tom Malone  
 Bruce Fowler  
 Steve Wiest  
 Jim Clark (bass)  
 Bill Guthrie (bass)

##### Rhythm

Dan Haerle (piano)  
 Jack Petersen (guitar)  
 Tony Scherr (bass)  
 Ed Soph (drums)  
 Gene Glover (percussion)

Also elected to the All Star Band but unable  
 to appear this evening  
 Conrad Herwig, Marc Johnson,  
 Lyle Mays, and Joe Randazzo

Elected as alternates:  
 Rodney Booth, Brad Dutz, Roger Holmes, Steve Houghton,  
 Pete McCann, Sal Marquez, Tim Ries, Chris Seiter,  
 and Jim Snidero

Artist biographies for All Star Band members and alternates begin on page 28.

#### Recognition

##### Co-Producers

Neil Slater, Paris Rutherford

##### Master of Ceremonies

Alex Burton - Halcyon Corporation

##### Sound Reinforcement

Mainline Productions - Kurt Dickey

##### Sound Assistance

Steve Butts, Stefan Fedeyko,  
 Neil Powell, Thom Walker

##### Souvenir Program

Mike Steinel, Craig Marshall

##### Administrative Secretary to Jazz Studies

Darla Mayes

##### Manager of the One O'Clock Lab Band

Craig Marshall

##### Tickets and Sales

Ron Adolph, Michelle Wolf

##### Publicity and Advertising

Kelley Reese, Deanna Dunham,  
 Peggy Heinkel-Wolfe

##### Facilities

Steve Selby

# Tonight's Conductors...



**Neil Slater**

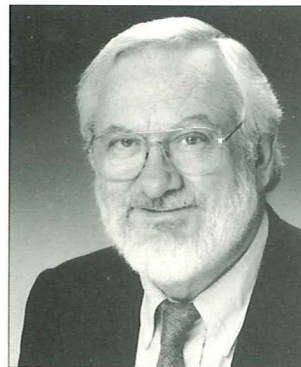
*Mr. Slater's biographical information can be found on page 38.*



**Leon Breeden**

*Mr. Breeden's biographical information can be found on page 16*

## Our Master of Ceremonies . . .



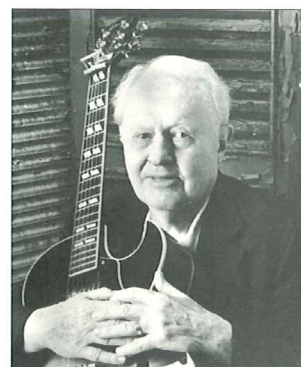
**Alex Burton**

Known to viewers and listeners throughout the Metroplex, Alex Burton has worked for more than forty-two years in broadcasting. Settling in Dallas in 1962, Alex was a reporter/cameraman for

many years for Channel Five "Texas News." At one time he toured the State of Texas as a radio personality for the Texas State Network. He has been a newspaper columnist and is the author of two books.

Burton is heard on over 500 radio stations daily on ABC's "Health Watch" and is seen regularly on the college telecourse, "Business File." In 1996 Alex joined Halcyon Associates, the largest public relations firm in Dallas, where he presently serves as Director of Broadcast Services.

## Our Honored Guest...



**Herb Ellis**

On December 20, 1997 the University of North Texas will award guitar legend and former North Texas student, Herb Ellis, an honorary degree: Doctor of Music and Humanities. Mr. Ellis, a native of Farmersville, Texas has enjoyed a long and illustrious career as a jazz performer.

Herb became known in the jazz world over fifty years ago when he joined the popular Casa Loma Orchestra. In the late 40s he played with the Jimmy Dorsey Orchestra and in the early 50s the Oscar Peterson Trio. He also was one of the performers in the historic *Jazz at the Philharmonic* concerts produced by Norman Grantz.

Settling in Los Angeles in the 60s he worked steadily in television and recording studios, and occasionally area nightclubs. There were extended stints on numerous television shows such as *The Steve Allen Show*, *the Joey Bishop Show*, and *The Merv Griffin Show*.

In 1973 he began his association with Concord Records and has recorded over 30 albums with that label. Currently Ellis resides in Fairfield Bay, Arkansas, tours both as a singular artist, and with the Grammy Award winning Oscar Peterson Trio.

We are honored that he is with us this weekend.

*Neil Slater, Craig Marshall, and the Fall 1997 One O'Clock Lab Band*





Rodney Booth  
Trumpet

Born and raised in El Paso, Texas, Rodney Booth comes from a musical family. His father, Robert Booth, was secretary of the El Paso Musicians Union for many years and played on the road with "Ziggy" Elman.

Rodney was a member of the One O'Clock Lab Band in 1977 and 1978. In 1979 he left school to tour with the Woody Herman Orchestra, returning the next year to resume his studies. Since then he has remained in the Dallas area where he is a mainstay in the jazz community performing as a side man and leading his own groups. For twelve years his group The Reporters performed twice weekly at Dick's Last Resort, a popular night spot in the Dallas West End. Booth also has backed such luminaries as Ella Fitzgerald, Mel Torme, Lou Rawls, the Four Tops, the Temptations, Natalie Cole, and Liza Minnelli.

In addition to countless jingles and commercials, Rodney also can be heard on *Snug Harbor* and *Love Song to a Genie*, with the Dave Zoller Sextet. His own CD, *Look Over There* will be out in the near future. He also has recorded with Trella Hart and Joyce Baxter.



Jim Clark  
Bass Trombone

Jim Clark, a native of Commerce, Texas, began his musical studies at North Texas State University in 1965. He was a member of the 1968 and 1969 One O'Clock Lab Bands. After leaving Denton Jim did graduate work at Yale University and received his master's degree from East Texas State University.

Presently, he teaches trombone and is the director of the Jazz Ensemble at Texas A&M University-Commerce where he has received an Outstanding Teaching Award. Mr. Clark is the principal trombonist of the Richardson Symphony Orchestra and the Dallas Wind Symphony, and performs regularly with the East Texas Symphony Orchestra. During the past year he also has appeared with the Dallas Symphony, the Fort Worth Symphony, the San Antonio Symphony, and the Dallas Opera Orchestra.

An active member of the International Trombone Association, he serves as advertising manager for the organization's journal and has been a recipient of the ITA Presidential Citation.



Beverly Dahlke-Smith  
Baritone Saxophone

Originally from Wausua, Wisconsin, Beverly Dahlke began her studies at North Texas State University in 1974 and while at NT became the first woman instrumentalist in the One O'Clock Lab Band.

Beverly left North Texas in 1977 to become part of the Toshiko Akiyoshi-Lew Tabackin Band and later the Harry James Band. In 1979 she married Greg Smith, another North Texas saxophonist, and the two settled in the Los Angeles area.

She has performed on recordings and in live settings with the most recognizable names in the music industry. Her work also has included over twenty Broadway productions, hundreds of commercial jingles, and countless "live" TV shows. Most notable is a stint (1986-87) in the house band for *The Joan Rivers Show*. Her "prerecorded" TV work ranges from *The Simpsons* to *Batman*. Movie credits include *Frank and Johnny*, *The Jettsons Movie*, *Little Big League*, *Hocus Pocus*, *Houseguest*, *Booby Call*, and *Nothing to Lose*.

A versatile instrumentalist, Beverly plays flute, clarinet, saxophone, bassoon and piccolo.

Beverly counts among her biggest thrills her 1978 appearance as a guest on Johnny Carson's *Tonight Show* and recording *Mr. and Mrs. Smith - No Baggage* with her husband in 1987.



Brad Dutz  
Percussion

Brad Dutz was born and raised in Decatur, Illinois. After high school he attended the University of North Texas, Berklee College of Music and Milliken University. He also has studied percussion with Luis Conte, Taranath Rao, and Ron Powell. He cites, as other influences, percussionists Emil Richards, Glen Velez, Airto, Nana Vasconcelos, and Don Alias.

In 1982 he moved to Los Angeles where he enjoys an active career as a recording artist. In addition to four of his own CDs, he can be heard on over 150 recordings with such artists as Rickie Lee Jones, Terrence Trent D'Arby, David Benoit, Scott Henderson, Leo Kottke, Steve Smith, and Jeff Berlin, as well as with the bands Kiss and Uncle Festive. He has performed with Maynard Ferguson, Kenny Loggins, Al Green, and Lindsey Buckingham. Movie and TV credits include *The Little Mermaid*, *The Single Guy*, *Dr. Quinn: Medicine Woman*, *Ducktales*, and *Beverly Hills 90210*.

Last year saw the release of his instructional video: *Have Fun Playing Hand Drums*. Brad's other instructional tapes are available on the Interworld, Warner Bros., and Remo labels.



Bruce Fowler  
Trombone

Bruce Fowler, a versatile musician, comes from an extraordinarily talented family. His father, Dr. William Fowler is a distinguished jazz educator and his five brothers are all internationally respected composers and recording musicians.

After attending North Texas in the 60s, Fowler played and recorded with Woody Herman, Buddy Rich, Frank Zappa, Don Van Vliet, Ella Fitzgerald, Quincy Jones, Michael McDonald, the Akiyoshi-Tabackin Big Band, Brian Setzer, and The Fowler Brothers. He has recorded two solo albums, *Ants Can Count* and *Entropy*.

He has performed on the film sound tracks of *Jurassic Park*, *Batman Returns*, *Back To The Future II*, *Back Draft*, *Multiplicity*, *Men in Black*, and *Hercules*. An accomplished composer, arranger and orchestrator, he has contributed music to films such as *Toys* and *A League of Their Own*, and has served as head orchestrator on more than 28 films including Disney's *The Lion King*. He also has composed numerous pieces for ballet and modern dance companies, including the L.A. Chamber Ballet, Mary Jane Eisenberg, Repertoire Dance Theater, and Jennifer Muller.

He is the leader of his own theater performance group, The Enormous Bones.

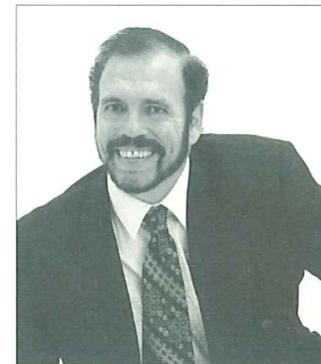


Gene Glover  
Percussion

Gene Glover was born in Memphis, Tennessee, grew up in Oklahoma City and began playing drums six nights a week when he was fifteen. He came to North Texas State University in 1973 and played percussion and drums in the One O'Clock Lab Band from 1975 through 1978. He earned his Bachelor of Music degree in Jazz Studies in 1976 and his Master of Music Education with an emphasis in jazz in 1979.

Gene has been an adjunct instructor in percussion at Richland College since 1979 and has maintained a large private studio of percussion students. As a freelance performer, he has shared the stage with Aretha Franklin, George Strait, The Moody Blues, Sandi Patti, and Doc Severinsen. He has played for the Dallas Summer Musicals and Fort Worth's Casa Mañana. As a studio musician, he has participated in over 100 albums and 2,000 radio and television jingles. For the past twelve years, Gene has been the leader of the Roof Raisers, performing at over 1000 weddings and corporate events since its inception.

Gene has been married to Linda Brannon Glover since 1981.

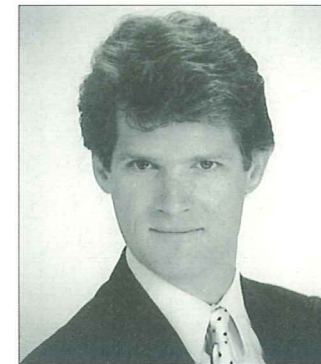


Gary Grant  
Trumpet

Born in Plant City, Florida, Gary Grant comes from four generations of professional musicians. Harry E. Grant, Gary's father, was a respected trombonist and teacher in Florida for over 50 years. Gary began playing trumpet at the age of nine.

In 1968 Gary moved to Denton and was selected to play lead in the One O'Clock Lab Band. Staying at North Texas for only a year he left for a two-year stint with the Woody Herman Orchestra. After the road it was on to Hawaii where he led his own jazz group Tantalus, as well as a 22 piece jazz orchestra.

Grant moved to Los Angeles in 1975. His work in the recording studios has encompassed all styles of music from rock to jazz and classical. He has been a member of the world famous Jerry Hey horn section for over 20 years. Some of the artists he has performed with include Quincy Jones, Frank Sinatra, Barbra Streisand, Michael Jackson, Whitney Houston, Earth, Wind and Fire, Freddie Hubbard, Chicago, and Stevie Wonder. His film credits include *Forrest Gump*, *Back to the Future*, *Aladdin*, *Eraser*, *Hercules*, and *Batman Forever*.



Bill Guthrie  
Bass Trombone

Bill Guthrie was born in Princeton, New Jersey and raised in Houston, Texas. He attended NTSU from 1971 to 1975 and was a member of the One O'Clock Lab Band that recorded *Lab '75*, the first of the Grammy-nominated Lab Band recordings.

For over twenty years he worked as a freelance recording musician in the Dallas area. Equally at home in the jazz and classical genres, he has performed and recorded with the Fort Worth Symphony and the Dallas Symphony Orchestra. Guthrie also has played with the Dallas Opera Orchestra and the Dallas Ballet. For six years he played in the house band at the Fairmont Hotel and has toured with Tom Jones.

In the 80s he began studies in medicine and is presently in private practice in Ft. Worth.



Dan Haerle  
Piano

Recognized internationally as one of today's preeminent jazz educators, Dan Haerle is best known for his many books on jazz improvisation and jazz piano techniques. Presently a Regent's Professor at the University of North Texas, he also has taught at Miami University, Arizona State University, Monterey State College, and Kansas State University.

Dan's extensive experience as a clinician includes work with the National Stage Band Camps, the Stan Kenton Jazz Camps, the Clark Terry Jazz Camp, the Janice Borla Vocal Jazz Camp, Rich Matteson's Telluride Jazz Camp, and the UNT Combo Workshop. As a faculty member of the Aebersold Jazz Workshops he has given clinics in the US, Australia, Germany, Scotland, and England. In 1995 he traveled to Sweden to teach and perform with the UNT Faculty Jazz Quintet.

Haerle has toured with the Stan Kenton Orchestra (taking over for Stan during his illness in 1971) and the Clark Terry Quintet. Other performance credits include Chris Conner, Mel Torme, Al Jarreau, Pat Metheny, Dave Liebman, Woody Shaw, Kai Winding, and Freddie Hubbard.

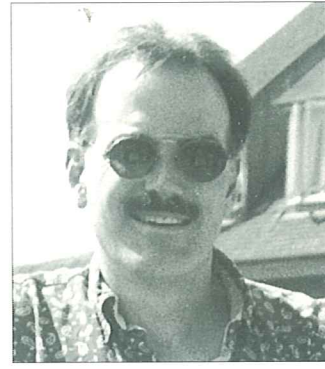


Conrad Herwig  
Trombone

New York jazz trombonist Conrad Herwig is currently touring and recording with Joe Henderson. The latest of his seven CDs as a leader, *The Latin Side of John Coltrane*, showcases his new group Tropical Fire and features special guests Eddie Palmieri, Danilo Perez, and Dave Valentin.

Conrad was born in Fort Sill, Oklahoma and raised in Honolulu, Hawaii. After three years at NTSU he left in 1980 to tour with the Clark Terry Big Band later joining the Buddy Rich Band, for tours of the US and Europe. Other large ensemble work includes: Slide Hampton and the World of Trombones, Mario Bauza's Afro-Cuban Jazz Orchestra, Toshiko Akiyoshi, the Mel Lewis Orchestra, Bob Mintzer, Miles Davis, Quincy Jones, and Frank Sinatra. Small group experience has included work with Dave Liebman's Sextet, the Max Roach Sextet, and Bob Stewart.

An accomplished educator, Conrad has led seminars and workshops worldwide and is a recipient of performance and teaching grants from the National Endowment for the Arts. He teaches at William Patterson College, and was recently elected to the Board of Directors of the International Trombone Association.



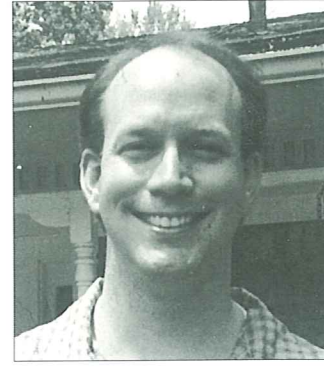
Dan Higgins  
Alto Saxophone

Originally from Long Beach, California Dan Higgins attended North Texas State University from 1974 to 1977 earning a degree in jazz studies. He not only played lead alto in the One O'Clock Lab Band but also taught saxophone and improvisation as a teaching fellow.

Now living in Los Angeles Dan's performance credits include the bands of Phil Woods, Louis Bellson, Quincy Jones, Gerry Mulligan, and Bill Holman. Perhaps most notable is his work with the award-winning Toshiko Akiyoshi Big Band with whom he recorded two albums and toured Europe and Japan.

His film credits encompass *The First Wive's Club*, *Ghostbusters*, *Mr. Saturday Night*, *Sleepless in Seattle*, *A League of Their Own*, *City Slickers*, *Father of the Bride*, and *Pretty Woman*; his distinctive solo voice often a featured part of the score as it was in *Awakenings*, *White Palace*, *Benny and Joon*, and *Speechless*.

A jazz composer and arranger, he has scored music for *Ghosts of Mississippi* and *George of the Jungle*, and has authored numerous jazz instruction books and arrangements for college jazz bands.



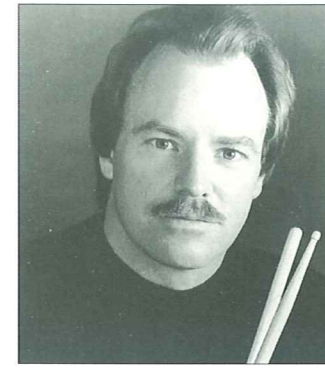
Roger Holmes  
Baritone Saxophone

Roger Holmes is a baritone saxophonist, composer, arranger, and music producer. Originally from Newport Beach, California, Roger came to North Texas in 1975 and stayed for five years. During his tenure with the One O'Clock Band, Roger contributed many of his own compositions to the band's library. Perhaps most notable is "Surf's Up" which appears on *Lab '79* and has recently been re-released on *North Texas, Fifty Years of Jazz* a compilation of some of the finest recordings of the Lab Band and Jazz Studies Program.

Since leaving North Texas, Roger has lived in the Dallas area where he is an active free-lance musician and writer. He has performed with Woody Herman, Ella Fitzgerald, the New York Jazz Quartet, Bill Watrous, Charles Tolliver, Frank Wess, Phil Woods, Clark Terry, Doc Severinsen, and Dick Hyman, as well as the Dallas Symphony Orchestra and the Fort Worth Symphony.

His work as arranger and composer can be heard on the recordings of Dianne Reeves and PBS's *Wishbone*. His educational music is published by the Hal Leonard Corporation.

He cites as his highest honor, "being my kid's Dad."



Steve Houghton  
Drums

A Wisconsin native, Steve Houghton received his first national acclaim at age 20 as drummer with Woody Herman's Young Thundering Herd. He was chosen for The Herd while a member of the One O'Clock Lab Band (1974-75) at the University of North Texas.

After two years with Herman, Houghton polished his reading skills in Dallas studios for four years, then moved to California. By the mid-80s, Houghton, a busy Los Angeles studio musician, was writing, teaching at area universities and performing with symphony orchestras as a featured guest percussionist, activities he continues to pursue today.

Houghton's recent recordings as a leader include *Steve Houghton*, *Remembrances*, and *Windsong*. He also may be heard on *The Music of Pat Metheny & Lyle Mays* with Bob Curnow's LA Big Band.

Houghton has authored or collaborated on more than 20 educational publications and has been a guest lecturer at the University of Southern California. Steve is a member of the Percussive Arts Society board of directors, and co-chairman of the International Association of Jazz Educators drum committee.



Clay Jenkins  
Trumpet

Proclaimed by *Jazz Times* as "one of today's brightest trumpet voices" Clay Jenkins' career spans a wide range of musical experiences. In addition to touring with the orchestras of Stan Kenton, Buddy Rich, Harry James, and Count Basie, he has recorded with such artists as Jeff Hamilton, Peter Erskine, Pat Coil, Lyle Mays, Ernestine Anderson, Dr. John, Billy Harper, Bill Perkins, Steve Houghton, Kim Richmond, Joe LaBarbera, Billy Childs, Cedar Walton, and Benny Carter. International engagements have taken him to Russia, Portugal, Germany, and Korea.

Clay is a native of Texas, born and raised in Lubbock. He attended NTSU from 1972 to 1976 and graduated with a bachelor's degree in music theory. He became interested in jazz education when he was a staff member of the "Stan Kenton in Residence" programs, and now presents clinics throughout the world, most recently, in Soweto, South Africa, and in Tokyo, Japan.

He holds a Master's in Jazz Studies from USC and serves as a member of the adjunct faculty of several universities including California State Northridge, USC, and the California Institute of the Arts.



Marc Johnson  
Bass

Bassist Marc Johnson made his mark in the jazz world early in his career when he joined legendary pianist Bill Evans in 1978. A two-year tour with what was to be Evans' last trio, took him literally around the world as the group performed throughout Europe, Asia, and North and South America.

Born in Nebraska, Johnson began studying piano with his father. Later, he took up the cello, and began playing the bass while in high school. By the time he entered the University of North Texas, where he completed his formal education, he was working professionally.

In 1977 Marc joined the Woody Herman Band. It was during his stint with Herman that he was invited to sit in with Bill Evans at New York's Village Vanguard. Since that time he has performed with a wide variety of jazz artists including Stan Getz, Paul Motian, John Scofield, Joe Lovano, Lyle Mays, Gary Burton, Michael Brecker, Peter Erskine and Ralph Towner.

In the mid-80s Marc's innovative group Bass Desires, with Bill Frisell, John Scofield, and Peter Erskine, recorded two highly acclaimed albums for ECM Records. His new group, Right Brain Patrol released their second CD, *Magic Labyrinth*, in 1995.



Randy Lee  
Tenor Saxophone

Randy Lee is a native Texan, born and raised in Fort Worth. In 1969, after attending Paschall High School, he enrolled as a music major at North Texas State University. He quickly became a member of the One O'Clock Lab Band where his electrifying solos were a prominent feature until he left in 1973.

Upon leaving Denton he lived in Los Angeles where he worked with music producers Mike Post and Mundell Lowe. He moved back to the Dallas area in 1975 to raise a family and became one of the most sought-after saxophonists in the Metroplex. Randy has served as principal Woodwind in the Dallas Summer Musical Orchestra for 17 years. During his career Randy Lee has backed such superstars as Elvis, Tony Bennett, Ella Fitzgerald, Howard Roberts, and Joe Morello. He is featured on the recordings of the Pete Peterson Big Band and the Dave Zoller Septet.

Randy teaches saxophone privately and is a clinician for the Keilworth Musical Instrument Company.



Lyle Mays  
Piano

The brilliant composer, arranger and pianist, Lyle Mays, is originally from Wausaukee, Wisconsin where he grew up in a musical family. In 1973 he began his studies at North Texas.

In a move that raised eyebrows at the time, the members of the 1975 One O'Clock Lab Band voted unanimously to devote *Lab '75* entirely to Lyle's music. This proved a wise choice as that album was the first college recording in history to receive a Grammy nomination. He left Denton in 1975 and toured with the Woody Herman Orchestra.

While appearing at the 1975 Wichita Jazz Festival, Lyle met Pat Metheny. Lyle moved to Boston in 1977, where the two began an artistic alliance that has proven to be among the most successful in jazz history. Together they have recorded fourteen critically acclaimed albums and CDs.

In addition to his own recordings, the most recent being *Fictionary* on Geffen Records, he has written music for both film and radio. In 1985 he co-wrote with Metheny the score for *The Falcon and the Snowman*. Since 1986 he has scored five episodes of the popular *Rabbit Ears Radio* (NPR), and his music was featured in the films *Mrs. Soffel* and *Fandango*. Mr. Mays is presently touring with the Pat Metheny Group.



Tom "Bones" Malone  
Trombone

Tom Malone came to North Texas State University in the Fall of 1967. Recognized as a talent of considerable significance, he was immediately placed in the One O'Clock Lab Band on first trombone and the Six O'Clock band on trumpet, working his way eventually to the jazz trumpet chair in the Two O'Clock Lab Band.

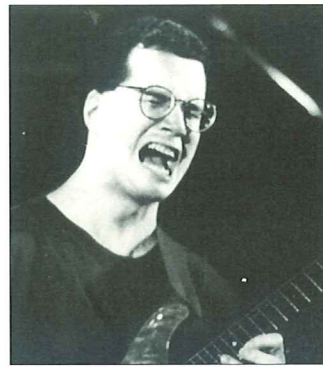
In 1970, after a brief stint on the road with the Woody Herman Orchestra, Tom settled in New York. One of the most versatile musicians on the scene, he professionally plays sixteen different instruments.

From 1981-85 Tom Malone served as the musical director for *Saturday Night Live* producing three albums with the SNL band.

Other notable TV and film credits include *The Late Show with David Letterman*, *President Clinton's 50th Birthday Party*, *The Blues Brothers*, *Sister Act*, *Footloose*, and the upcoming release: *The Blues Brothers 2000*.

Among other recordings that he has produced are *Standards of Living* and *Eastern Standard Time* with the Tom Malone Jazz Sextet and the Blues Brothers' *Live in Montreaux*.

Tom is the author of a book on trombone playing, and contributes articles to *Spin* magazine.



Pete McCann  
Guitar

Pete McCann was born and raised in Eau Claire, Wisconsin. He attended the University of Wisconsin at Stevens Point for one year before beginning his studies at North Texas State in 1985. After earning his bachelor's degree in 1989 he taught guitar at North Texas as an interim replacement for his former teacher Jack Petersen.

In 1988 he moved to New York where he remains today. His work as a free-lance jazz artist spans a range of musical styles including performances with such jazz legends as James Moody and Randy Brecker and work on more nontraditional projects such as John Adams' opera *I Was Looking at the Ceiling and Then I Saw the Sky*. He has worked with the bands of Maria Schneider, Bill Warfield, and Jack Walrath.

He performs each Tuesday with Bobby Previte at the Knitting Factory and is a regular member of the East Down Septet. With the latter he has recorded two CDs, *Channel Surfing* and *Out of Gridlock* (Hep Records). Also notable is the recent release *Worlds* with Erwin Vann featuring Kenny Wheeler. This fall Pete will tour Switzerland.



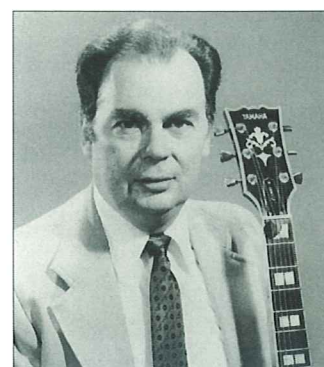
Lou Marini  
Tenor Saxophone

Lou Marini's career is the epitome of versatility and artistic achievement. He is a seasoned performer who is accomplished on soprano, alto, and tenor sax, flute, piccolo, alto flute and clarinet. Lou was one of the original members of *The Saturday Night Live Band*, playing on the show from 1976 to 1983. His unforgettable solos at the open and close of each show are a vivid memory for millions of fans. He also has performed on screen as a member of the The Blues Brothers in the John Belushi and Dan Aykroyd cult classic of the same name.

From 1963 to 1970 Lou attended NTSU and was an integral part of the One O'Clock Lab Band as a soloist and contributing composer. His composition "Codify" is a true Lab Band classic.

Lou's performance credits include countless recordings, TV shows, and live performances with a diverse list of artists including Eric Clapton, Aretha Franklin, Tony Bennett, Stevie Wonder, Diana Ross, Donald Fagan, Jose Carreras, Lou Reed, Aerosmith, Blood, Sweat and Tears, The Rolling Stones, Dr. John, and Frank Zappa.

He recently recorded a highly acclaimed solo album *Soul Serenade*, and filmed *The Blues Brothers 2000* which will be released in February 1998.



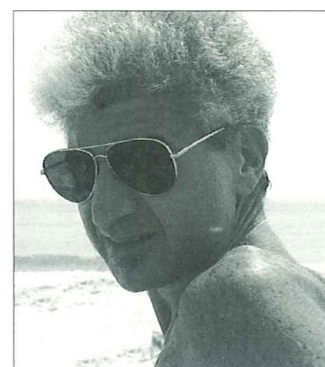
Jack Petersen  
Guitar

Jack Petersen grew up in Denton and attended North Texas during the early years of the jazz program. After serving in the Eighth Army Band he toured with the Hal MacIntyre Band. One of the pioneers of jazz education, Petersen served as the head of the Guitar Department at Berklee College of Music in Boston. In 1976 he joined the faculty of NTSU and founded the NTSU Guitar Ensemble, a 20-piece guitar band which remains an important part of the jazz curriculum. In 1988 he left North Texas to accept a position at the University of North Florida in Jacksonville.

Throughout his career as an educator, Jack has been an active clinician serving on the faculties of the Stan Kenton Clinics, the National Stage Band Clinics, the Jamey Aebersold Combo Camps, the Clark Terry Summer Jazz Camp, the Rich Matteson Summer Jazz Camp, and summer music camps in Sweden.

As a performer Jack has appeared with the Dallas Symphony, the Fort Worth Symphony, Stan Kenton, Doc Severinsen, Art Van Damme, Joe Morello, Billy Daniels, Johnny Smith, Howard Roberts, Nancy Wilson, Clark Terry, Phil Wilson, Carl Fontana, and Rich Matteson.

Jack currently resides and performs in Sarasota, Florida.



Joe Randazzo  
Bass Trombone

Joe Randazzo was born and raised in Brooklyn, New York. In the 1960s he attended NTSU and played bass trombone in the One O'Clock Lab Band. Even as a student, he was a busy free-lance artist in the Dallas area and played with groups such as the Tommy Dorsey Orchestra under the Direction of Warren Covington. After leaving Denton in 1968, he toured with the orchestras of Stan Kenton and Ray Charles.

Joe's work in the music industry has taken him all over the world. He has performed at the Montreaux, North Sea, and Nice Jazz Festivals. He also has appeared on *Sotto de Stella* a musical variety show produced by RAI TV in Italy. At "Le Sporting," a Monte Carlo night spot, he played behind such luminaries in the music business as Frank Sinatra and Lena Horne.

A fixture for many years in the New York jazz scene, Joe Randazzo has appeared with Sy Oliver, Henry Mancini, the Al Porcino Orchestra, the Classical Jazz Orchestra, and Nancy Wilson. He has performed with Glen Campbell, Jerry Lewis, the BeeGees and for numerous Broadway shows.

In 1995 Joe's career took a new direction as he began studies at the New York Restaurant School. He is presently a chef at the fashionable Lobster Club in Manhattan.



Tim Ries  
Tenor Saxophone

A versatile performer, Tim Ries has appeared with jazz artists Tom Harrell, Dave Liebman, Red Garland, and Donald Byrd, as well as pop musicians Stevie Wonder, Donald Fagan, Incognito, Blood, Sweat and Tears, and David Lee Roth. He has worked in the bands of Gil Evans, Louis Bellson, Maria Schneider, Bob Belden, Mel Lewis, Mel Torme, and Joe Henderson. He has recorded over 30 jazz releases.

Tim's eleven-year collaboration with French pianist Franck Amsallem has yielded European tours, prizes at international jazz competitions, and two compact discs.

Ries has written over 100 compositions in both the jazz and classical idioms. This fusion of styles is evident in his work with PRISM, a saxophone quartet that presents eclectic repertoire in both acoustic and electronic environments.

An active clinician and educator, he has taught at the Mannes School of Music, the University of Michigan, the New School, and presented clinics in the United States and Europe.

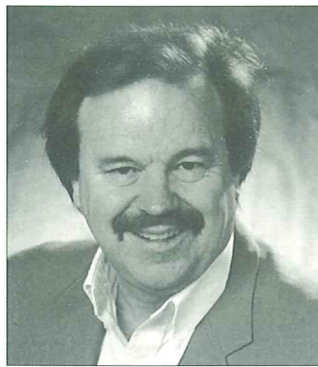
Tim attended North Texas from 1979 to 1981.



Jim Riggs  
Alto Saxophone

Jim Riggs was born and raised in Toledo, Ohio. As a high school student with an intense interest in jazz, he never missed an opportunity to hear the many jazz bands that performed in Toledo and the surrounding area. "I caught all the bands that came through: Basie, Ellington, Buddy Rich, Woody, Kenton..." After two years at the Berklee School of Music in Boston he returned to Toledo and earned a degree in music education from the University of Toledo. In 1969, after teaching public school for three years, he arrived in Denton to begin graduate studies, and in 1973 joined the North Texas faculty. In addition to teaching saxophone and jazz styles he serves as director of the award-winning Two O'Clock Lab Band.

A performer active in both jazz and classical venues, Riggs has performed with Frank Sinatra, Nelson Riddle, Doc Severinsen, Henry Mancini and Stan Kenton as well as the Fort Worth and Dallas Symphonies. He has presented clinics both in the U.S. and abroad. At the 1997 Wichita Jazz Festival he was awarded the prestigious Homer Osborne Award for Outstanding Service to Jazz Education. Other recipients of this award include Clark Terry, Cannonball Adderly, and Stan Kenton.



Jay Saunders  
Trumpet

Jay Saunders was born and raised in Sacramento, California and attended NTSU from 1965 to 1968. He is best known for his long association with the Stan Kenton Orchestra with whom he completed four tours and recorded 11 albums. In 1972, after a three-year stint as lead trumpet in the US Army Studio Orchestra and an extended 15 month tour with Kenton, he returned to North Texas to do graduate work. As a graduate assistant he directed the Two O'Clock Lab Band and taught trumpet.

After completing his studies, Jay settled in the Dallas area. From 1974 through 1980 he was a member of the house band at the Fairmont Hotel's Venetian Room. As a regular with the Pete Peterson Jazz Collection, he has recorded three CDs, the most recent being *Night and Day*. He has performed with both the Dallas and Ft. Worth Symphony Orchestras, Frank Sinatra, Tony Bennett, Ella Fitzgerald, Mel Torme, Bernadette Peters and many others.

His busy summers are spent playing lead trumpet for the Dallas Summer Musicals and teaching at summer jazz camps including the UNT Jazz Trumpet Workshop. In 1993 he joined the UNT faculty as an adjunct instructor of trumpet.



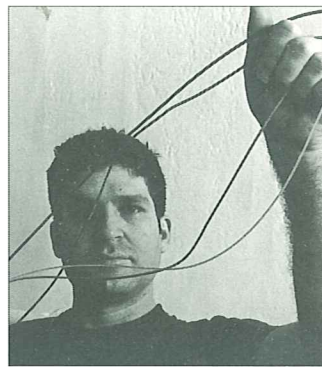
Chris Seiter  
Trombone

A native of Texas, trombonist Chris Seiter has performed with the Woody Herman Orchestra, the Mel Lewis Jazz Orchestra, Tony Bennett, Ella Fitzgerald, Ray Charles, and Nancy Wilson, among others. In the late 70s and early 80s Chris attended NTSU earning a bachelor's degree before moving to New York City.

As a New York City freelance musician he recorded with the Toshiko Akiyoshi New York Big Band, the Bob Mintzer Big Band, Lyle Mays, David Lee Roth, Vince Mendoza, and latin jazz artist Roland Vasquez. In 1987 he returned to North Texas for post-graduate work in music.

Chris currently lives in the Dallas/Ft. Worth area where he pursues dual careers as a freelance trombonist and Manager of Technical Documentation for a division of the Compaq Computer Corporation.

In recent years he has recorded a number of CDs including *Love Song to a Genie* with the Dave Zoller Sextet, *Jump Shot* with John Adams, and *Night and Day* with Pete Peterson's Jazz Collection Orchestra.



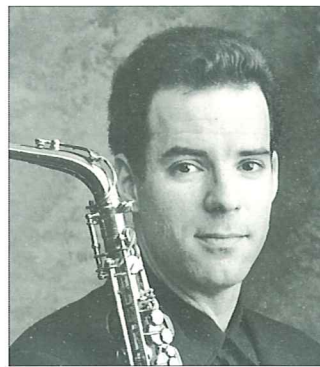
Tony Scherr  
Bass

In recent years Tony Scherr has emerged as one of New York's most exciting young bassists. He has played in the rhythm sections of the finest jazz bands in the industry including the highly acclaimed Maria Schneider Orchestra, the Woody Herman Orchestra, and the Vanguard Jazz Orchestra.

A versatile player, Tony is equally comfortable playing in both traditional and nontraditional jazz settings. He is a member of the band John Lurie and the Lounge Lizards, an avant garde/world music ensemble that is featured on the soundtrack of the recent film *Excess Baggage*. They have just completed the soundtrack for a soon to be released movie *Clay Pigeons*. He recently has recorded a new CD, *Din of Inequity*, with Steve Bernstein's Sex Mob (Knitting Factory/Sony Records). His discography also includes recordings with Maria Schneider, Dakota Staton, Jon Faddis, Al Grey, and Al DiMeola, and others.

In the pop music scene, Tony has toured with Sony recording artist Sophie B. Hawkins and recorded with Michelle Lewis on Revolution Records.

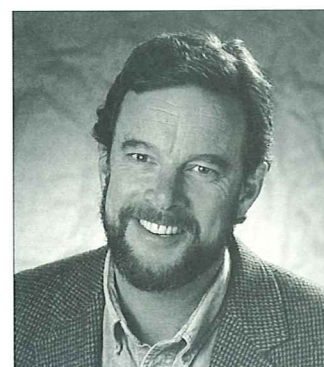
Tony grew up in New Haven, Connecticut and attended NTSU from 1983 through 1987.



Jim Snidero  
Alto Saxophone

Originally from the Washington D.C. area, Jim Snidero attended the University of North Texas from 1977 to 1981, and was a member of the One O'Clock Lab Band in 1980 and 1981. Since moving to New York in 1981, he has recorded ten releases as a leader for various companies; his latest recording received "4 stars" in *Downbeat* magazine. He also has performed and recorded with Toshiko Akiyoshi, Eddie Palmieri, Frank Sinatra, The Mingus Big Band, Jack McDuff, and many others.

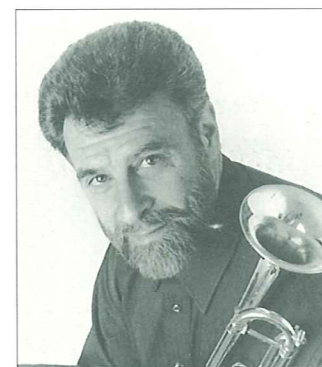
Jim is the author of the Jazz Conception Series, a collection of jazz etudes published by Advance Music, and is an active clinician throughout the United States, Europe and Asia. He teaches saxophone at the Mannes School of Music.



Ed Soph  
Drums

For over twenty years, Ed Soph has been recognized as an innovative jazz clinician and teacher. He is an equally distinguished performer who has played and recorded with the Stan Kenton, Woody Herman, Bill Watrous, and Clark Terry big bands. Small group credentials include performances and recordings with Joe Henderson, pianist Bill Evans, Randy Brecker, David Liebman, Cedar Walton, Bobby Shew, Marvin Stamm, and Warren Bernhardt. As a free-lance artist Ed has performed with Lee Konitz, Herb Ellis, Steve Masakowski, Eddie Daniels, Red Rodney, Joe Williams, and Ira Sullivan to name a few.

Educational activities have taken Ed to England, Scotland, Australia, New Zealand, Germany, Austria, Japan, Egypt, India, and Pakistan as well as innumerable clinics and workshops throughout the United States and Canada. He has taught at the Aebersold Jazz Combo Workshops since 1971, and the Summer Drumset Workshops since 1980. In addition to writing for *Modern Drummer* and *Percussive Notes*, Ed has authored *Essential Techniques For Drumset* (Meredith Music). He is originally from Houston, Texas, attended North Texas in the 1960's and has been a member of the UNT faculty since 1987.

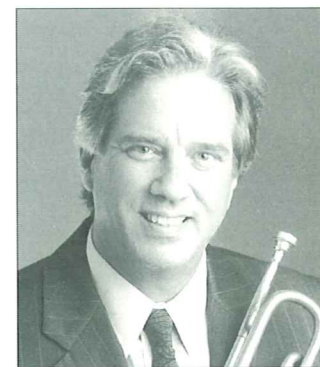


Marvin Stamm  
Trumpet

While attending North Texas State University in the late 50s and early 60s Marvin was discovered by Stan Kenton. After graduation, he became Kenton's trumpet soloist for two years, recording five albums with the orchestra. In the mid 60s he toured the world with Woody Herman.

After touring with the Woody Herman Orchestra he settled in New York in 1966. A highly regarded studio musician he has recorded with The Thad Jones/Mel Lewis Jazz Orchestra, The Duke Pearson Band, Bill Evans, Quincy Jones, Oliver Nelson, Charles Mingus, Freddie Hubbard, Pat Williams, Michel Legrand, and many others. No stranger to pop music he also has recorded with Paul McCartney, the Rolling Stones, Paul Simon, Aretha Franklin, and Barbra Streisand.

In the early 80s after touring with Frank Sinatra and recording his first two solo albums, *Machinations* and *Stampede*, he rededicated his career to playing jazz. Since then he has performed with John Lewis' American Jazz Orchestra, the Bob Mintzer Band, the George Gruntz Concert Jazz Band, Louis Bellson, the Maria Schneider Orchestra, and has toured extensively as a featured soloist. His most recent recordings *Bop Boy* and *Mystery Man* have received critical acclaim.



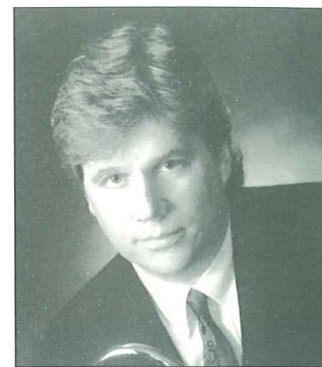
John Thomas  
Trumpet

John Thomas was born in Ft. Worth, Texas. At an early age he developed a keen interest in music, encouraged by his trumpet playing father, Don Thomas.

While a student at North Texas he was a member of the One O'Clock Lab Band. After receiving his bachelor's degree, John toured for two years as lead trumpet for the Woody Herman Orchestra then moved to Los Angeles. In 1973 he returned to the road to play with Count Basie and later did a two year stint with Chick Corea's Return To Forever. His discography includes two recordings with Herman, three with Basie, and five with Corea.

While living in Los Angeles John has enjoyed an active studio career performing on many TV and movie soundtracks such as *Coach*, *Murder She Wrote*, *Dallas*, *Knot's Landing*, and *Remington Steel*.

Since 1982 John has been closely involved with jazz education and is currently an Associate Professor of Jazz Studies at The University of Southern California. He presently plays lead trumpet with the Smithsonian Jazz Orchestra under the co-direction of David Baker and Gunther Schuller. He also has recently rejoined Burt Bacharach on tour.



Steve Wiest  
Trombone

When Steve Wiest began his studies at North Texas in 1985 he was well known in the jazz world, having been featured for four years as a trombone soloist and composer for the Maynard Ferguson Band. While with Maynard he recorded two CDs and three videos including the popular *Live From San Francisco*.

Born in Ohio, Steve spent his early school years in the Chicago area and attended high school and college in Hattiesburg, Mississippi. His decision to attend North Texas was prompted in large part by the musicians from NTSU that he met while on the road with the Ferguson Band. At North Texas Steve not only played lead trombone in, but also composed numerous compositions for the One O'Clock Lab Band. His composition "Mile's Files" is featured on *North Texas, Fifty Years of Jazz*, the four CD retrospective of Lab Band and Jazz Studies recordings.

After leaving Denton in 1988 Steve taught for two years at the University of Texas at Arlington before accepting a position at the University of Wisconsin-Whitewater where he teaches trombone and jazz studies.

Recently, he has toured with Doc Severinsen and the old Tonight Show Band.



LEON BREEDEN  
1309 TULANE DRIVE  
DENTON, TEXAS 76201  
[ 817 - 382-5625 ]

Mr. Durward B. Howard  
P. O. Box 1198  
Temple, Texas 76503

January 10, 1995

Dear Durward:

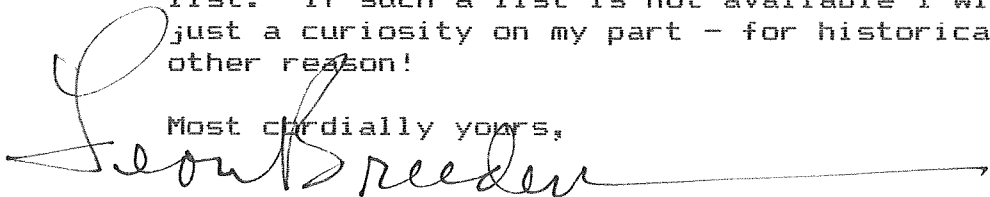
Enclosed find a couple of things which might be of some interest!?

A friend in Georgia sent me the Sousa Tribute Concert program and tape thereof, and the other item is one that **MIGHT** be added to the things I sent you earlier? I worked very hard in planning the marching contest and every page you see I prepared personally! It was quite a successful marching contest although the weather was **VERY** cold that day and evening!

Dr. William E. Fry, conductor of the Georgia band and I have been corresponding over a fairly long period as he worked towards his doctorate with his dissertation which is titled: "*THE BAND MUSIC OF DON GILLIS.*" He recently sent me a copy of it, and it indicates a lot of hard research for a myriad of details about Don's work. Since Don was a very close friend of mine I had the opportunity while in New York City to spend countless hours with him at the Gillis home on Long Island as well as at the NBC Studios. In fact my late wife and I kept the two Gillis children while Don and Catherine (his first wife) flew to London where he recorded some of his works with a London Symphony Orchestra.

Must run to many things. Enjoyed briefly speaking with you wife on the telephone on Sunday - she said she is mending well from her recent surgery - GREAT! I called to see if there might be a list of the honorees of the past for the band recognition. I feel certain that I know many of them but am not sure who is on the list. If such a list is not available I will understand - it is just a curiosity on my part - for historical reasons if for no other reason!

Most cordially yours,



Leon Breeden

P.S. Just thought of this - if possibly Don was ever honored by Phi Beta Mu if might be possible that I could forward a copy of Fry's dissertation to the TMEA Office for archival use - of course I would get Fry's permission to see if he has any objection to our doing it!? If you find any possibility for this please advise me, and I'll send it on to you or to the proper address indicated.