Wednesday, January 10, 8:00 p.m.

The Second Concert Band

PROGRAM

Land of Lincoln

Paul Whøre

Land of Lincoln, a concert march, was written "For the Tercentennial of the State of Illinois." The title is the familiar motto on the automobile license plates of the state of Illinois. It is not difficult to imagine that the composer has put in simple, but modern musical terms an authentic concept of the durable Illinois-Lincoln identity. Paul Whøre, a native of Lincoln's second state, Indiana, is prominent among American composers for band, orchestra, and chorus. He was recommended to the Illinois Tercentennial Commission by tonight's conductor, Everett Kisinger.

Dedication Overture

Vittorio Giannini

Dedication Overture is one of five compositions the late Vittorio Giannini wrote for the symphonic band, with his Symphony no. 2 perhaps being his most outstanding and best-known work in that field. The overture begins with a dynamic allegro exploring the full sonorities of the band. A piano sonata theme in the center section features the curvilinear style which contrasted so strikingly with the dynamic beginning and recapitulation of the first theme. A development section, which first uses material from the second theme and then thematic materials from the first section, brings the number to a majestic close.

Toccata

Girolamo Frescobaldi

The composer, Girolamo Frescobaldi, was probably better known in life as an organist and Italy's most distinguished seventeenth-century musician. As a child he possessed a singularly beautiful voice; thus, while still a youth he enjoyed a reputation both as a singer and an organist. For many years he was organist at St. Peter's in Rome. He was also a prolific composer of organ works, his publications dating from 1607 to his death in 1643.

Dance and Intermezzo

Charles Carter

Charles Carter is a graduate of the Ohio State University and the Eastman Conservatory of Music. Mr. Carter has been composing music for the concert band since the early 1950s. One of his early compositions, "Intermezzo," was composed especially for performance at the eighteenth annual convention of the American Bandmasters Association in March 1952. Since that time a series of band compositions have come along, including many important additions to the school band repertoire.

Polka and Fugue from Schwanze, the Bagpipe

Jarnen Weinsberger

Born in Prague in 1916, Weinsberger has written mostly for the stage, and Schwanze is a comic, musical play based on Bohemian folk music and legend and revealing some jazz influence. The opera itself is of less importance to American audiences than is the well-known "Polka" and "Fugue." The jolly, pleasantly theme of the "Polka" with its flow of rhythm is the source of the material from which the "Fugue" is constructed. It exploits the thematic material Weinsberger uses almost every instrument, ending with an impressive climax.

Nobles of the Mystic Shrine

John Philip Sousa

The Krannert Center for the Performing Arts

GREAT HALL - URBANA

Wednesday Evening, January 10, 8:00 p.m.

Thursday Evening, January 11, 9:00 p.m.

Saturday Evening, January 13, 8:00 p.m.

1973
PROGRAM

The Black Horse Troupe

Rudolf Wagner

There is a need for the visual help of stage lighting and gators for the virility of the talented scenes.

The Second Concert Band

Trumpets

Clarinetts (continued)

John Phillip Susan

Prelude to Die Meistersinger

Richard Wagner

It is easy to read into Wagner’s opera Die Meistersinger his revolt against emusgrants and hidebound musical tradition, a philosophy which inspired the career of the great German composer. The Prelude epitomizes that attitude. In the opening there is the solid theme of the traditional masteringers. Next is heard the springlike motif of waking love which gives way to the period banner of the guild and the theme of their brotherhood.

A melodie emandant of Walter’s longing for expression is next heard, developing into a dance of lovlieh airs. This is broken off by the pontious masteringer’s theme once more, in wihich Wagner ridicules and parodies their emusgrants. The Prelude closes in a more serene calm. This band score by Mark Hindley, Emeritus Director of University of Illinois Bands, was completed and premiered in 1952.

Dance of the Spirits of Fire

Gustav Holst

This is a segment from the ballet which opens Holst’s comic opera The Perfect Fool, written between 1918 and 1922. First there is a dance by the Earth Bathers and then the Spirits of the Water in a second dance. With the abrupt arrival of the Spirits of Fire the third dance concludes into a sudden spurt of confusion. The dance stops abruptly with a burst, the eerie notes sounding as brittle as burning rushes. There is no need for the visual help of stage lighting and gators for the virility of the excellent scenes clearly heard in the brilliant instrumentation. The arrangement for band is by Colonel Dale Harpham, the new director of the United States Marine Band, Washington, D.C.

Villa-Lobos Brazilianos No. 4

Heror-Villa-Lobos

Villa-Lobos (1890-1958) ranks as the foremost Brazilian composer. His lack of formal training, far from hampering his development, compelled him to create a technique all his own, admirably suited to his embossed melodic and rhythmic ideas and the personal character of his idiom. Occasionally he uses actual quotations from folk songs; much more often he writes melodies in authentic Brazilian style, but of his own invention. In his desire to relate Brazilian folk sources to universal values, for a series of unique works, Bachiana Brasilier, in which Brazilian melodies are treated with Bachian counterpoint. This series has become the best-known Villa-Lobos music in the United States, and for this program we have selected from it the fourth suite.

Blue Lake Overture

John James Chance

The entrance dance last August of John Barnes Chance brought to a triumphant end the career of one of the fine young composers for the band medium. Mr. Chance earned his first recognition in 1966 by winning the coveted Cleveland Award for Fantasia on a Bachian folk song. In this composition, Chance has combined the shifting, difficult rhythmic technique with his variation skill and has developed original thematic material in an exciting number of different ways. The highlight of the overture may well be the middle section in which the opening theme is heard again, this time as a whole treatment, much of the music tantalizingly suggestive of the Viennese waltz. This excellent work is being played, in part, as a tribute to a talented young Americas composer.

Armenian Dances

Alfred Reed

Alfred Reed has taken genuine Armenian folk tunes as the basis for this work. Dr. Rean, being familiar with folk collections of the Armenian priest, Comides Varshn, suggested to Dr. Reed that he might make an extended composition using the tunes collected by this celebrated ethnologist. The initial result is the present composition, which is the first movement of a projected four-movement work. This movement is a free suite built on five songs, in order of their appearance: Tsarvai Tae (The Apricot Song); Sisqar Yerk (Partridge Song); Hey Nasa Eren (Boy, My Name is Alagayn (Alagayn); and Osa, Osa (Go, Go). The work is dedicated to Dr. Harry Begian.
THE SMALL SYMPHONIC BAND

Flute and Piccolo
Susan Caldicott
Sue Wellman
David Welch
Janet Zwickel
Barbara Foss
Libby Rosenthal
Debra Selig
Garth McKensie
Lynn Redfelt
Debra Pungo

Oboe
Janet Krantz
Ronald Hill
Janet Shustoff

Euphonium
John McPeek
Lorily Denes
Jacqueline Lefler
David Starkes

Cymbals
James Parks

Drums
Randy Cirzan
William Gross
Michael Lechin
Linda Ross
Gloria Larson
Linda Bagnaut
Mary Gardner

THE SMALL SYMPHONIC BAND

Clarinetists (continued)
Robert Tobits
Timothy Journe
Jane Miller
Dennis Staggen
Janice Hinz
Deborah Tippet
Ruth Goggins
Allis Hudson

Bass Clarinetists
Cardice Vagt
Joel Sisson

Contra Bass Clarinetists
Colleen Markus
Angila Ray

Saxophones
Robert Watson
Jane Johnson
David Requa
Robert Chaddock
Martin Stryker

Corntalts
Michael Chinn
David Chen
Robert Vagner
Kathleen Wilson
Barbara Strong
Gary Hart
James Curry
Janet Harmon

Trumpets
Roger Mickle
David Lasswell
Starron Kramer
Shelley Bergman

Horns
David Whitehill
Cecil Cammisa
Abigail Sloan
Keith Zir
Paul Kingston
Steven McManus
Madeline Henricks
Library
Ann Karczowski

Trombones
Daniel Byrnes
Paul Schlenzinger
Keith Mitchell
Jeffrey Powell
David Kibby
Bass Trombone
Stanley Cahn

Baritones
Michael Berger
Michael Benjamin
Richard Johnson
David Felter
Soprano
Tuba

Dmitri Kabalevsky

Although not so well known as Shostakovich and Prokofiev, Dmitri Kabalevsky is one of Russia's highly gifted composers. Kabalevsky's musical style is in the Tschaikovskian idiom with appropriate modern trimmings — which is another way of saying that his music has great and immediate appeal for the average listener. This overture is a brisk, brilliant, and highly spirited piece, written as the curtain raiser of Kabalevsky's opera based on Romain Roland's lusty novel of life in French Burgundy during the sixteenth century. The hero of the story has something in him of both Robin Hood and Francis D'Upton, and Kabalevsky has written music admirably fitting this character. The band transcription is by the late Albert Austin Cladding.

Prelude and Fugue in C Minor

Johannes Sebastian Bach

Johannes Sebastian Bach's music was primarily of the church; it is in this the culmination of the ecclesiastical styles evolved in Germany and the Netherlands. To this style, in which he worked with such wonderful creative facility and resourcefulness, Bach brought his own intellectual force and emotional depth. His exploration of the forms of the fugue, the chorale prelude, and the cantata was so complete that his successors were literally forced into other styles of composition.

Spanish River

Percy Aldridge Grainger

Mr. Grainger writes the following concerning Spanish River: "A Captain Charles H. Robinson heard a tune called Spanish River played by a rustic fiddler as a country dance at Bradford, Illinois, in 1857. When Edgar Lee Masters's Spanish River Anthology appeared in 1914, Captain Robinson (then nearly ninety years old) was struck by the likeness of the two titles and sent the Spanish River tune to Masters, who passed it on to me. The tune is very archaic in character; typically American, yet able to certain Scottish and English dance-tune types.

"My setting (begins March 10, 1919; ended February 1, 1919), aims at preserving a pioneer blood of insistent woodland and sturdy persistence. It bears the following dedication: "For Edgar Lee Masters, poet of pioneers."

Three Pieces

Dmitri Shostakovich

"Folk Festivals" from the motion picture, The Gypsy
"Polka" from the comedy, Moscow, Choreography
"Gallop" from the musical comedy, The Nutcracker

Dmitri Shostakovich is generally associated with his larger works, symphonies number one and five, and his opera and ballets. Donald Runnberger has arranged for concert band three of Shostakovich's lighter and lesser known works. The "Polka" from the Nutcracker, Moscow, Choreography, and "Gallopp" from the Threnody are to be more current in their musical concept and of a later period.

Symphonic Movement

Vladimir Nellybey

Vladimir Nellybey, of Chockachovskian birth, came to the United States in the late 1950s and is now an American citizen. The composer describes Symphonic Movement as being constructed in the symmetrical form of a work. A slow beginning section increases in intensity and leads directly to the prolonged and fast middle section. Combining several themes and rhythms in a complex manner, the composition returns to a slower final section. It is intense in its demands on range, rhythm, and technique.
Richard Maltby

The Marching Illini Medley

Karl King
Harry Alford
Howard Green

The First Concert Band

Piccolo
Susan Wolf

Flutes
Linda Kowry
Deborah Coeling
James Frame
Rebecca Alt
Alice Kallinski
Carlton Fisher
David Kaukukka
Ernest Chomot
Janice Griffin

Oboes
Janice Rasmussen
Susan Ricks
Susan Howell
John Templeton
Joy Bell
Ray Gorton

Bass Clarinets
Patricia Kichner
Rose Shippee
James Hauer
Karin Kopp
Ronald Johnstone

Baritone Clarinet
Barbara Glavovsky

Libary

Trumpets
Morton Schlesinger
Kevin Krass
Denise Upley
Stephan Jakubowski

Horns
Paul Cohn
Rebecca Other
Stanley Warfield
Mark Levin
Lucinda Power
James Trefiager
Edward German
Mavis Abraham

Trombones
Roland Garton
Edward Griffl
Gail Marichowski
Jerald Shurtsky
David Gallagher
Joseph Green
John P
Douglas DeVics

Timpani
Dale Louis
Scott Snell
Curtis Ashauer
John Welwood
Dean Wells

 anche
Frank Bischoff
Alm Appel
Robert Masson
Thomas O'Neil
Ronald Farris
Ronald Kuchowski

Perussion
Mark Cohen
Charles Carter
Lucinda Jayson
Scott Swenson
Thomas Theimer
Linda Wirth

Saturday, January 13, 8:00 p.m.

The Large Symphonic Band

Program

Dances of Galanta
Zoltan Kodaly

For seven of his formative boyhood years, Zoltan Kodaly lived in Galanta, a little market town on the road between Budapest and Vienna. During this time, with typical boyish enthusiasm, he stepped himself in the bright, colorful music of a local band of gypsies. Though he was already familiar with the violin, this was the first orchestral music he had ever heard. Eventually the gypsy band disappeared but the music lingered in Kodylay's mind. Many years later, a nostalgic recollection prompted the composer to set down some of the melodies from memory, and Dances of Galanta resulted.

This was one of the last band scores by the late A. A. Badings, Director of University of Illinois Bands from 1905 to 1948.

Transitions

Hank Badings

For this bensianum's commission, the CIBONA Original Compositions for Band Committee selected the outstanding Dutch composer, Hank Badings. Though not well-known in this country, he is a force in the Netherlands band movement and his skill and innovativeness are respected by those who are acquainted with his writing. Transitions is representative of his style and will stand as a significant cultural interaction.

The words elebor, rhythmic modulation, microtone, chord clusters, and free vertical harmonic motion, establish a preliminary impression of this work. What appears to be free improvisation is actually controlled aleatoric writing. Otherwise traditional sections have a certain attractive Badings touch which identifies the composition as his. Impacting a meaning to the title, which may or may not be intended, we can say there is a slow-motion kaleidoscopic transition from one quasi-tonality to a different one, from slow to fast to slow, from single instrument to orchestral treatment to full band, from contemporary to traditional, and from color to color.

Don Juan

Richard Strauss

Strauss wrote the symphonic poem Don Juan in 1888, at the age of twenty-four, basing it on a poem with the same title by Nikolaus Lenau. The poem follows the oldest form of the Spanish legend, which deals with the hero's search for ideal beauty and his disillusionment at not finding it. The purpose of the poet's creation is summed up in his own words: "My Don Juan is no hot-blooded man eternally pursing women. It is the longing in him to find a woman who is incarnate womanhood. Because he does not find her, although he wrests love from one to another, at last disgusts souls hold of him, and this disgust is the devil that fetches him."

When we hear the musical interpretation of Strauss, it is difficult not to imagine the hero as hot-blooded. There is fire in the tremendous sweep of this music. We cannot refrain from admiring the musical daring of Strauss in his portrayal of the lashing hero, where at the very start the music rushes upward and then bursts in a distant key like a rocket. There are stormy episodes, gorgeous love songs of breadth and power. Toward the end the fertility of the search becomes apparent. The hero thumb his nose at the world and its标 song, kills him. Western, national memories, not the tragic power of mastermind precede the final leap into death and ankles. Here we have Strauss at his best, a score that is "lightning and swordfist, music that sings or thunders as it wills, vital as mercury, but strong as steel."

The brilliant transcription for symphonic band was done by Mark Hindley, Assistant Director and then Director of University of Illinois Bands from 1954 to 1970.

Intermission
**Concerto for Alto Saxophone**

Paul Creston

**II. Meditative**

Donald Sinta, saxophone soloist

As a young man Joseph Gutkovicz adopted the name Paul Creston before he began to compose. Though he had many years of distinguished formal training in piano and organ, he was self-taught in composition. The music he wrote is characterized by spontaneity, strong melodic lines, full harmony, and a novel, imaginative use of modal and rhythmic devices. Babbitt says that Creston's instrumental writing is highly advantageous for virtuoso performance. This fact is evident in the alto saxophone concerto which stands as one of the fine show pieces for this instrument. Composed in 1964, the concerto was premiered by the New York Philharmonic. This transcription for symphonic band is by the composer.

**Theme and Variations, Opus 43a**

*Arnold Schoenberg*

Arnold Schoenberg was born in Vienna in 1874 and died in Los Angeles in 1951. Schoenberg's position in the development of music has been an extremely curious one. He has been hailed as the leader of the avant-garde for over thirty years. His influence upon the trends and developments of his contemporaries has been more widely felt than most entirely a theoretical one. Performances of his works have been severely limited in number, and the relatively few productions of his works have to a great extent been welcomed with something less than enthusiasm. Nevertheless, this almost complete lack of contact with an audience, the various aspects of his art have occupied composers' minds to an astonishing depth. His fascination for the composer lies in the many new techniques in structural building which he has opened up or suggested.

Although Schoenberg's name is most often coupled with such terms as atonality, neoclassicism, and expressionism, the number we are to hear tonight relates to none of these. The piece is clearly in g-minor, and the theme and its variations employ some of the techniques associated with the twelve-tone row. It consists of a statement of the theme, seven variations, and a final combining parts of the theme with some of the variation modifications.

The scoring for the Theme and Variations is for full band and was composed in 1965. Opus 43b was transcribed for symphony orchestra at the request of Dimitri Mitropoulos.

**The Pines of Rome**

*Ottorino Respighi*

The Pines of Rome is a well-known work in the repertoire of symphonic bands. It is based on the following program:

**The Pines of Rome**

Children are at play in the pine-groves of the Villa Borghese, dancing the Italian equivalent of Ring around the Rosie; mimicking marching soldiers and battles; rearranging and singing or swaying at evening; and then disappearing. Suddenly the scene changes. We are in the shadows of the trees which overhang the entrance to a cave. From the depths rises a chant which re-echoes solemnly, anonymously, like a hymn, and there is mysteriously silenced. There is a shrill in the air. The full moon reveals the pines of the pinetum of the Villa Borghese. A nightingale sings. Now it is misty dawn on the Appian Way. The tragic countryside is guarded by solitary pins. Indistinctly, increasingly, the rhythm of immemorial steps. To the poet's phantasy appears a vision of past glory, rumples blue, and the army of the consul advances brilliantly in the grandeur of a new- tained sun toward the Sacred Way, mounting in triumph the Capitol Hill.

This setting for symphonic band was done by Guy Daker, Assistant Director of the University of Illinois Bands since 1955.

**Staff**

Harry Jimm, Director
Evertet Klausing, Assistant Director
Guy Daker, Assistant Director
Haskell Sexton, Brasier
Frederick Fairchild, Percussion
Harvey Hayman, Woodwinds

**THE LARGE SYMPHONIC BAND**

Piccolo
Terry Wagner

Flutes
Roba Peller
Rita Laid
Carolyn Riedell
Patricia Shaw
Diane Kowits
Katherin Samuels
Jennifer Erickson
Nancy Ullman
Susie Collins
Nancy West
Mary Gardner
Susan Searfied
Lorina Williford
Janice Field

Oboes
Philip Chiose
Jeffrey Eikberg
Susan Elmer

Euphoniums
Julie Dierstein
 секретарь-Тreasurer
Raymond Prett
Kevin Hall
Michael Muller

El Clarinet
Myron Welch

Clarionts
Charles Vasey
Vice-President
Copeland
Neil Findlow
Randy Salmon
Darrell Ritter
Katherine Bryant
Judy Brestows
Jenni Nurmi
William DeRitis
Gayn Stern
Randy Curran
Cynthia Kratzer
Ralph Lowry
Stephen Hall
James Fitts
Kenneth Gould
James Bara
Douglas Littwin

*Band Conductor Intern*

Baritone
Steven Porter
Samuel Radcliffe

Alto Clarinets
Robert Merker
Karen George
James Miller

Bass Clarinets
John Wilson
William Wooler
David Rodriger
James Weimann

Contrabass Clarinets
Paul Kilgar
Barbara Bennett

Baritone
James Ford

Soprano Saxophone
Christopher Kelton
Michael Bard
Frank Winik
Martin Snell
Richard Jungk

Coronets
Gerald Makover
Edward Samlor
Jeffrey Kingston
David Messinger
Michael C orn

Bass Clarinet
Thomas Geller
Kathleen Down
Ronald McGill

Trumpets
Curtis Merril

Bass Trumpet
John Spencer

Flugelhorn
Randy Pickler

Joyner
Patrick Lay

Horns
Philip Johnson

Ruth Wimp

Timpani
Linda Locurto

Drums
Wilma Ford

Cellists
Barbara Neal

Organ
Richard Watkins

Voice
Sylvia Piat"
Donald Sinta is a noted saxophone scholar, clinician, and teacher. He presently is Associate Professor of Music, Education at Hartt College of Music, Hartford, Connecticut. Dr. Sinta began his formal studies during his senior year at the University of Michigan, where he received his Bachelor of Music degree in 1967. He has taught at the University of Illinois since 1967, and is currently the Director of Bands.

Dr. Sinta has received many awards and honors for his teaching and performance. He is a member of the American Bandmasters Association and the College Band Directors National Association (CBDNA). He has served as President of the CBDNA and is currently the Chair of the Band Directors National Association (BDNA). He has presented workshops and clinics at music conferences throughout the United States and has published numerous articles and book chapters on band music education.

Dr. Sinta is an active clinician and adjudicator, having worked with many high school and college bands throughout the country. He has also served as a consultant for various music publishers and is an advisory board member for several music journals.

In addition to his teaching and professional activities, Dr. Sinta is also an accomplished saxophonist. He has performed with various ensembles, including the University of Illinois Jazz Band and the Illinois Wind Symphony. He has also appeared as a soloist with several symphony orchestras and has performed at numerous music festivals and conventions.

Dr. Sinta's contributions to the field of music education have been recognized with various awards and honors. He was named a fellow of the American Bandmasters Association in 1988, and in 1993 he was awarded the Outstanding Teacher Award by the University of Illinois.

Dr. Sinta is married and has three children. He resides in Champaign, Illinois.
Program

"A concert of original manuscript compositions for band."

Symphonic Variations for Wind Ensemble
Thema – Largamente
Var. 1 – Allegro vivace
Var. 2 – Moderato con moto
Var. 3 – Allegro vivo
Var. 4 – Allegro molto e giocoso
Var. 5 – Lento
Finale – Allegro con brio

Eastern Division
Morris Haigh

Sketches on a Tudor Psalm
Southwest Division
Fisher Tull

"Scaramouch" – Symphony No. 3 for Winds and Percussion
North Central Division
Kenneth Snoeck

With restrained energy
Metal – Quietly moving
Wood and Membranophones – With energy
Vigorously

"Triphthon" for Symphonic Band
Northeastern Division
Beko Vojnovich

Prelude – Moderately fast
Prelude – Moderately slow
Prelude – Rather slowly
Var. 5 – Allegro con spirito
Var. 4 – Chorale-Anthame

Southern Division
James S. Schater

Prelude and Variations on “Gone Is My Misria”

Western Division
Robert Linn

Propogula

* * * *

The six original compositions for band on this evening’s program were selected from each geographical division of the College Band Directors National Association, and screened for performance from manuscript at the 17th National Conference of CBDNA by its Original Compositions Committee. The works will be evaluated by the combined membership of CBDNA as part of its biennial competition for new compositions, and they will be repeated in performances on the Evanston and Chicago Campuses of Northwestern University to provide our listeners with an opportunity to hear first-hand what is happening on a national level in contemporary compositional techniques for bands and wind ensembles. — J. F. P.
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WESTERN DIVISION COMMUNITY COLLEGE HONOR BAND
17th National Conference of College Band Directors Association
January 12, 1973
In 1964 the College Band Directors' National Association Western Division meeting was held at the University of Redlands. Through the guidance of the host director and then-president of the CBDNA Western Division the Jr. College Honor Band was affiliated with the parent organization. Keith Wilson was the guest conductor and Daniel Hietland the organizing chairman.

In 1966 the Honor Band performed at Long Beach, California for the California Music Educators' Association with Frederick Fennell as guest conductor.

1966 saw Robert Vagner as guest director at the CBDNA Western Division meeting at the University of the Pacific in Stockton, California.

In 1967 the Band flew to the University of Michigan campus to perform for the national convention of the CBDNA. The host, William Revelli, shared the podium with a number of Honor Band officers and founders.

In 1968 Dr. Revelli returned to direct the Honor Band at Brigham Young University, Provo, Utah, for the Western Division conference. The Festival of the Arts at the University of Redlands saw the 1968 Band directed by Vaclav Nejedly, one of today's outstanding composers of band literature.

Again, the Western Division meeting of the CBDNA was the occasion for the 1970 performance at San Diego State College. There the Honor Band was under the baton of Dr. Frank Berarducci of the University of Minnesota.

In 1971 the Band again performed for the national convention of the CBDNA at the University of Texas at Austin under the direction of Dr. Donald Hunsberger, Eastman School of Music, Rochester, New York.

Frank Piersall of the University of Iowa was our guest conductor in 1972 and led the Honor Band in performances at Disneyland and at the Anaheim Convention Center in Southern California, the latter concert being attended by some 2,000 school administrators from California.

Tonight's performance is the highlight of a long period of planning and working on the part of both student and teacher.

WESTERN DIVISION

Community College Honor Band

Dr. Donald F. McGinnis, Director

17th NATIONAL CONFERENCE
OF COLLEGE BAND DIRECTORS

University of Illinois
Kraemer Great Hall

January 12, 1973
8:00 P.M.
Donald E. McGinnis is professor of music, head of the Performance Division and director of the Ohio State University Concert Band. He has had extensive experience in performing and conducting and in recent years has performed in ensembles with many of our nation's greatest musicians. Under his baton the Ohio State University Concert Band has become internationally famous and has toured and recorded extensively. A recognized authority on wind instrument performance, Dr. McGinnis has written or arranged an extensive amount of music for band and smaller wind ensembles. His "Symphony For Band" (1952) has been performed many times by college and university bands and has been critically acclaimed. His most recent publication is a book and recording of "Etudes for the Advanced Clarinetist." A member of many band and musical affiliations Dr. McGinnis has been highly honored at Ohio State University as a recipient of awards for campus leadership and distinguished teaching. We are quite proud to have a conductor of such stature for our 1973 WCCC Honor Band.

Program

Overture To The School for Scandal.................. Samuel Barber/Frank Hudson
Symphony for Winds and Percussion............... Thomas Beversdorf
Valzer Campestre.................................. arr. Harding
Army of The Potomac................................ Cecil Arrich
Mannin Veen........................................ Haydn Wood
WESTERN DIVISION COMMUNITY COLLEGE HONOR BAND

1973 Membership Roster

Flute
Carol Ruez, Citrus College
Christine Baker, San Jose
Martha Henniger, Shasta
Mike Ludie, Citrus
Joyce Swanson Olsson
Meri Farrell, Southwestern
Julia Greene, Southwestern
Jean Spray, Antelope Valley
Pamela Roy, Foothill

Oboe
John Severson, Reedley College
John Nelson, Foothill

English Horn
John Nelson, Foothill

Bassoon
Mary Osman, Chaffey
Darrell Mathew, Fullerton
Ron Perry, Palomar

B-Flat Clarinet
Doug Zahnkle, Shasta
Dana Selby, Chaffey
Denise Sisk, San Jose
Ann Retak, Citrus
Alfonsa Espinola, San Jose
Lillian Hamilton, Southwestern
Edith Tibbs, Chaffey
John Arelli, Chaffey
Susan Williams, Fullerton
Bob Anderson, Santa Barbara
Gail Walker, Chico
Earl Carnahan, Fullerton
John Preston, Skyline

Alto Clarinet
Thomas Serpa, San Jose
Gordon Snyder, Skyline

Bass Clarinet
Robert Kimmie, Chaffey
Lynn Winkelman, Shasta

E-Flat Contrabass Clarinet
Gordon Snyder, Skyline

Alto Saxophone
Sue Benner, Reedley
Susan Pederson, Rio Hondo
Woody Aokiwa, Reedley

Tenor Saxophone
Gregory Synge, Modesto
Richard Van Norman, Modesto

Baritone Saxophone
Craig Nitt, Saddlesack

French Horn
Jaila Rydelius, Modesto
Nina Lee, San Bernardino
Kirk Kelley, Long Beach
Paule Martin, Southwestern
Carmen Ferragino, Shasta
Sherry Larsen, Citrus

Trumpet
Louis Musser, Antelope Valley
Danny Reed, Victor Valley
Richard Cressner, Reedley
Mark Smith, Barstow
Rob Mass, Sierra
Bryan Miller, Victor
John Leonard, San Jose

Trombone
Wayne Selover, Long Beach
Jeffrey Mitchell, Reedley
John Blodgett, West Los Angeles
Paul Schlasser, Citrus
Dennis Classen, Chaffey
Sorien Harnsden, Chaffey
Dave Hallbury, Citrus
Rex Jervis, De Anza

Baritone
Gary Lavoie, Antelope Valley
Steve Tyler, De Anza

Tuba
Ernest Martinez, San Bernardino
James Anderson, Modesto

String Bass
Susan Kilgore, Antelope

Percussion
Eugene Wiel, Reedley
Kim Vennas, Foothill
Gary Fernandez, De Anza
Beth Utter, San Bernardino

WESTERN DIVISION HONOR BAND OFFICERS

Chairman
James R. Fields
Shasta College
Redding, Calif.

Chairman-Elect
Monte LaBonte
Saddlesack College
Mission Viejo, Calif.

PARTICIPATING COMMUNITY COLLEGE BAND DIRECTORS

*Charles Costarella
Antelope Valley

Kenneth Mack
Barstow College

*Jack M. Mason
Chaffey College

Anthony Deridero
Citrus College

Terry Blackley
Fullerton College

Ron Logan
Long Beach City College

Ronald Johnson
Modesto College

Gary Smith
Ohlone College

Robert Neihart
Reedley College

John Jacobs
Rio Hondo

Monte LaBonte
Saddlesack

*Charles Costarella
Antelope Valley

Kenneth Mack
Barstow College

*Jack M. Mason
Chaffey College

Anthony Deridero
Citrus College

Terry Blackley
Fullerton College

Ron Logan
Long Beach City College

Ronald Johnson
Modesto College

Gary Smith
Ohlone College

Robert Neihart
Reedley College

John Jacobs
Rio Hondo

Monte LaBonte
Saddlesack

*Member — Auditors Committee
Aknowledgments

Our appreciation and thanks for their assistance and contributions:

Mr. Larry Sutherland
Director of Bands, Fresno State University
REHEARSAL CHAIRMAN

Music Staff
Fresno State University
REHEARSAL ASSISTANCE

Mr. Dan Hiestand
Chico State University
AUDITION MEMBER

Mr. John Williamson
Foothill College
REHEARSAL ASSISTANCE

Dr. Lloyd Jensen
Modesto College
TRAVEL CHAIRMAN

Mr. James Jorgenson
University of Redlands
TRAVEL ARRANGEMENTS

Mr. Jack Mason
Chaffey College
PAST CHAIRMAN, WDCC HONOR BAND

All members of the personnel selection committee.

UNIVERSITY OF REDLANDS
SCHOOL OF MUSIC
REDLANDS, CALIFORNIA

presents the

University Wind Symphony

JAMES JORGENSON, Conductor-Director
BARNEY CHILDs, Guest Conductor
PHILIP BROWNE, Clarinet
MARILYN MAGNESS, Dance

in a concert for the 17th National Conference of the College Band Directors National Association at the University of Illinois, Champaign, Illinois.

KRANNERT GREAT HALL
FRIDAY, JANUARY 12, 1973, 9:00 P.M.

The program will be selected from the works chosen for study and preparation during the 1973 January Interim semester.

Overture to "Russian and Ludmilla" trans., Mark Hindemith

Symphony in B flat, for Concert Band
Moderately fast, with vigor; Molto agitato
Andantino grazioso; Fast and gay
FUGUE, Rather broad; Scherzando; Poco piu largamente

Interlude and Solo, for Wind Symphony and Clarinet

Suite No. 2, for Winds
Allegro
Adagio
Vivo

The Solitary Dancer
for Symphonic Wind Ensemble

American Epic
REDLANDS AND ITS UNIVERSITY

The University of Redlands is located in Redlands, California, sixty-five miles inland from Los Angeles. Redlands has long been noted as a prominent center of the citrus industry in Southern California, and also as a cultural center and home of the famous Redlands Bowl summer music program. The University of Redlands was founded by Baptists in 1907, and now consists of two colleges, the original University College, and the more recent experimental Johnston College. The total enrollment is approximately 1750 students, with some 130 enrolled as music majors. The School of Music is a member of the National Association of Schools of Music. An outstanding resident faculty is augmented by artist teachers and performers from the greater Los Angeles area.

The program for instrumental students at the University of Redlands leads to a bachelor or master of music degree. Instrumental organizations include Marching Band, Concert Band, Studio Band (jazz-rock), Wind Symphony (selected from Concert Band members), New Music Ensemble, Chamber Orchestra, and University Community Symphony.

JAMES JORGENSEN (b. 1928, Stoughton, Wisconsin); Director of Bands and Professor of Music at the University of Redlands and Director of Music at the Redlands First Presbyterian Church since 1967. A graduate of the University of Wisconsin and North Texas State University, he was also a professional trombonist with leading name bands. He has served as a clinician and conductor throughout the United States, Canada, and Europe, and will return to Europe this summer as a conductor with America’s Youth in Concert. Jorgenson is founder and director of the University of Redlands Summer Music Clinic, and was instrumental in bringing the Stan Kenton and Don Ellis Orchestras to the University of Redlands as summer jazz orchestras in residence. He is currently the recipient of a University Faculty Research Grant to develop a program of danse and wind music. His many positions of leadership in music organizations have included 14 years as an officer in the College Band Directors National Association, including the national presidency in 1977-78.

Mrs. Jorgenson is a music instructor at San Bernardino Valley College, and two of their three children are currently members of the University Wind Symphony.

BARNEY CHILDS (b. 1928, Spokane, Washington); self-taught as a composer until study in his late twenties with Chaves, Copland, and Elliott Carter. He supported himself many years by teaching English and phonics in San Diego of Deep Springs College in Eastern California. He was composer-in-residence at Wisconsin College Conservatory before coming to Redlands. He is presently on the executive council of the American Society of University Composers. In addition to many published and recorded compositions, he is author of articles on music and co-editor of the book Contemporary Composers on Contemporary Music. As Lecturer in Music at the University he teaches theory and 20th century music as well as directing, with Dr. Relfsfeid, the student New Music Ensemble. He recently received a University Faculty Research Grant to prepare a book of interviews with younger American composers and has been commissioned to write a work for band and dancers for the University Wind Symphony.

PHILLIP REIFSFELDT (b. 1940, Burlington, Iowa); graduated from the University of Arizona and Mount Saint Mary College, and holds a Doctor of Musical Arts degree from the University of Michigan. He has studied with Samuel Pinn, Kalman Bloch, and William Stobbs, and is presently Associate Professor of Woodwind Instruments and Musicology at the University of Redlands. He has recorded contemporary works for clarinet on both the Advance and Decco labels. Mrs. Reifsfeidt is also a graduate of the University of Michigan, teaches organ and piano at the University of Redlands, and is organist and director of youth choirs at the Redlands First Presbyterian Church. They have three sons.

PROGRAM NOTES

Overture to "Ruslan and Ludmilla"  
Michael Glinka  
trans. Mark Hindemith

The Overture to "Ruslan and Ludmilla" has been transcribed for the band by Mark Hindemith, the distinguished Director Emeritus of the University of Illinois Bands. In selecting this work for performance, we salute a band director and colleague who has provided the band world with needed transcriptions of important orchestral works; who has produced a series of band recordings of important band literature which has provided guidance to band directors throughout the world; and whose exemplary life and devotion to the band has provided inspiration for students and directors alike. This energetic overture is straightforward and full of vitality. The transcription provides a variety of technical challenges throughout; a piece "bubbling over" with energy. The closing section races to the inevitable punctuated unison tonic ending.

Symphony in B flat for Concert Band  
Paul Hindemith

Paul Hindemith came to the United States from his native Germany in 1938 after his "Mathis der Maler" incurred the wrath of the Nazi party. Perhaps no composer or teacher in America has had a more profound effect on composition and wind performance than this German composer who came to Yale University to compose and teach. His Symphony in B flat for Concert Band is considered one of the major works for this medium. The three movement symphony shows his great contrapuntal skill, and the organized logic of his thematic material. His melodies develop ever expanding lines, and his skill in the organization and utilization of complex rhythmic variation adds spice and zest to strength of his melodies. The first movement is in sonata-allegro form in three sections, with the recapitulation economically utilizing both themes together in strong counterpoint. The second and third movements develop and expand their thematic material in some of the most memorable contrapuntal writing for winds. The second movement opens with an imitative duet between alto saxophone and cornet, accompanied by a repeated chord figure. The duet theme, along with its thematic material from the opening movement provides the basic material for the remainder of the movement. The closing section of the third movement utilizes the combined themes while the woodwinds amplify the incessant chatterings of the first movement. The brass and percussion adagieto declare a halt with a powerful final cadence.
Interludes and Solo (1970-71; 1972)

Barney Childs

"Interludes and Solo" has been prepared from three sections of the composer's large work for band, chorus, and soloists, a setting of Whitman's poem "When lilacs last in the dooryard bloom'd"; this work was commissioned in 1970 by Wisconsin State University at River Falls. The first interlude is the first band interlude of the large work; the clarinet solo is expanded from the section for clarinet and baritone voice, "In the dooryard," and the second interlude is a revision of some magnitude of the band and chorus section, "Now while I eat." The big piece was written in memory for a talented young student of Dr. Childs', David Messner, killed in Viet Nam; this smaller piece hopefully carries with it the composer's original wish to write a work well within the capabilities of college-level performers yet which gets away from the solo-and-accompaniment sort of writing we hear too often and allows a more chamber-music sort of treatment, with all the players equally important. The lilacs is much more relaxed than much of the composer's recent work. The expanded clarinet solo was written especially for Dr. Philip Rehfisch, Associate Professor of Music at the University of Redlands, as not only a performer of higher caliber but also a close friend of long standing.

Suite No. 2, for Winds

Philip Brouer

Philip Brouer is Department Chairman and Director of Bands at California Polytechnic State University in Pomona, California. His "Suite No. 2, for Winds," while very much in the American tradition, is reminiscent of Paul Hindemith in the extended use of concise thematic treatment in a thorough contrapuntal manner. In the first movement the Baroque "motto" is turned on by an insistent Bb clarinet in the horns. Two contrasting themes are introduced which receive extensive contrapuntal treatment; including juxtaposition, and an extensive use of theme and inversion simultaneously. The second movement features long brass melodic lines; first by solo horn, then by tuba lower brass, followed by a contrapuntal duet by trumpet and trombone. The entire brass section builds to a punctuated chordal climax, followed by a horn solo and the baritones and tuba linear accompaniment. Finally, horn and tuba come to peaceful repose on the interval of a major seventh. The Vivace movement starts with snare drum and tympani again starting the "motto" in a more complex rhythmic version of the introduction to the first movement. This punctuates and motivates the complete movement. The opening theme of the first movement then appears in augmentation in lower instruments, followed by a partial answer, and then a partial answer in diminution in the upper winds. The three note motif from the opening theme then provides its own accompaniment to the theme, which is also presented in a variety of ways. A rhythmic mutation of the second theme, first movement, follows, but the insistent first theme reappears to dominate in an intense rhythmic section. The three horn motive is re-stated simultaneously with its inversion, accompanied by a growing chordal tension. The rhythmic percussion returns once again, first as a solo, and then to underline the final resolution of chordal tension.
WIND SYMPHONY PERSONNEL

Piccolo
  Chris Acton

Flute
  Su Jorgenson
  Susan Miller

Oboe-English Horn
  Linda Detambel
  Rick Landes

Bassoon
  John Jorgenson
  John Perdue

E flat Clarinet
  Virginia Anderson

B flat Clarinet
  Deborah Phillips
  Martin Walker
  Dennis Kennedy
  Scott Vance
  Jerry McBride
  Deborah Koop
  Gail Jackson

Alto Clarinet
  Douglas Balaban

Bass Clarinet
  Dixie Westlake

Contrabass Clarinet
  Walter Morgan

Alto Saxophone
  Patty Phillips
  Andrea Giba

Tenor Saxophone
  Corey Nordal

Baritone Saxophone
  Tom Mears

Trumpet
  Roger Caldwell
  Philip Bajema
  James McGuinness
  Robert Porter
  Alan Remale
  Charles Sneller

Horn
  Stan Griffith
  Sue Herman
  Rick England
  Diane Rowley

Trombone
  George Russell
  Joel Bump
  Clarke Fine

Euphonium
  Lorenzo Williams

Tuba
  Gene Pokorny

Percussion
  Virginia Bear
  Donn Jones
  Ron Averyt
  Carlos Carrion

Electric Bass
  John Jorgenson
We affirm our faith in and our devotion to the College Band, which, as a serious and distinctive medium of musical expression, may be of vital service and importance to its members, its institution, and its art.

To its members the College Band, through exemplary practices in organization, training, and presentation, should endeavor to provide effective experiences in musical education, in musical culture, in musical recreation and in general citizenship.

To its institution the College Band should offer adequate concerts and performances at appropriate functions and ceremonies, in the interests of music culture and entertainment, and for the enhancement of institutional spirit and character.

To music as an art and a profession the College Band should bring increasing artistry, understanding, dignity, and respect, by thorough and independent effort within the band's own immediate sphere, by leadership and sponsorship in the secondary school program, and by cooperation with all other agencies pursuing similar musical goals.

To these ends we, the members of this Association, pledge ourselves to seek individual and collective growth as musicians, as teachers, as conductors, and as administrators.
College Band Directors
Seventeenth National Conference

Theme:
The College Band returns to its Birthplace

Wednesday, January 10, 1973

1:00 p.m. Registration Opens, Krannert Center Lobby
Program Exchange (tables in Lobby)
Record and Tape Listening Room, Southwest Lobby Chamber

Directors are urged to visit the Sousa
Memorial Library and the A. Austin Harding
Museum in the Band Building, 1103 South
Sixth Street
Board of Directors Meeting, Karl Holvik,
Vice-President, presiding, Ramada Inn
Executive Suite

4:00 p.m. General Session, Krannert Festival Theatre
Conference Call to Order
Richard W. Bowles, CBDNA President,
University of Florida
Official Welcome
Jack W. Pelzner, Chancellor
University of Illinois
Thomas Fredrickson, Director, School of
Music, University of Illinois
Harry Begian, Director of Bands,
University of Illinois
Conference Greetings
Jack E. Schaefer, President, MENC
William B. Tietze, Wisconsin State University,
President, Northcentral Division, CBDNA

Vice-President’s Address:
Karl Holvik, University of Northern Iowa,
Cedar Falls, Iowa

5:00 p.m. Adjournment; displays close

5:30 p.m. Kappa Kappa Psi Initiation Ceremony,
Ramada Inn

6:30 p.m. Kappa Kappa Psi Dinner, Ramada Inn

8:00 p.m. General Session, Krannert Great Hall
University of Illinois Second Concert Band
Everett Klaiber, Conductor
University of Illinois Small Symphonic Band
Harry Begian, Conductor

Thursday, January 11, 1973

9:00 a.m. Registration opens, Krannert Center Lobby

9:30 a.m. Business Session, Krannert Festival Theatre
Minutes, Board of Directors Meeting, Karl Holvik

Report from Bill Moffitt, University of
Houston, CBDNA Representative to NCAA
Research Report, Lloyd Lars, Director of
Band, Walla Walla College, Washington;
Physiological Considerations of Trombone
Embouchure, Illini Film and slides

10:00 a.m. Adjournment

10:15 a.m. General Session, Krannert Festival Theatre
Special Music: Brass Quintet made up of
Directors of Bands, Robert Faster, Director of
Bands, University of Kansas, in charge;
Kenneth Bloomquist, Michigan State Univer-
sity; Vincent DiNino, University of Texas;
Tom Stridham, Georgia Southern College;
Fred Dart, University of New Mexico
Panel Discussion: Guy Duker, University of
Illinois, Moderator, with other Past Presi-
dents: "The Past Speaks to the Future"

11:45 a.m. Adjournment

12:00 noon Past Presidents’ Luncheon, Room 215, Illini Union

1:30 p.m. Business Session, Krannert Festival Theatre
Report, CBDNA Historian, Lamar McCarrell,
Boyes Creek, North Carolina
Report, Committee on Conducting Sym-
phonies, H. Robert Reynolds, University of
Wisconsin, presiding; announcement of forth-
coming symposium at Madison.
Report, Committee on Original Composi-
tions, Frank Bassert, New England Conservatory
of Music, presiding: Guidelines on Balloting
for selection of prize-winning Original Com-
position selections to be performed
Thursday evening

Election of Officers

2:45 p.m. Adjournment

3:30 p.m. General Session, Krannert Great Hall
The Use of Percussion in the Concert Band,
Christian Saul (Sandy) Falchikov, represent-
ing Percussive Arts Society, with the
University of Illinois First Concert Band
5:00 p.m. Adjournment; displays close
8:00 p.m. General Session, Kranert Great Hall
Northwestern University Symphonic Wind Ensemble, John Paynter, Conductor, Performing the Six Divisional Manuscripts; at intermission all CBDNA members present will select "best" number by ballot, within guidelines discussed at afternoon session
University of Illinois First Concert Band, Everett Kuening, Conductor
10:00 p.m. Extra Session
Marching Band Mocies, Ramada Inn, University Hall (refreshments available)
Vincent DiNino, University of Texas, presiding

Friday, January 12, 1973
8:00 a.m. Registration opens, Kranert Center Lobby
9:30 a.m. Division Meetings
North Central, Opera Rehearsal Room
Southern, Kranert Room
Southeast, Ensemble Room A
Eastern, Ensemble Room B
Western, Festival Theatre, Main Floor
Northwest, Festival Theatre, Balcony
5:30 a.m. Business Session, Kranert Festival Theatre
Report of Committee on Solos with Manuscript Accompaniment, Walter Welke, University of Washington
Report of Publications and Public Relations Committee, William P. Foster, Florida A&M University, presidency
Report of Junior College Committee, Sidney Wilck, Director of Bands, Brevard Community College, Cocoa, Florida, presidency
Report of Small College Committee, Maurice Benson, Williamette University, Salem, Oregon, presidency
Report of Judging of CBDNA Max Winkler Award, and announcement of winner
11:00 a.m. General Session, "What’s New?" from the Associate Members, panel headed by Earl Willhoeft, Shawnee Press
11:45 a.m. Adjournment
12:00 noon Conference Luncheon, Ramada Inn
Program: Great Moments in the History of the College Band, five-minute anecdotes by CBDNA Honorary Members Reveli, Hindley, Falcone, Minelli, Reichterd, Williams, and Dvorsak
Preservation of Past President’s Plaque: Passing of the Gavel, Announcement of Election Results
3:00 p.m. General Session, Kranert Festival Theatre
Panel: "Professional Music Moces to the Campus," 4. 5. by Roth, Director of Publications, Frank Music Co.; Herman Finkelsheim, General Counsel, ASCAP. BMI Representative, Musician’s Union Representative, Composer-In-Residence, University of Illinois; Victor Fuentelahsa, Vice-President, American Federation of Musicians; Barney Childs, Composer-In-Residence, University of Redlands, California; Jack McKenzie, Dean, College of Fine Arts, and Manager, Kranert Center for the Performing Arts, University of Illinois; Emmett Sarig, Director, Music Extension, University of Wisconsin
5:00 p.m. Adjournment
6:00 p.m. Kranert Great Hall
Western Division Community College Honor Band, James R. Fields, Shasta College, Redding, California, Chairman
University of Redlands Wind Symphony, James R. Jorgensen, Conductor
10:00 p.m. Extra Session
Marching Band Mocies, Ramada Inn (refreshments available), Vincent DiNino, University of Texas, presiding

Saturday, January 13, 1973
8:00 a.m. Registration Opens
9:00 a.m. General Session, Kranert Great Hall
Composer HENK BADINGS, University of Illinois Large Symphonic Band; discussion of Commissioned Work; William Schaefer, University of Southern California, Chairman of Commissioning Committee, presidency
11:00 a.m. Kranert Festival Theatre
Basketball Bands--Performance and Panel Discussion on "What’s New in the College Band?"
12:00 noon Adjournment
2:00 p.m. General Session, Kranert Great Hall
Herbert Patone, De Anza College, Cupertino, California, presiding
The Airmen of Note, the official U.S. Air Force Band Orchestra, Colonel Arnold D. Gabriel, Commander, Lt. Eugene Egge, Leader
4:00 p.m. New CBDNA Board of Directors Meeting, Ramada Inn
5:00 p.m. General Session, Kranert Great Hall
University of Illinois Large Symphonic Band, Harry Begia, Conductor; performance to include world premiere of the CBDNA Commissioned Work by Henk Badings
10:00 p.m. Auld Lang Syne Party, Ramada Inn, Ramada Hall, 4th floor

Biography of Henk Badings
Henk Badings was born in Nijmegen (nedersaks) in 1907 from Dutch parents, but came at an early age as an orphan to the Netherlands. He studied at the Technical University of Delft, where after graduating with honors in 1931, he became an assistant in the laboratory of historical geology. At the same time he developed along self-taught composer. As a matter of fact the first performance of his first symphony in the Concertgebouw at Amsterdam—surely a testimony of professional recognition as a composer—was in 1930.

All contemporary Dutch composers Henk Badings became the best known outside his country. He is at home in all fields of composition and he has produced the most works and the most varied. His piano works include little pieces for children “ARCADIA” as well as 4 sonatas easy enough for amateurs and 6 sonatas for concert-pianists. In his chamber music he has utilized all kinds of instrumentation in 24 solo- and duo-sonatas, 9 trios, 5 quartets, 3 quintets and 1 sextet.

His vocal works are also of a great variety: 14 volumes of songs, many choral songs for choir a cappella and with accompaniment, religious hymns, 6 cantatas and 4 great oratorios. Among the latter AFACALYPSE for soloists, mixed chorus and orchestra is based on the Book of Revelations. Another, JONAH, applies also electronic sounds. There is moreover, a dramatic ballet ORPHEUS AND EURIDICE for solo voices, chorus and orchestra.

Badings has also composed six operas, the first one THE NIGHT WATCH treats an episode from the life of the Dutch painter Rembrandt, the last one MARTIN KORDA D.P., the opening piece of the Holland festival 1960 deals with the present refugee problem. Notable, too, is his chamber opera SALTO MORTALE, the first opera completely accompanied by electronic music and which obtained a distinction in the Salzburg opera contest of 1950. Herewith we touch one of his last hobbies, electronic music. Since 1953 he composed a lot of works in this medium, partly pure electronic, partly in a combination with traditional instruments, so for instance 6 ballet music, some of them performed in world-famous opera houses like the Viennese Staatsoper, incidental stage music, film music and two radio operas of which OOSTERDE DIJONTEI was staged in Brussels in November 1954, was also broadcasted by the BBC in an English version and by the Bayerischer Rundfunk in a German version. The English version was also broadcasted all over the world by 900 radio stations.
Standing Committees 1971-1973

CONDUCTING SYMPOSIUM
H. Robert Reynolds, Chairman
John Jenkins
James Jurnas
Melborn Nixon
William D. Revelli, Consultant
Kenneth Snapp
Thomas Stidham

ORIGINAL COMPOSITIONS
Frank Battisti, Chairman
Donald Cooper
Roger Dance
Keith Eide
Roger Hesth
Richard Thurston
Raymond Van Kassen
Donald Wolf

COMMISSIONS
William A. Schafer, Chairman
Frank Benevietto

MARCHING BANDS
Vincent DiNino, Chairman
Kenneth Bloomquist
James Douglass
Robert Foster
James Herbert
William Mitchell
William Swor

SMALL COLLEGE BANDS
Maurice W. Bremser, Chairman
Sanford Campbell
Harold Jackson
James Jurnas
Carl H. Kiesel

STAGE BANDS
Herb Patzke, Chairman
Leon Bradley
Tom Ferguson
Donald Fownsberger
Robert Morsch
Ralph Matchler
Larry Sotherland

SOLOS WITH MANUSCRIPT
BAND ACCOMPANIMENT
Walter G. Welke, Chairman

CBDNA REPRESENTATIVES
Journal of Band Research, John Butler
North American Band Directors
Coordinating Committee, Karl Holvik
Historian, Lamar McCarrrell
National Collegiate Athletic
Association, William Moffett

CBDNA Past Officers
1941-45
William D. Revelli
1945-48
Joseph A. Gremelbrecher
1947
Gerald B. Pensopt
L. Bruce Jones
1948
Gerald H. Doy
Marl K. Hsudley
L. Bruce Jones
1949
John R. Halliday
C. R. Franklin
Alvin R. Edgar
1950
Raymond R. Dvorak
Alvin R. Edgar
1951
L. Bruce Jones
1952
Alvin R. Edgar
1953
Daniel L. Martinez
1954
B. Berardi Fitzgerald
L. Bruce Jones
1955
Alvin A. Gremelbrecher
1956
L. Bruce Jones
Clarence Sawhill
Joseph A. Gremelbrecher
1957
Hugh McMillen
Charles Minkel
1958-59
Frederick Fossett
Charles Minkel
1959-60
Frederick Fossett
James Nolan
Charles Minkel
1960-62
James Nielsen
Frank Jaresk
Charles Minkel
1962-64
Frank Jaresk
Keith Wison
Charles Minkel
1964-66
Keith Wison
Manley Whitcomb
Charles Minkel
1966-67
Manley Whitcomb
James Jurnas
Guy Duker
1967-69
James Jurnas
Guy Duker
Action Outling, Jr.
Guy Duker
1969-71
Action Outling, Jr.
1971-73
Richard Bowles
Action Outling, Jr.
1973-75
Karl Holvik
Action Outling, Jr.
ALMA MATER

TO THY HAPPY CHILDREN
OF THE FUTURE
THOSE OF THE PAST
SEND GREETINGS.