

D. O. Wiley
2810 Canton Avenue
LUBBOCK, TEXAS 79410

June 17, 1973

Mr. Bill Cormack, Pres. Elect
T.M.E.A.
702 North N. Street
Midland, Texas 79701

Dear Bill:

I have just looked at the minutes of the Association for the time I was president.

These minutes are rather sketchy, and not at all complete.

From memory, and that may not be very accurate after a lapse of nearly 40 years, I will try to fill you in on a few things that happened during my presidency.

For one thing, the orchestra people were brought into the Texas Band Teachers Association, ~~for one thing~~, and it became the Texas Band and Orchestra Association, and as such was incorporated.

I do remember distinctly that through the efforts of Euell Porter and his cohorts, the Vocal Division was created during my term as President, and thus it became the modern Texas Music Educators Association, and was incorporated as such shortly.

In retrospect, I believe that the State Department of Education, under DR. L.A. Wood was an encouraging factor behind this action, for he was the first man in high office in Texas that had ever taken any interest in music in the public schools, and I know that, from personal contact with Dr. Wood, he wanted a full rounded program of music in the public schools, and considered the vocal, or choral, program as important as the Band and Orchestra, and so told me on many occasions.

There was also a move toward securing a State Supervisor of Music, a thing that came to pass much later.

The first Clinic was held during my presidency, and Wm. D. Revelli was the first outside clinician ever to be engaged.

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Page 2-Bill Cormack

This clinic was so well thought of that we unofficially adopted the name "Clinic-Convention" for our annual meeting rather than the word "Convention". Many of our directors were of the opinion that if the Convention could become an educational program through the adoption of the philosophy of having a clinic in conjunction with it, then they could go home and sell their administrations on the idea of paying their expenses! And it worked when students were incorporated into the program to make up the clinic groups!

Bill, this may be telling tales out of school, but it has worked so well that it is still being used.

It just happened that many of the policies which ^{used} are/ even to this day by the Association, were formulated, or were being formulated while I was President. I claim no credit for this, but the things happened during my tenure were the culmination of thinking and planning that had been going on for years. We had done a lot of talking, and just at that time the Association was ready to go into action!


What an outfit this has grown into. I believe that Texas now has the finest State organization in the Nation, and that quest for new ideas and improvement still persists.

Thanks to you "young squirts", things are still moving forward.


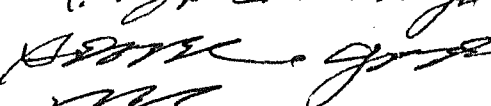
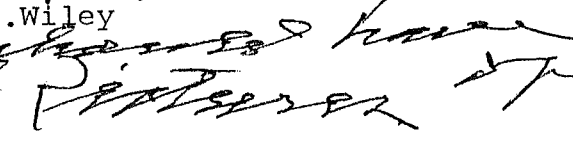
I wonder if people have ever considered the contribution that students from Texas Tech, that came up during your term as a student here, what great contributions they have made to TMEA? Maybe we have just kept quiet about that, for fear of creating reactions that jealousies always bring.

Good luck to you, Bill. I have always considered you a real leader in music in Texas, even during your student days.

Sincerely,


D.O. Wiley

P.S. Jan 2000

SOUTHWESTERN MUSICIAN-TEXAS MUSIC EDUCATOR

BOX 3038, ELLWOOD STATION

LUBBOCK, TEXAS

February 5, 1958

Dear Board Member:

Since Region VII has gone on record, unanimously, to ask the State Board to take some drastic action regarding your official magazine at the Galveston meeting, I believe it would be well to give you some pertinent facts concerning this problem.

First, let me say, as Editor, that we have been bound by action of our State Board at a previous meeting in 1955. This action was also spearheaded by Region VII, and it was to the effect that the T.M.E.A. should have a first class PROFESSIONAL MAGAZINE, cutting out all of the chamber of commerce angles such as giving publicity to any individual organizations or regions, and in general start out on a completely new course for the magazine with professional articles of merit that will be worth something to music education. This may be paraphrasing a bit, but the Editor well understood that the Board wanted a Professional magazine, and a minimum of promotion or recognition material involved.

At the time, your editor had some mental reservations that our membership wanted exactly this sort of magazine. Some professional articles yes, but to cut out all contact between the regions through a common news source, seemed a bit starry eyed and far fetched at the time and time has proven that our mental reservations were right.

With the approval of the T.M.E.A. Board, the President, Ed Hatchett, appointed an Editorial Board, this Board equally representing the T.M.E.A. and the Texas Music Teachers Association. Our magazine still carries the names of the Editorial Board as part of the "Mast-head" in every issue. These are all people of distinction and integrity.

Now here was the catch and still is the catch on the whole professional magazine(exclusively) angle. People either won't stick their necks out and write with what they think is authority, or simply don't have time to do it. I have had this report repeatedly from the Editorial Board members.

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Board Members
February 5, 1958

The Editorial Board had a complete routine worked out for us to follow, and that was about as follows: The members were to write people whose ability they respected and ask them to write articles for this magazine. These articles were in turn to be condensed, if necessary; to a readable length, sent to the Chairman for final approval, and finally sent to the Editor for publication.

Now, we have no criticism of this procedure. It may be exactly like a professional magazine should be run. There was one little hitch. With a few exceptions, it just didn't work! We had to resort to reprints from other magazines, depend on a few faithful columnists, and in general do a bit of improvising every time the deadline time came. We have repeatedly complained to our Editorial Board that we had "reached the bottom of the barrel", and were desperately in need of reading material.

Now, I know that our Editorial Board has strived sincerely to supply us with this much needed material.

Our conclusion? We are not at present ready for a "Professional Magazine", and probably won't be for some time to come.

Solution? Give the Editor and Editorial Board the go ahead sign to run item of interest, Regional News, Association News of the T.M.T.A., an occasional "chamber of commerce" type of booster thing for some outstanding work, and in general bring our state closer together, news wise, concerning what is going on in our great state.

Now, regarding the complete separation of the Texas Music Educator and the Southwestern Musician. This "combining" was a move which our State Board approved and gave its blessing in the Summer of 1955- just three short years ago--or perhaps 1954, we are not referring to actual records at the present time, and the years have a habit of slipping by rapidly.

Now, here was some "starry eyed" hopes on the part of your present Editor-Manager. We sincerely believed, at the time of the combining of the two, that the extra advertising that had been the province of the Southwestern Musician for close to 40 years would, with the advertising which the Texas Music Educator had corralled, result in enough profits that within two years we could pay Dr. H. Grady Harlan \$8,000.00, and still have enough money to produce a good book. We will

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February 5, 1958

have to admit here and now that we had no way of knowing how much printing costs would advance, which they did, and sharply, and we sadly miscalculated how much more a book of 24 to 32 pages would cost than a book of 12 or 16 at the most, pages that we had been printing as the Texas Music Educator, and that the mailing costs on a circulation of 6,500, which we now have, would be a lot more than it would be on a circulation of 1500 to 2000.

Another thing. Advertising rates are based, in the magazine industry, on circulation, and there is another thing of which we sadly admit we were in total darkness at the time. A magazine with a circulation of 5,000 but less than 10,000 is stuck with the 5,000 rate for advertising. The boys (the Instrumentalist is a good example) with the 10,000 or more (the Instrumentalist has 12,000) can get more than three times as much for a page of advertising as the little fellers with 5,000 and his production costs are only about 25% more per page, perhaps a bit less.

A little fast figuring (or slow figuring, if we do it) will soon convince one that the magazine business can be a losing game, or at least not a profitable venture. Just remember the Etude and Colliers. They both folded within very recent memory. The Etude after 85 years, and the Colliers after a respectable number of years. Then there was Liberty magazine and the Ladies Home Journal. All now folded.

I know you would like to know how Dr. Harlan was paid for the South western Musician. Here again we will admit that we were a bit naive. We, and I mean Mrs. Wiley and I, had sold our half interest in a local music store (dad-rattit) and used up all the loose cash we could rake up and paid for the Southwestern Musician ourselves. Why? You may want to know. Very simple. We had signed a note to Dr. Harlan, after a down payment of 1500.00 and when at the end of the month there was not enough magazine cash on hand to pay the Doctor, we paid it ourselves. This went on some three years, and now Dr. Harlan is paid in full.

You may think the above statements fantastic. If you could see the old 1952 car we are using for transportation, it would not look so fantastic.

To help reduce costs, we went into the printing business. Bought an offset press, a Varityper, a folding machine and put the wife to work. As I write this, she has been in the office about 12 hours, and is still laying out and pasting up the March magazine. Now, even I am not naive enough to try working anybody, much less the wife, on hours such as this (and this is typical about deadline time) without some

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Board Members
February 5, 1958

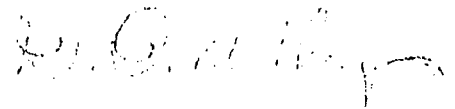
remuneration. From her remuneration and my own salary we have bought the little press and are gradually getting this paid out--gradually is the word. But this has saved us about 150.00 per month on printing costs, and it is this venture on our part that made it possible for us to turn out this magazine without asking the T.M.E.A. to pay subscriptions for 900 student members of the All-State groups or subscriptions for T.M.E.A. members themselves.

Other states set aside a portion of their state dues for their official magazine, usually 1.50 per member, and pay it in to the magazine. So far, T.M.E.A. has never done that. Our Student Fees were raised from 3.00 to 4.00 with the expectation that 1.00 of this would be earmarked for the magazine. This has not been done.

After worrying with the finances of the Texas Music Educator for eight years and knowing how much loss other state organizations take on their state magazines, I am still convinced that for the T.M.E.A. the combining of these two magazines was a smart move in a business sense. The T.M.E.A. has gotten a magazine twice the original size for the past three years without expending a dime on it. The salary the Executive Secretary gets from the association for being Executive Secretary and keeping up with the projects of the multiple activities of the association, can hardly be considered salary for editing and publishing a magazine of this size. Yet this has been the case for several years.

To put the magazine on a business basis I believe that it would be well for our association to earmark a certain amount from every paid up member for the magazine. The same should apply to the 900 students who have been receiving the magazine the past three years as part of their All-State Registration. The T.M.T.A. appropriates a certain sum from each member for this magazine and sends in 125.00 each month for their subscriptions.

Sincerely yours,



D. O. Wiley, Executive Sec.

DCW:RS

from the Editor's Desk . . .

With the beginning of the 1948-49 school year, the TEXAS MUSIC EDUCATOR goes back to its original form as a magazine for the TEXAS MUSIC EDUCATORS ASSOCIATION.

Few of you may know it, but the TEXAS MUSIC EDUCATOR was founded some 20 years ago, and was first edited and published by Col. Richard J. Dunn, the distinguished director of the TEXAS A and M College bands.

From purely a bandsman's magazine, the Educator evolved into a Band and Orchestra magazine when the T.M.E.A. changed from a Band to a Band and Orchestra Association in the middle thirties. When the Association changed to an organization for all school music educators, the magazine became the Texas Music Educator.

Thus, the Texas Music Educator has gone through all the evolutions of the parent Association that now publishes it.

Although the first issue is devoted largely to the Band activities of the schools in Texas, this will be a magazine for ALL Texas music educators. We hope to have a complete issue devoted to the orchestras in Texas, and will be no trick at all to have an issue for the vocal organizations of the State.

There will be a Convention-Clinic issue, which will come out the first of February. This issue will give a complete program of this great State event, along with some informative notes on the Clinicians, the ten Regions and their officers, and other pertinent matter.

Enough financial support has already been found to insure the publication of the first nine issues. That is all we shall attempt. Summer issues are too hard to get out on account of stoppage of school organization activities and the news that goes with them.

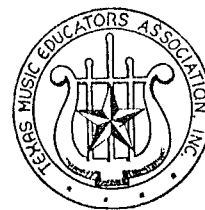
Enclosed in this issue are enrollment blanks and blank checks for the paying of your dues for the 1948-49 fiscal year. Your dues are payable NOW. By handling these statements in this manner, the Association is saved much money in mailing costs. It is YOUR Association, therefore we are saving you money by handling things in this manner.

You will note that the State dues for regular active members have been raised from \$3.00 to \$4.00. This was done by the State Board of Directors at the Waco meeting to help take care of part of the costs of publishing the Texas Music Educator. And we mean ONLY PART OF THE COSTS. Your dues includes a year's subscription to the magazine.

Whether or not you are aware of it, the T.M.E.A. has meant more to the advancement of the profession of teaching music in the schools of Texas than all other mediums put together. With a spirit of wholesome co-operation between schools, between sections of the State, and between the teachers themselves, we have been able to place the teaching of music in Texas on a highly efficient plane. An unwritten code of ethics on the highest plane exists between the teachers of music, whether it be Band, Orchestra or Vocal. That is as it should be.

Let us call your attention to the SOUTHWESTERN MUSICIAN at this time. Dr. H. Grady Harlan, one of the T.M.E.A.'s most faithful supporters, is getting out a superb magazine now, and it seems to be improving with each issue. He, very generously, allowed us to use his magazine for some time for the publication of official notices from the Association. He has sought, and is now publishing, good articles on all phases of music education. Musicians of international reputation are now writing, and writing well, for the SOUTHWESTERN MUSICIAN.

We bring you greetings and best wishes for a successful school year from your official family—the family in which you have entrusted the welfare of the Association for 1948-49.



THE

Texas Music Educator

Official Publication of the
Texas Music Educators Association

Vol. 9—No. 1

Sept. 1948

EDITED BY D. O. WILEY

Published by the Texas Music
Educators Association

Associate Editors:

Euell Porter, President, T.M.E.A.
Jack H. Mahan, Band Chairman
P. C. Martinez, Orchestra Chm.
Donald W. Morton, Vocal Chm.

Contributing Editors:

The Officers of the Ten Regions
of the T.M.E.A.

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THE TEXAS MUSIC EDUCATOR

Tech Band Will Play For State Group

The state committee for the selection of the 1950 Band Competition-Festival lists will be at Tech July 1-2 to hear the Tech summer school bands play a number of selections from which they will choose those to be used in state-wide music contests for 1950.

Dr. D. O. Wiley, director of the summer school band, says that the selection list is composed of comparatively new music, or of music that hasn't been used in contests in some time. The music will be presented by the Red and Blue bands of pre-college level students from the Tech summer band school and also by the concert band.

The committee is composed of L. H. Buckner, chairman, Henderson; Lyle Skinner, Waco, who is the only member ever to serve on the committee for three consecutive years; Don R. Hayes, Littlefield; W. L. Greeg, Kingsville; and John Buchanan, Mc Camey.

The committee is under direct charge of F. W. Savage, state director of all music competition festivals in Texas, and music director of the state interscholastic league. Mr. Savage is employed by the extension division at the University of Texas.

DEWEY O. WILEY

Dewey O. Wiley, known to many as "Prof" or "D. O.", still has a familiar ring throughout the band halls of Texas although retired from the band profession since 1959. Wiley, known as "the father of the school band movement in Texas", served as band director at Hardin-Simmons University in Abilene from 1922 to 1934, and at Texas Tech University from 1934 to 1959.

He was born in Alexander, Texas, in 1898, grew up in Graham, where his father worked a small farm and raised nine children. Dewey, as a child, loved to listen to the old country fiddlers. His early self-taught musical training started when he secretly experimented with his brother's violin after the brother had gone to work in the fields. By the time Dewey was five years old he was playing the violin. While in elementary school, Dewey taught himself from a mail order violin method, and miraculously learned fundamentals correctly. During his high school years, he traveled to Fort Worth to study violin. Wiley attended Midland College where he conducted the school orchestra, taught violin, played tackle on the football team, and married his high school sweetheart, Willie Ruth Cole.

In 1921 he went to Simmons College (now Hardin-Simmons) where he directed the orchestra and taught violin. In 1922 the band director failed to return for the fall semester and the president of the college asked Wiley to take the post. The Abilene Chamber of Commerce asked if he would take the Simmons band to a contest in San Angelo in the spring. He objected that the band had no uniforms, but the chamber countered that they would outfit the band and asked him to select a design. As Wiley left the chamber, he noticed a pair of cowboy chaps in the window of a nearby store, and went in to look. He dressed a student in cowboy boots, chaps, a loud western shirt, and a ten-gallon cowboy hat, and marched him into the chamber office. The design was accepted on the spot. Thus was born the famous Cowboy Band. They lost the contest in 1923, but won in 1938 to become the official band for the West Texas Chamber of Commerce. In the twelve years Wiley served as director, they toured all over the United States and Europe.

The three month 1930 European tour is still talked about at Hardin-Simmons. The Cowboy Band was under a professional contract with an agent who booked them in all the big countries in Europe. All expenses for the band and salaries of the directors were paid by the management.

Wiley accepted the post as band director at Texas Tech University in 1934 and in a short period of time built the band into one of the largest and best in the nation. World War II took its toll and dwindled the band's enrollment to about 60 by 1943. After the war Wiley rebuilt the band to about 180 when he retired in 1959.

It was during a Texas Tech summer band camp that Colonel Earl D. Irons founded the Alpha Chapter of Phi Beta Mu with the help and encouragement of Dr. Wiley and other band directors attending the camp.

Dewey Wiley earned his unofficial title "father of Texas bands" partially because of the large number of his students who became Texas band directors, but primarily through his pioneer work with the Texas Music Educators Association and its predecessors. After serving several terms as officer in these organizations, he was elected treasurer for two terms and president for two terms. He served as editor of the TMEA magazine. Upon his retirement from Tech in 1959, he became the first full-time Executive Secretary of TMEA. The forty years Dr. Wiley played an active roll in the TBTA-TMEA were marked by a phenomenal transition of music education in Texas, from a period of a few town bands and orchestras of an extra-curricular nature, to a period in which the music educators of Texas achieved a level of national leadership in the performance level of its bands.

Elected to Hall of Fame in February, 1975.

THE SOUTHWESTERN

Musician



Dr. D. O. Wiley

Dr. D. O. Wiley, Professor of Music in Texas Tech, Lubbock, Texas, and a close friend of the Editor for a period of 30 years, will become Editor-Publisher of Southwestern Musician after August 1. The transfer has been made as a safeguard to my present and future health. The publication of Southwestern Musician as we have done it is no small responsibility. We believe we have acted wisely and with due deliberation. We know Dr. Wiley will do a good job. We commend him to our subscribers and advertisers as the fifth Editor-Publisher of the forty-year-old Southwestern Musician. Our seven years have been strenuous but satisfying. Our thanks to all of you for your support. What of the future? There are many challenging possibilities; however:

*A little less work
And a little more play
Though me, it will irk
Should add to me a day.*

H. GRADY HARLAN
San Antonio, Texas

August
1954

Featuring

The TBA Materials Clinic in San Antonio, August 23-25

Friday, February 5, 1937—Morning

- 8:00 Registration (Waco Hall Foyer)
8:45 Formal Opening (Auditorium)
9:00 Reading of Class C Music for Band (Auditorium)
9:45 Reading of Class B Music for Band (Auditorium)
10:30 Accoustics of Rehearsal Halls, R. M. White (Auditorium)
11:10 Reading of Class A Music for Band (Auditorium)
12:00 Lunch (Memorial Dormitory Dining Room)

* * *

Friday, February 5, 1937—Afternoon

- 1:00 Reading of Class D & E Music for Band (Auditorium)
2:00 Care and Minor Repairs of Band Instruments, C. L. McCreery (Auditorium)
2:30 Reading of Class D & E Music for Band (Auditorium)
3:30 Business Session of Texas School Band and Orchestra Association (Recital Hall)
3:30 Percussion Demonstration and Lecture for Students, Wm. F. Ludwig (Auditorium)
5:00 Downtown Parade

Friday, February 5, 1937—Evening

- 7:30 Orchestra Demonstration and Lecture, Adam P. Lesinsky (Auditorium)
10:00 Informal Discussion, Smoker, For Directors Only (The Checker Room, Roosevelt Hotel)

* * *

Saturday, February 6, 1937—Morning

- 8:00 Orchestra Demonstration and Lecture, Adam P. Lesinsky (Auditorium)
10:00 Teaching Percussion Methods, Solos, etc., Wm. F. Ludwig (Auditorium)
11:00 Reading of Class C Music for Band (Auditorium)
12:15 Directors Luncheon (Place to be Announced)

* * *

Saturday, February 6, 1937—Afternoon

- 1:30 Reading of Class B Music for Band (Auditorium)
2:30 Reading of Class A Music for Band (Auditorium)
3:15 Reading of Request Material, Baylor University Band (Auditorium)
4:00 Business Session (Auditorium)

Note: All band sessions will be under the direction of William D. Revelli.

SECOND ANNUAL
**STATE BAND
CLINIC**

and

FIRST ANNUAL

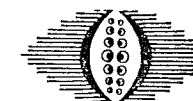
**STATE
ORCHESTRA
CLINIC**

* * *

Annual Convention

TEXAS SCHOOL BAND AND
ORCHESTRA ASSOCIATION,
INCORPORATED

* * *



Waco, Texas
February 5 & 6, 1937

COMMITTEES

Texas School Band and Orchestra Association, Board of Directors:

Lloyd Reitz, President, Weslaco
D. O. Wiley, Past-President, Lubbock
Ward G. Brandstetter, Secretary, Palestine
Joe Berryman, President, Western Division, Fort Stockton
Otto Paris, President, Eastern Division, Kilgore
Warren Reitz, President, Southern Div., San Antonio
Glenn A. Truax, President, Northern Division, Shamrock

* * *

Convention and Clinic Committee:

Everett McCracken, Waco
Arthur Harris, Dallas
M. B. Ethridge, Cleburne
Myron Guither, Waco
Ward G. Brandstetter, Palestine
George Royster, Dallas
Lyle Skinner, Waco
Wilhelm Krauledat Jr., Waco
W. V. Crawford, Waco
Francis Fox, Cameron

* * *

Reception Committee:

Wilhelm Krauledat Jr., Chairman
W. H. McKinney, Assistant Chairman
Lyle Skinner, Secretary
Leo Mayes, Treasurer
George O. Jones, Housing
Dr. Arthur Stout, Welfare
Ben S. Peek, Buildings
Ralph Buchanan, Parade
George E. Wolfe, Transportation
Everett McCracken, Program Coordination

* * *

Orchestra Section:

Miss Cobby deStivers, Chairman, Waco
Mrs. Lena Milam, Beaumont
Everett McCracken, Waco

Guest Conductors:

William D. Revelli, Conductor
University of Michigan Bands
Adam P. Lesinsky, President
National School Orchestra Association

* * *

Associate Conductors:

Miss Cobby deStivers, Waco
Everett McCracken, Waco
Lyle Skinner, Waco
Dean Shank, Waxahachie
Francis Cox, Cameron
Wilhelm Krauledat Jr., Waco

* * *

Clinic Bands:

Baylor University
Waxahachie High School
Waco High School
Cameron High School
Waco West Avenue Junior High

* * *

Guest Speakers:

William F. Ludwig, Chicago, Illinois
Richard M. White, Abilene, Texas
C. L. McCreery, Chicago, Illinois
C. V. Buttelman, Executive Secretary,
Music Educators National Conference,
Chicago, Illinois

* * *

REGISTRATION INFORMATION

Everyone Must Register

Registration fee, covering all privileges of the clinic; one dollar and fifty cents for paid-up members of the association. Students, fifty cents. Parents accompanying students to the clinic will be admitted at the student rate.

MEMBERSHIP INFORMATION

Active membership—\$3.00 (band or orchestra directors, instrumental supervisor, or teacher of instrumental music). Sustaining Membership—\$10.00 (for commercial firms, institutions, or organizations desiring to support the activities of the association).

Be prepared to show your 1937 membership card at the convention registration booth. Your card will not admit you to meetings (a badge, which will serve as your convention "pass" will be given you when you register), but your card will facilitate identification when you register. Early payment of dues will be of advantage to you and will facilitate the work of the Secretary.

* * *

HOTEL ACCOMMODATIONS

The principal hotels are the Roosevelt, the Raleigh, the Texas, and the Waco. Directors are requested to make their reservations direct with the hotel preferred as soon as possible. The Memorial Dormitory Dining Room will serve lunch Friday noon at 35c provided they are reserved upon registration.

* * *

Program

Note: This program is intended to be flexible enough to permit minor changes to accommodate additional talent, which may be secured, and to meet the desires and requirements of a majority of the directors who will attend.

* * *

Thursday, February 4, 1937—Evening

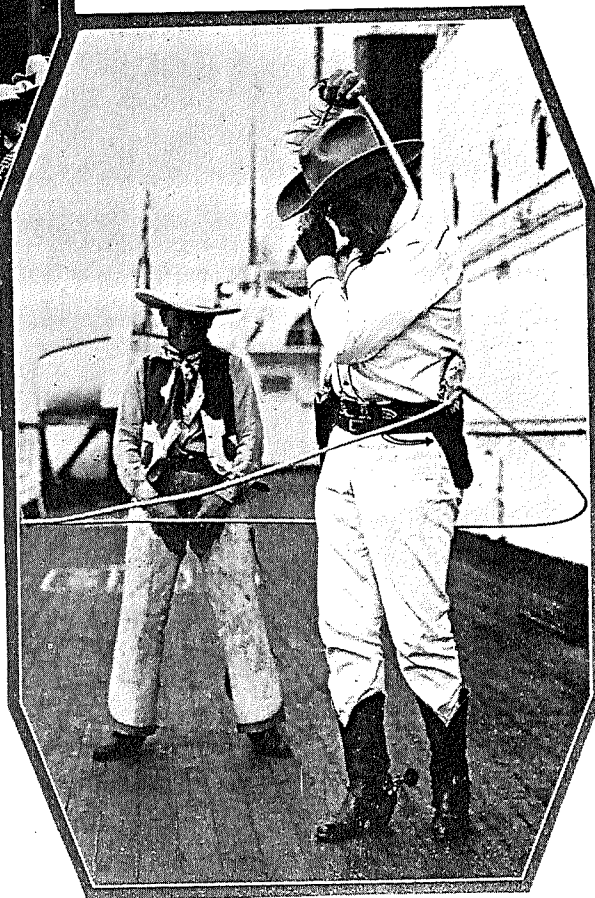
7:30 Organization and rehearsal of clinic orchestra (Waco Hall)
8:00 Meeting of Board of Directors (Roosevelt Hotel)

With the Cowboy Band in Europe



The Cowboy Band, Simmons University, helps honor the Kingsford-Smith flyers at Amsterdam.

Texas Ranger Captain Tom Hickman performs aboard the Leviathan.

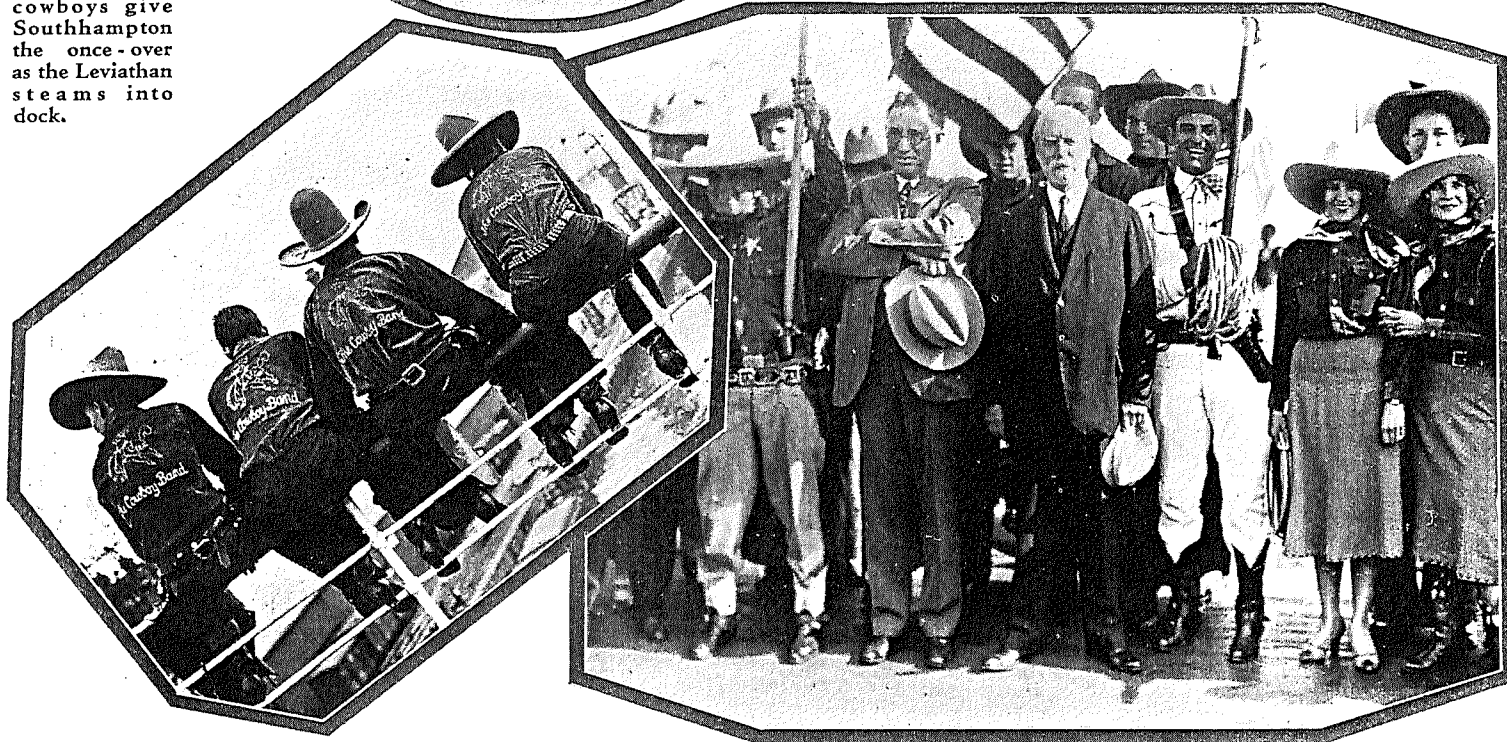


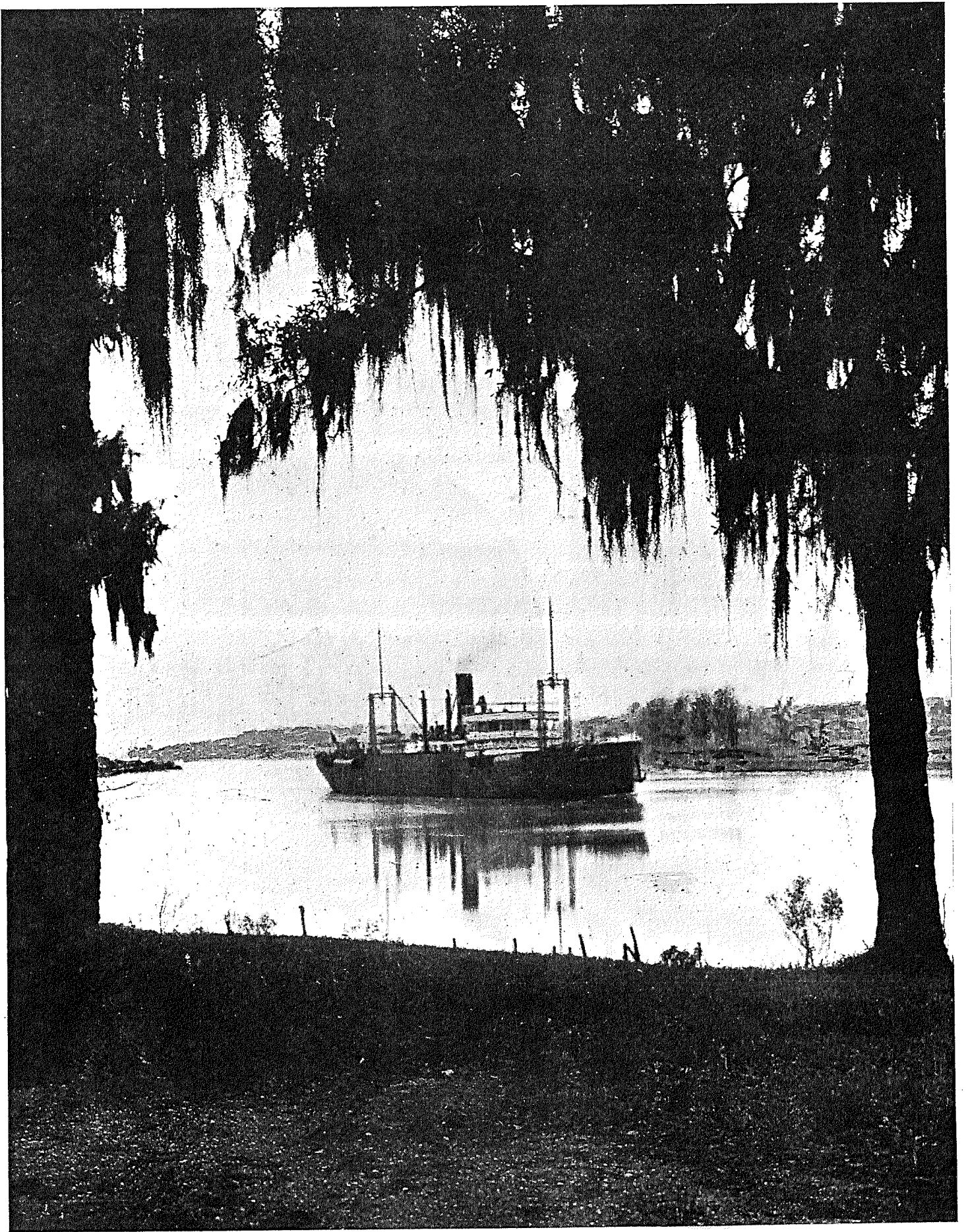
Between performances in front of the Hippodrome, Newcastle, England.



Cowboys hobnob with the "big boys." Will Watson, flag bearer; Dr. J. D. Sandefer, president of Simmons University; Chief Justice Charles E. Hughes; Texas Ranger Captain Tom Hickman.

Four of the cowboys give Southampton the once-over as the Leviathan steams into dock.





In Southern Texas

INDUCTEES

Dr. Leonard Falcone

Mr. D.O. Wiley, deceased

MENU
Carved Roast Beef
Oven Brown Potatoes
Broccoli Spears with Cheese Sauce
Fresh Fruit Salad
Coffee and Ice Tea
Boston Cream Pie

PROGRAM
Ralph Wyatt Adams Center
February 4, 1984
12:30 p.m.

Welcome to the University.....Dr. Ralph Adams
President, Troy State University

Invocation.....Dr. David L. Eisler
Assistant Dean, School of Fine Arts

Dinner

Opening Remarks and Introduction
of Special Guests.....Dr. John M. Long
Dean, College of Arts and Sciences

Presentation of Inductees

Mr. D.O. Wiley.....Dr. Charles A. Wiley
Beaumont, Texas

Dr. Leonard Falcone.....Mr. Kenneth G. Bloomquist
East Lansing, Michigan

Conferring of Inductees.....Dr. John M. Long

The program will adjourn to the Hall of Fame of Distinguished Band Conductors
for the unveiling ceremonies.

**Induction
Hall of Fame
of Distinguished
Band Conductors**





TEXAS TECH BAND

TEXAS TECHNOLOGICAL COLLEGE

Lubbock, Texas

D. O. Wiley, Director

FIRST PROGRAM 1935-36 SEASON

WEDNESDAY EVENING, DEC. 11

Lubbock H. S. Auditorium

PROGRAM

1. Star of a Century—March N. W. Allphin
New—first performance
2. The Bartered Bride—Overture Smetana
3. Lo, Hear The Gentle Lark Bishop-Lax
David Humphreys and Ed. Reed
4. Headlines—A Modern Rhapsody Carlton Colby
First performance in Lubbock
5. Skater Waltz Waldteufel
6. Atlantic Zephyrs Gardell Silmons
Robert Fielder
7. Parade of the Wooden Soldiers Jessel
8. Universal Judgment—Symphonic Poem De Nardis
9. Christmas Songs:
Hark, The Herald Angels Sing
It Came Upon a Midnight Clear
Joy To The World

PERSONNEL OF BAND

FLUTES	FRENCH HORNS	TROMBONES
Harold Humphries	Ed Thompson	Marvin Priebe
David Humphreys	Winston Reeves	C. W. Crawford
	Rex Tynes	J. Milton Fuller
OBOE	Robert Lee Stone	George Hollingworth
Perry Bowser	Ed Leidigh	Kent Pressen
	Dan McLendon	Fred Stout
Bb CLARINETS	Nelson Mitchell	Max Tidmore
H. A. Anderson	John Gerald Thompson	Billy Dykes
Jack Helms		Fancher Upshaw
Perry Bowser	BARITONES	Buddy Wilson
Ed Reed	Harry Blocker	Clyde Pierce
Homer Henslee	Robert Fielder	
Felix Walker	Ansell Thomas	SAXOPHONES
Bob Dickason	Parker Brown	Floyd Williams
Albert Lair		Shelby Harper
Morgan Jones	CORNETS AND	Malcolm Brenneman
Paul Coe	TRUMPETS	R. Escar Parker
Donald Gibson	Alfred Riley	Paul Pattillo
Owen Ingram	Clovis Clough	Wichita Sheldon
Carl Jones	Norman Heath	Robert Wulfjen
Bill Lyle	Marshall Gordon	Leo Trimm
Billy Phillips	Bill Hatcher	
Elbert Porterfield	Lee Michie	STRING BASSES
Eldon Scott	Carter Pierce	Kyle Rorex
Clarence Rannefeld	Edward Lynch	Rex Webster
H. A. Watson	Carroll McMath	
Ewing Long	Rex Michael	BASSES
John Baumgardner	Jack Nelson	Lester Coon
Paul Coneway	Hassler Strickland	Curtis Jarratt
Billy Wilkinson	Sam Teague	Cecil Reeves
Roger Watts	Arthur Thompson	Billy Rush
Paul Warren	Elmer Adams	Milton Hallmark
Verner Couch	Lawrence Banks	Jack Carr
	Robert Bourland	
BASS CLARINET	James P. Davis	PERCUSSION
Raymond Glass	Carl Hyde	K. C. Pritchett
	Lloyd Heggen	Clem Cutter
ALTO CLARINET	James Dunn	George Dale
Robert Houston	Luther Edwards	Leon Keene
	Austin Klaus	Harris Phillips
BASSOON	J. A. Simmons	Roy Skipper
Laverne Willis	John H. Fish	

A balanced band from this personnel is selected for concerts

PERSONNEL OF THE BAND SCHOOL

PROGRAM

1. Crown of India—*March* Edward Elgar
Written for and played at the coronation of King George V as Emperor of India.
2. Second Movement from the "Fourth Symphony" ... Tschaikowsky
Andantino in Modo di Canzone.
3. Leibestod from the Opera "Tristan and Isolde" Wagner
In the opera, this is a soprano solo with orchestral accompaniment. Summoned to cure Tristan's wounds as he lies at the point of death Isolde arrives just as Tristan in delirium had torn the bandage from his wounds, and he expires in her arms. Pouring out her soul in a glorious flood of song, she sinks upon her lover's body and expires.
4. Daughters of Texas—*March* Sousa
Written for the Daughters of the Confederacy of Texas, this march has an especial significance for Texas. Mr. Sousa and Dr. Harding were very close friends, and when the former died, he left his entire library of many thousands and numbers to Dr. Harding and the University of Illinois Bands.
5. Metamorphoseon Respighi
These excerpts were arranged by Dr. Harding for his Band about a month ago, and played soon after Respighi's death, at a Band concert given for visiting Bands at the Illinois state Band contest in Urbana, and in memoriam.
6. Finale from the "Welsh Rhapsody" Edw. German

INTERMISSION

1. Finale from the "New World Symphony" Dvorak
Directed by D. O. WILEY
2. Valse Triste Sibelius
A fine example of Finland's greatest composer's work.
3. Amporita Roca—*Spanish March* Texidor
4. Procession of the Sardar from "Caucasian Sketches" Ippolitow-Ivanow
5. My Hero—*A Paraphrase* Harry L. Alford
A march paraphrase on Lehar's "My Hero" from "The Chocolate Soldier."

Abbot, Jack—Lubbock	Haddon, Joe—Ozona**
Anderson, H. A.—Lubbock**	Handelman, Ben—Marlin
Armstrong, Ed.—Lubbock	Hartmann, Wiley—Slaton
Avent, Wallace—Wink	Heald, James—Floydada
Ball, Billie—Slaton	Hendrick, Jack—Marlin
Beakley, George C.—Levelland	Hope, Lanes—Slaton
Beasley, Catherine Alice—Wink	Howell, Reagan—Lubbock*
Beasley, Miriam—Wink	Hyde, Carl—Albany*
Boone, Jack—Lubbock	Jarratt, Curtis—Lubbock***
Born, Harry—Lubbock	Johnson, Bailey—Wink
Branom, Paul—Loraine**	Johnston, Billy—Wink
Brown, Burgess—Spur**	Jones, Burlington—Slaton
Brown, Jack—Wink	Jones, Weldon—Slaton
Butler, Gilbert—Lubbock	Kessel, Bertram—Slaton*
Butler, Lance—Wink	Kessel, Milton—Slaton
Catching, Wayne—Slaton	Kirkpatrick, Jean—Slaton
Connely, Jack—Wink	Kroll, Maurice—Marlin
Conn, Thelma—Roswell, N M.	Leggett, W. L.—Wharton*
Cox, Billie Lea—Wink*	Low, Elmo—Laredo**
De Iorio, Anthony—Wink	Lowery, Everett—Slaton
Dickinson, Walter S.—Albany***	Mauldin, Oscar—Lubbock
Edwards, Bobby—Wink	May, Carey—Lubbock
Eskridge, Chas. Sanford—Wink***	Melton, Paul—Slaton
Fairley, Julian—Lubbock	Meyers, R. L.—Levelland**
Fleniken, Gordon—Lubbock	Miller, Richard—Ozona*
Foote, Joe—Slaton	Montgomery, Woodrow—Devine**
Fortenberry, Albert—Lubbock	McClure, Max—Spur*
Glover, Bern—Slaton	McClure, Wynell—Spur
Gordon, Marshall*	McMath, Carroll—Lubbock*
Grayston, Frank—Lubbock	Newman, Walter—Aspermont*
Green, Mollie*	Nystel, Garland—Abernathy*
Gregory, J. H.—Slaton	Parker, Escar—Hamlin*
Griffin, Kayo—Slaton	Patrick, M. G.—Donna**
Griggs, Robert—Abilene, Kan.	Payne, Emory—Lubbock
Grimes, Lester—Lubbock	Phillips, Billie—Marlin
Gruben, Bill—Spur	Pickard, Billy—Levelland
Guerra, Roque—Rio Grande City**	

Dr. A. A. Harding, *Director*

University of Illinois Bands

with the

Concert Band

and

Intermediate Band



Thursday Evening, July 13

8:30 P. M.

PROGRAM

- Fanfare For a Ceremonial Occasion Ketelbey
1. Manx Overture Haydn Wood
2. Excerpts from a Symphonic Poem Strauss
3. A Step Ahead—March (new MS) H. L. Alford
4. Meditation from "Thais" Massenet
5. Cornet Trio "The Three Trumpeters" Agostini
W. S. Dickenson, Lannes Hope and John James Haynie
6. Siegfried's Rhine Journey from "Gotterdammerung" Wagner
7. Paraphrase on "Ol' Man River" Kern-Grofe
8. Paso Doble-Bravada Curzon
9. March-paraphrase on "The World is Waiting for the Sunrise"
 H. L. Alford
10. a. Finale to the Prologue from "The Golden Legend" Sullivan
- b. Crown Imperial March (Composed for the Coronation of King George VI, London, May 1938) William Walton
- c. His Honor—March Fillmore
- d. U. S. Field Artillery—March Sousa

The last group will be played with the Band augmented by the Intermediate Band.

FACULTY

Dr. Clifford B. Jones, *President*
 Dean J. M. Gordon, *Chairman of Summer School Committee*
 Dr. Julien Paul Blitz, *Head Music Department*
 D. O. Wiley, *Director of Summer Band School*
 R. A. Dhossche, *Director of Intermediate Band; Flute*
 Harold I. Woolridge, *Clarinet*
 Dr. A. A. Harding, *Guest Conductor*
 Col. Earl D. Irons, *Guest Director and Cornet*
 Eskridge, Chas. Sanford, *Conducting*
 Walter S. Dickenson, *Cornet*
 Joe L. Haddon, *Baritone and Trombone; Junior Band*
 Carl M. Cochran, *Saxophone*
 O. G. Joiner, *Theory*
 W. J. Finley, *Bassoon*
 R. L. Meyers, *Arranging*
 Lee Hackler, *Oboe*
 Norman Wiley, *French Horn*
 Gordon Flenniken, *Percussion*

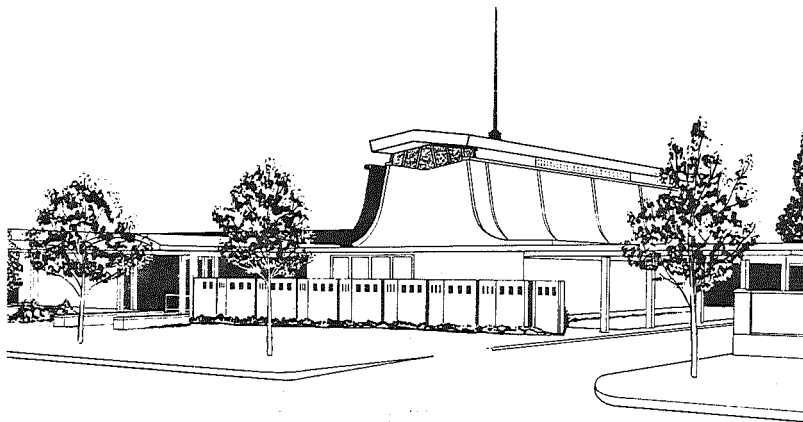
PERSONNEL OF BANDS COLLEGE DIVISION

Anderson, Ralph W.—Las Cruces N. M.	Lamm, J. T.—Lubbock
Banes, Wava—Wink	Lawrence, Ewell—
Bell, B. C.—Garden City	Lewis, Billy—Plainview
Benson, Charles—	Low, Elmo—Laredo
Blackwelder, Carl L.—Roscoe	Maddox, Robert L.—Cisco
Blount, C. E.—Lockney	Martin, Almon—Lubbock
Boaz, Roy C.—Stinnett	Martin, Howard—Garden City
Boone, Jack—Lubbock	Martin, Sam—Plainview
Boyd, Durwood, Cisco	Martin, Wanda—Forsan
Bulls, Harley—Friona	Maxwell, Everett B.—Lovington, N. M.
Camp, M. T.—Floydada	May, Wesley—Pecos
Campbell, Luther—Taft	Mitchell, Frank—Plainview
Cochran, Carl M.—Marlin	McGuire, Gerald—Almogorda, N. M.
Collier, R. I.—Anson	McLean, Nelson—Amarillo
Cooper, Ruby—Stinnett	Nickell, Gene—
Cox, Robert Lee—Garden City	Nonce, Jacques—Iraan
Dickason, Bob—Wink	Nowlin, Jack—Taylor
Eskridge, Chas. S.—Wink	Parker, Robert E.—Cotton Center
Fenton, Lela L.—Odessa	Patterson, R. J.—Winters
Finley, William J.—Lefors	Patrick, N. G.—Donna
Hatcher, Billy—Lubbock	Snively, Laurence—Colorado
Floyd, R. L.—McLean	Spratt, Carl—Crosbyton
Hebel, Pete—Menard	Taylor, Douglass—Roscoe
Heath, Norman—Ozona	Thompson, Edward P. Jr.—Brownwood
Hensley, Johnny M.—Snyder	Volpe, Ernest—Beaumont
Johnson, Daylon—	Watson, Olen M.—
Joiner, O. G.—Idalou	White, J. E.—
Kiker, Chas. M.—Forsan	Williams, Hardy E.—Olton
Kilpatrick, J. R.—West	

Visiting Band Directors

Branom, Paul—Grandfalls
 Gilligan, Gurthal—Ballinger
 Jarratt, Curtis—Tatum, N. M.
 Rattan, Fred—Spearman

Rowe, Clyde H.—Borger
 Walters, Gilbert—Texas State College for Women, Denton
 Ezzell, Sam—Taft



In Memoriam

D E W E Y O T T O W I L E Y

1 8 9 8

1 9 8 0

SERVICES:

W. W. Rix Chapel

2:00 P.M. - Friday

January 2, 1981

OFFICIATING:

Dr. D. L. Lowrie

First Baptist Church

Lubbock, Texas

CASKET BEARERS:

Lee Boyd Montgomery Bob Ray

J. W. King, Jr. O. T. Ryan

J. R. McEntyre Bill Carmack

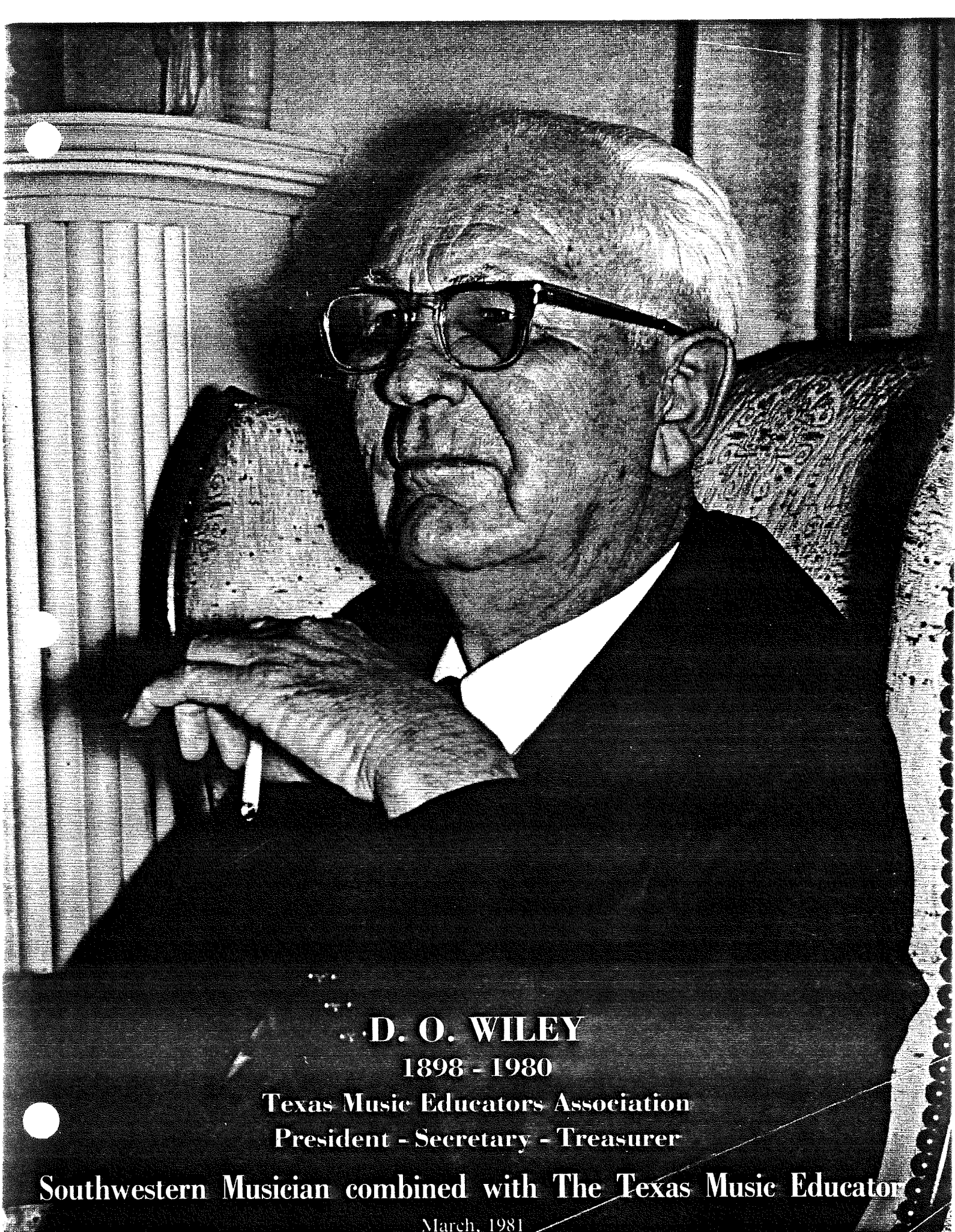
INTERMENT:

Resthaven Memorial Park

Lubbock, Texas



D. O. WILEY



D. O. WILEY

1898 - 1980

Texas Music Educators Association

President - Secretary - Treasurer

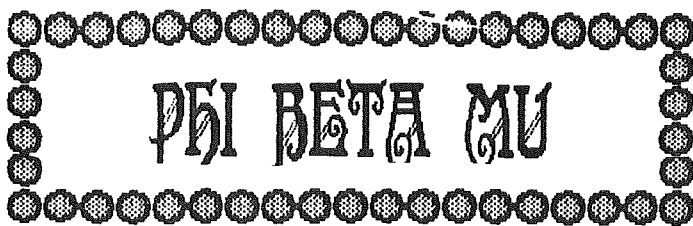
Southwestern Musician combined with The Texas Music Educator

March, 1981



"PROF"

**TEXAS TECH
UNIVERSITY
1943-1944**



Know Your Honorary Life President

It has occurred to us that many of our brothers have not had the privilege of knowing our Honorary Life President Dr. D. O. Wiley. We asked Brother Charles (Pete) Wiley, his son, to provide us with a biographical sketch. The following is a slightly edited introduction to our Honorary Life President.

The name, Dewey O. Wiley, known to many as "Prof" or "D.O.," still has a familiar ring throughout the band halls of Texas although he has been retired from the band profession since 1959. Wiley, known as "the father of the school band movement in Texas," served as band director at Hardin-Simmons University in Abilene, Texas from 1922 to 1934, and band director at Texas Tech University from 1934 until 1959.

He was born in Alexander, Texas in April, 1898, grew up in Graham, Texas where his father worked a small farm and raised nine children. Dewey, as a young child, loved to listen to the old country fiddlers. His early self-taught musical training started when his older brother, Jack, brought home a violin he had acquired in a horse trade. Dewey would slip the violin from its hiding place after Jack had gone to the fields to work. By the time Dewey was five years old he was playing the violin. While in elementary school, Dewey taught himself from a mail order violin method from the U. S. School of Music, and miraculously learned bowing, fingerings, hand positions, and other fundamentals correctly. During his high school years, he traveled to Fort Worth to study with Carl Venth, who was Dean of Music at what is now Texas Wesleyan University. Wiley attended Midland

College where he conducted the school orchestra and taught violin, played tackle on the football team, and married his high school sweetheart, Willie Ruth Cole, who was also attending Midland College.

In 1921, he went to Simmons College in Abilene, Texas, now Hardin-Simmons University, where he directed the orchestra and taught violin. In 1922, after he had been



DR. D. O. WILEY
Honorary Life President
Phi Beta Mu

at Simmons only one year, the band director failed to return for the fall semester and the president of the college asked Wiley to take the post, which he did. That fall the Abilene Chamber of Commerce asked if he would take the Simmons band to a band contest in San Angelo the following spring as their representative. He objected that the band had no uniforms, but the chamber countered that they would outfit the band and asked him to select a design. As Wiley left the Chamber, he noticed a pair of cowboy chaps in

the window of a nearby hardware store, and went in to look. He dressed a student, Gib Sandefer, later to become tour manager for both the U.S. Air Force Band and the U.S. Navy Band in Washington, in cowboy boots, chaps, a loud western shirt, and a ten-gallon cowboy hat, and marched him into the Chamber office. The design was accepted on the spot. Thus was born the famous Cowboy Band. They entered the 1923 contest and lost, but won the contest in 1938 to become the official band for the West Texas Chamber of Commerce. In the twelve years Wiley served as director of the Cowboy Band, they toured all over the United States and Europe.

The three month European tour in 1930 is still talked about at Hardin-Simmons. This tour was not like the usual student tour of late where the student must pay all his own expenses. The Cowboy Band was under a professional contract with an agent who booked them in all the big theaters of Europe. All expenses for the band and salaries for the directors were paid by the management. In the first week of the tour the band played fourteen performances in London at the Palladium Theater, and then went on to play in many other famous theaters in Europe, in such cities as the Hague and Amsterdam, Holland.

Wiley accepted the post as band director at Texas Tech University in 1934 and in a short period of eight years had built the band to one of the largest and finest bands in the nation, with about 300 members enrolled. World War II took its toll on the band and by the spring of 1943 only 60 bandsmen remained, most of whom were women, but the Texas Tech Band was one of the few University bands to function continuously throughout the war years. After the war, with the returning veterans and the G.I. Bill, Wiley rejuvenated the band and had built the enrollment back up to about 180 members by 1959 when he retired. Many of Wiley's students, one of whom was his younger brother, Russell, and another his son, Charles, went on to become band directors

and leaders in music education. Dr. Russell Wiley, a PBM Brother, was band director at the University of Kansas until his retirement and Dr. Charles Wiley has been Director of Bands at Lamar University since 1952.

Some Highlights in MEMORIES OF MY DAD

by Charles A. "Pete" Wiley

To set down in a short article the highlights of my memories of my dad, Dewey O. Wiley, is a difficult task. Ever since Bill Cormack asked me to do this at my dad's funeral, I have been trying to sort out a few from the flood of memories of people and events. Bill may have been more interested in hearing what it was like being D. O.'s son.

From the very beginning of my memories I recall many activities, people coming to visit constantly, and my dad being gone frequently. I was born in 1925, the second of three children, a brother Norman three years older, and a sister, Genelle, three years younger. One of my earliest memories is of the year we spent in Whiting, Indiana, where my dad directed the high school orchestra while he studied at the Chicago Conservatory. He was on leave from Simmons College (Abilene, Tx.) where he taught violin.

I recall the months when my dad's brother, Russell L. Wiley, came from the farm to live with us in Abilene while he completed high school. Russell later directed the band at Phillips University and founded the Tri-State Band Festival, and was Band Director at Kansas University for many years after that. Through the years many college students lived at our house . . . a thing of mutual benefit. Some paid for room and board, and some worked for their keep, washing dishes, baby sitting for us kids, and one, cousin Ivan Little (later head of the Philosophy Dept. at Texas Tech), brought a cow from the farm and kept her in our back yard, keeping us in ample supply of milk and butter.

My dad was a man of great Christian principles, as were all his 8 brothers and sisters. They all believed completely in telling the truth always being completely honest in dealing with money. It took my dad several years to repay his debts after we left Abilene. He was very frugal as a consequence of his upbringing during pioneer days of Texas, when

there were few people, little money and great hardship. My dad's father was a farmer, with frequent crop failures, grasshopper invasions, and bankruptcies. As a result he was a pretty good horsetrader, always having a nice house for his family and we never missed a meal. Our staple diet during the depression was red beans and cornbread, and once a week we had round steak, and my mother made these items so tasty that they were among my dad's favorites on any menu, and mine too, even to this day.

We moved to Lubbock in 1934, mainly for financial stability offered by state-supported Texas Tech. I remember my dad going on ahead to Lubbock to find living quarters and to set up the first band camp at Texas Tech. When we three kids and my mother took our old 1929 Chevrolet to Lubbock, I was impressed that the highway was a dirt road, and the hill just past Post going up the Caprock seemed very steep. The band camp met in a very small square two-story ranch house that was on campus. I had a sterling silver Cundy-Bettony clarinet my dad had bought new for \$30.00, and I'll never forget the first piece I tried to play with the band — "Queen City" march . . . with that impossibly difficult clarinet part!

The six week long Tech band camp was always the highlight of the year for me, and for my dad as well, I believe. He brought many famous teachers to the camp and it attracted a number of talented students from all over Texas. The most memorable camps were those from about 1938 to 1942 when Dr. A. A. Harding from Illinois University would come. He always brought some of his latest transcriptions with him. He and Mrs. Harding loved to sit in our back yard with my folks eating watermelon and telling stories. Milburn Carey, a student of Harding's at Illinois, said he had never seen the Hardings have fun as they did with my parents.

I attended all the Texas Tech football games with my dad, and he would

always announce to the gatekeeper that I was his shadow, so I didn't need a ticket. I always sat with the band and remember the excitement in the band when Tech beat TCU and Sammy Baugh, Tech, in the thirties, was a bitter rival of Hardin-Simmons University. I remember the night my dad returned home from the Tech band's Spring tour that had carried them through Abilene. Some students from Abilene Christian College or McMurray College, both also located in Abilene, had purloined the Hardin-Simmons cannon, and since the Tech band was in town, the Simmons students assumed Tech had done the evil deed. So as the Tech buses were leaving town, the Simmons football team threw eggs at the Tech buses. The buses stopped and the all-male Tech band came pouring off the buses and a thirty minute battle of fisticuffs ensued, to be broken up by the Abilene police and leaving several Simmons football players in the hospital with broken jaws and noses. The Tech band boys came home proudly, sporting black eyes and a few broken bones, and I heard the story retold by my dad dozens of times, the story always ending with that big high-pitched laugh my dad was famous for.

MEMORIES (Cont.)

I'm sure anyone who ever knocked on our front door or phoned my dad remembers this laugh which was mixed with his greeting. He made everyone feel as if they were his long lost best friend, and I always received the same greeting when I returned home.

I remember when I was about 12 years old we bought our first house, a big 5 bedroom, two-story brick house in Lubbock. The roof didn't leak rain, but the entire house, walls and all, leaked sand. I remember the day about 1938 when the black duster rolled in and it became as dark as night. My dad was in a Tech band rehearsal and had to call it off. We had an Electrolux Vacuum cleaner that sucked up the sand and dust that remained thick all over the floor and on the furniture after each sandstorm. My dad had hayfever and those who knew him will remember his fortissimo sneezes that went on all Spring every year until antihistamines were invented. I learned to sneeze the same way and found that little gives me as much pleasure and relief as letting loose with one of my dad's sneezes.

Living in the home of my dad was like attending a band seminar 24 hours per day, year round. Although I didn't enter into the conversations because I was raised in the days when children should be seen and not heard, I certainly heard a lot. We had a constant stream of students, junior and senior high student band directors, college directors, and professional musicians in our home. I can remember John Victor coming frequently to discuss each page of his Victor Method, a series of a dozen or so graded class method books for band, which as he wrote my dad would try with his band. I can remember the members of Sousa's band in our home, like the first chair clarinetist, Harold Woodridge, who walked around our house demonstrating mouthpieces, reeds and ligatures — I remember his beautiful ringing tone as he played even at a pianissimo, and I remember how he stressed firm embouchure and good breath support.

I remember in the 20's attending some of the very first band contests in Texas with my dad. I remember when town bands competed with high school bands, and I remember after one contest in Abilene, judged by members of a military band from Belgium, when it was decided by the directors that competing high school bands could no longer use "ringers" — professional players. And I remember the funny stories, like the one about G. Ward Moody of Odessa High School in the early 20's who complained that each year the rules of performance changed without notice, and that he had complied with every rule, and here, without notice, the judges were lowering his rating because of another new rule about "intonation". My dad laughingly told and retold that story. That was the wonderful thing about being raised by my dad — I got to hear these fabulous stories over and over — leading me to the conviction that being a band director must be the most wonderful type of life one could imagine, and certainly all musicians were the salt of the earth. That is, all except song-leaders, as he called choir directors — not all of them — just the ones who taught by rote. He could never abide the teacher who did not teach the fundamentals. And he loved and idolized the great performers, like Herbert L. Clarke, Enrico Caruso, Madame Schumann Heink, and especially the great violinists Fritz Kreisler, Nathan Milstein, Jascha Heifetz, etc. After my mother died in 1972 my dad's favorite pastime was listening to his hundreds of cassette tapes of great performers, violinists in particular. He loved their tones and beautiful phrasing — his highest compliment was to comment that someone could "smell a phrase."

I remember the phone constantly ringing — some superintendent wanting a band director or some director wanting a job. He placed more directors than the rest of the schools in the state combined. He always gave directors confidence in their ability. He did the same for me, always making me feel that I should work especially hard to live up to his words of praise, never to let him down.

His bands were always superb, and always great reading bands. I remember when I was in Tech we gave a concert every two weeks all Spring, and sometimes every week. When he would stop the band for an error, there would always be that big laugh and smile, telling us "bunch of yahoos" to listen, play in tune, phrase, balance, play together, get a better tone, play the right notes, get the "right stop down," put some air through the horn, etc., as if we could do it instantly, and we generally somehow did, reaching back to correctly taught fundamentals each time.

In the war years (1941-6) many of his students went into the service, some of whom gave their lives. Both my brother, Norman and I went, Norman in the Marines and I in the Navy, and we were both in the Pacific. My dad worried a great deal about us all, but he was quiet in his thoughts.

He also had the problem of trying to hold TMEA intact and the Tech band together with most of the men gone. He relied heavily on an especially fine group of girls in the band. These girls saw the need of a girls service organization, like Tech's chapter of Kappa Kappa Psi. With the encouragement of my dad they formed the first chapter of Tau Beta Sigma in the nation, and I had the pleasure of helping to initiate the first pledge class of Tau Beta Sigma, including the "hell night" which was then a part of the KKY initiation. My dad never learned of this.

When all the men returned after the war, and for the next 13 years, I feel that he had his best years and finest bands, and the TMEA flourished.

I remember the night a bunch of band directors were eating watermelon in our back yard and Phi Beta Mu was born. It seemed that all these great events of evolution in our music profession in Texas always came about in the most causal manner — but it also seemed that no conversation was ever carried on in our home that wasn't of extreme importance. And some plan of action always developed in what seemed always the logical

approach. I heard many discussions through the years involving the Texas Band Masters association founded in 1921, evolving in 1924 to the Texas Band Teachers Association, its evolution on Feb. 1, 1936, to the Texas Band and Orchestra Teacher's Association, and the Texas Music Educators Association in 1938. I still enjoy reading the 612 page book my dad printed containing the minutes of all these organizations including some membership rosters from 1924 to 1961.

In my dad's earlier years he seemed to be able to converse on almost any subject, and he had a great interest in the Civil War, and in the American Indian, who still roamed Texas freely and sometimes savagely in my dad's youth. But in his later years he wanted to talk mainly about music and musicians, and bands in particular. Sometimes I would try to change the subject, and he would patiently listen, then he would continue his discussion about music as if I hadn't said anything. This amused us in the family because we all loved him the way he was.

In all the stories he told at home I seldom heard him speak in a derogatory manner of anyone. And all the characters in his stories took on the aura of folk heroes. So this is the way I was raised. I still look upon musicians, teachers, and band directors in particular, as people of a very special nature, out of the ordinary, dedicated, fraternal, loyal and loving friends.

"FATHER OF TEXAS BANDS"

Dewey Wiley earned his unofficial title as "Father of Texas Bands" partially because of the large number of his students who became Texas band directors, but primarily through his pioneer work with the Texas Music Educators Association and its predecessor, the Texas School Band and Orchestra Directors Association, and its predecessor, the Texas Band Teachers Association. Wiley served as contest chairman for several contests in Abilene and Lubbock, and attended every meeting of the TBTA and its successor organizations for the next forty years. After serving several terms in various offices of TBTA and TBOTA, he was elected to serve two terms as president and two terms as secretary-treasurer of the Texas Music Educators Association before being elected in 1943 to serve an uninterrupted twenty year term as secretary-treasurer of TMEA and editor of the Texas Music Educator. Upon Dr. Wiley's retirement as Director of Bands at Texas Tech in 1959, he became the first full-time executive secretary of the TMEA, a post he held until 1963. The forty years Dr. Wiley played an active roll in the TBTA-TMEA were marked by a phenomenal transition of music education in Texas, from a period of a few town bands, a few so-called school bands and orchestras of an extra-curricular nature, to a period in which the music educators of Texas achieved a level of national leadership in the performance level of its bands, orchestras and choirs.

Since his retirement from his post with the TMEA, Dr. Wiley has devoted his time to business interests, traveling and visiting his family. He has remained active in the American Bandmasters Association, and occasionally accepts a conducting engagement. He enjoys watching football, is an avid Dallas Cowboy fan, and frequently accepts Fraternity Brother Dean Killion's standing invitation to sit with the Texas Tech University Marching Band at their home football games in Lubbock. &