The arching lines extending out from the CBDNA logotype symbolize an abstract sound wave, the audience at a performance venue, and the layout of a wind ensemble on stage. The “C” in the logo, being located at the locus of the radiating arcs also represents the podium on which a conductor stands during a performance and rehearsals. The typography choices were made in the same manner as the ones for Concept One.
On behalf of the Blair School of Music at Vanderbilt University, I am pleased to welcome you to Nashville for the 2015 CBDNA Conference. We are honored to serve as your hosts.

The Blair School of Music, whose collegiate program began in 1986, is on an exciting trajectory, featuring faculty members of rare artistic excellence (in the winds program alone: Thomas Verrier, conductor; Philip Dikeman, flute; Jared Hauser, oboe; Bil Jackson, clarinet; Peter Kolkay, bassoon; Leslie Norton, French horn; Allan Cox, trumpet; Jeremy Wilson, trombone; and Gil Long, tuba).

We hope you will enjoy this year’s program along with the many attractions of Nashville.

Mark Wait, Dean
Blair School of Music
Vanderbilt University

Since the middle of the last century, college wind conductors have been gathering every other year to share new ideas, research, programs, composers, and, of course, music. Collaborations are born, friendships are rekindled, and everyone leaves better for having spent the time together. As president of CBDNA, it was my privilege, with the help of many others, to plan our conference in 2015. We have a world-class city, university, concert hall, and hotel, along with world-class ensembles all here in Nashville for this conference. Our host Tom Verrier has worked tirelessly to ensure we will have an event that will be remembered for years to come. Welcome to Nashville!

Steve Peterson, CBDNA President
We at Vanderbilt University's Blair School of Music are excited to host the 2015 CBDNA National Conference. With concerts in the renowned Schermerhorn Symphony Center, as well as our own Martha Rivers Ingram Center for the Performing Arts, and a great conference hotel, the Loews Vanderbilt, we are confident that conference attendees, presenters, and performers will all be afforded a first-rate experience. On behalf of my Vanderbilt colleagues Dwayne Sagen, Erin Perez, and Gavin Smith, and Dean Mark Wait of the Blair School, we welcome you to Nashville!

Thomas Verrier, Conference Host
Blair School of Music
Vanderbilt University

Greetings! On behalf of Vanderbilt University, it is my pleasure to welcome the participants and guests of the 2015 College Band Directors National Association Conference.

Vanderbilt and the Blair School of Music are proud to open their doors to our fellow college and university band directors. I hope that during your time here you will take advantage of opportunities to visit with friends, make new acquaintances, and explore the many things that our institution and great city have to offer. Our community is highly supportive of the arts and the gift of music, and we are humbled to have the opportunity to host you on our campus.

Again, welcome to Vanderbilt University and the Blair School of Music, and enjoy your visit.

Nicholas S. Zeppos, Chancellor
Vanderbilt University
BLAIR SCHOOL OF MUSIC

Blair School of Music serves as the focal point at Vanderbilt for the study of music as a human endeavor and as a performing art. The school contributes to the quality of life at the university through concerts, lectures, and recitals by faculty, students, and visiting artists, scholars, and composers, and through course offerings in performance, music literature/history, composition, and theory. In an age of increasing technology and social complexity, music offers to persons of all ages a vital medium for the expression of the human spirit.

The Blair School has been an integral part of Nashville’s musical environment since its founding in 1964 by the Justin and Valere Potter Foundation through a bequest of Valere Blair Potter. In 1981, the school was merged with Vanderbilt following the university’s decision to develop an excellent program in music. Studies leading to the professional bachelor of music in performance were initiated in 1986.

Knowing the importance of a balanced education in music, the Blair School subsequently expanded its bachelor of music program to include majors in composition and musical arts. The major in composition emphasizes analytical skills as well as the development of students’ creativity. The major in musical arts is the school’s most flexible program; it lays a solid foundation in the art of music, with equal preparation in the three basic disciplines of performance, theory, and music literature/history. The musical arts major also forms the basis for a five-year program in teacher education offered cooperatively with Peabody College. Students in this curriculum can earn the B.Mus. in four years and the M.Ed. and teacher licensure for instrumental/general or vocal/general music in the fifth year (June–May). All Blair degree programs are accredited by the National Association of Schools of Music (NASM).

A non-professional 31-hour liberal arts music major makes it possible for students outside the Blair School to choose music as a second major. Students in other schools and colleges of the university also may pursue a minor in music, music history, or music performance. In addition, Blair offers a remarkable variety of electives for students who wish to enrich their studies with credit in music courses, ensembles, or performance instruction, or to select music as an extracurricular activity.

Blair School of Music is home to internationally known faculty soloists and ensembles, and Blair’s performers, composers, and musicologists are among the most respected in their fields. Their dedication to teaching and a low student/faculty ratio provide students the personal attention that fosters maximum musical growth and understanding. The school is committed to its goal of developing students who are among the most articulate, culturally aware, and artistically sensitive of any graduates in the country.
WEDNESDAY, MARCH 25, 2015

▲ Professional Development for Secondary Educators

Noon–7:00 p.m.
Registration Table
Loews Vanderbilt—Symphony Ballroom Foyer

1:00–1:30 p.m.
Welcome and Announcements
Loews Vanderbilt—Symphony I & II

1:30–1:50 p.m.
POSTER SESSION #1 (Displays remain on exhibit)
Loews Vanderbilt—Symphony I Foyer
1. *Uni Phillipiana* and *A Day on the Farm*, Two unpublished works for band by Ferde Grofé
   —Robert James Cesario
2. Oscar Stover: An Overview of His Career from Coffeyville, Kansas, to Michigan State, and Finally to Alva, Oklahoma—Ken Drobnak
3. IOS Applications to Enhance Conducting Pedagogy—Kristin Mozeiko
4. The Effect of Middle School Band Participation on the Relationship between Connectedness, Bullying Behaviors, and Peer Victimization—Jared Rawlings
5. Effects of Conductor Expressivity on Secondary School Band Members’ Performance and Attitudes Toward Conducting—Brian A. Silvey
6. Enhancing Conductor/Teacher Preparation: An Approach Utilizing the Wind Band in a Small Department—Mark Wolbers

2:00–2:50 p.m.
BREAK-OUT SESSIONS #1
Loews Vanderbilt—A. Carmichael/McTyeire, B. Symphony I, C. Symphony II

A. *The History of Wind Bands of the Royal Canadian Mounted Police*—Darrin Oehlerking
The history of the Royal Canadian Mounted Police (RCMP) music program spans 117 years from 1876 to 1993. During that time, several bands of various sizes and instrumentation formed under a wide variety of circumstances. From its humble beginnings on the new frontier of the fledgling Canadian prairies to the professional, full-time musical organization in Ottawa, Ontario, the band provided pomp and ceremony to many important events in the nation’s history. The benefits of the band to the people of Canada were extremely important. Besides the ensemble’s participation in official functions and events across the country and around the world, the RCMP Band continually provided a message of partnership and cooperation between police and the community. Force musicians also made a point of performing Canadian music as often as possible. This included original compositions and traditional Canadian repertoire, as well as arrangements by members of the ensemble. The tradition of the RCMP Bands is a fascinating study of culture within Canada, as these ensembles were often the only connection to wind band music for isolated and remote communities.

B. *Singular Successes: Contributions to the Wind Band Idiom*—Christian Zembower
With any creative mind, inventive success can be through multiple attempts to achieve that desired result: a) through calculated thought and process from hours of research and preparation, b) just by accident, or c) from that one-time creative endeavor that proved quite successful at that moment, but was never repeated. In the case of the following eleven composers, the latter description is synonymous with their result: a singular, creative success in the wind band idiom that has proved quite invaluable to the genre, placing the wind band composition world forever in their debt. These eleven composers were all very successful in their compositional output in other genres, but only contributed one (published) work to the wind band idiom. Those of us in younger generations do not tend to remember that, even only 60 or 70 years ago, the choices for finding original works for wind band was a much more difficult task. Edwin Franko Goldman believed in this young medium and forged ahead with his requests and invitations to prominent composers for commissions of new works for band to begin creating a repertory. Of the eleven works included in this study, Goldman had direct involvement with more than half of them. Including the other works in this study with this group, these are great cornerstones and pillars of the wind band literature.
C. The Instrumental Methods Class and the edTPA Challenge: Strategies to Help Prepare Your Students
—Joseph Manfredo and David Snyder

The Teacher Performance Assessment, or edTPA, is a portfolio project completed during student teaching. The project includes theoretical educational concepts. Past practices designated these components to college of education faculty. However, the edTPA project requires music student teachers to integrate these facets into a middle school or high school band class. Therefore, it is critical for the band conductor, who instructs an instrumental methods class, to be able to assist in the preparation for this project through the content of their methods class. This session will assist the university band conductor to: (1) understand the concepts aligned to the edTPA, (2) design edTPA related class content, and (3) integrate edTPA information with traditional topics of a methods class. Finally, data from ongoing research on scoring trends of the edTPA will be presented. This data, taken from Pearson evaluations, provides insight into the strengths and weaknesses of student preparation for the edTPA. This information can assist faculty in modifying content and instruction within the instrumental methods class.

3:00–3:50 p.m.
BREAK-OUT SESSIONS #2

A. CBDNA in the 1960s: A Retrospective—John M. Seybert

The College Band Directors National Association (CBDNA) in the sixties dealt with many of the perennial issues facing college band programs in the twenty-first century. Throughout the twentieth century, national performances by student groups, intercollegiate athletics, and the support of the music industry provided opportunities for unprecedented success for school bands. Similar to the effects of the Sputnik launch on public education with increased emphasis on mathematics, science, and foreign language in the 1960s, instrumental music educators in the twenty-first century must quantify the existence of their programs amid a national accountability movement. The purpose of this research was to examine the perennial issues facing the CBDNA in the sixties including education reform movements; instrumentation; the marching, concert, and wind ensembles; new technologies; and contemporary styles. The results of this study contribute to an enhanced understanding of the college band movement with implications for college programs in the twenty-first century.

B. Stanislaw Skrowaczewski’s Music for Winds—Adam V. Fontana

Stanislaw Skrowaczewski is perhaps best known in the United States as the former, longtime music director of the Minnesota Orchestra, but many also consider him a world-class composer. Skrowaczewski’s Music for Winds, written in 2009, is viewed by many prominent wind ensemble conductors as one of the most significant pieces written for winds in the last fifty years. The piece, which the composer describes as a “symphony or concerto for winds,” shares many compositional ideas with symphonic compositions from the eighteenth, nineteenth and twentieth centuries. The piece shares a creative kinship with, in particular, Brahms’s Symphony No. 3 in F Major, Op. 190. This presentation will provide conductors with a thorough investigation of the work, and it will compare the work to traditional symphonic music as a genre and with Brahms’s Third Symphony. It will also present various programming possibilities for the piece.

C. Perception is Reality: Exploring the Relationship between Collegiate and Secondary Band Directors—Sarah Labovitz and Michael W. Mapp ▲

This study examined the relationship between collegiate and secondary band directors. A survey was created and sent to all secondary school teachers in the Southwest Region of CBDNA. The participants were polled about the breadth and depth of resources, services, and recruitment efforts provided to them by the closest university that has a music program. They were asked if they seek out these resources or if it is the college’s job to supply them. A second survey was then created that asked the same type of inquiries of college directors from the same region. The question of whose responsibility it was to reach out was again asked. This presentation looks at the results of these surveys and presents conclusions that aim to build and reinforce the relationships between collegiate and secondary band directors in order to strengthen the state of collaborative music education and music making in our regions.

4:00–4:50 p.m.
BREAK-OUT SESSIONS #3

A. So, You Want to Record Your Wind Band? Things You Need to Consider—Randall Foster, Ole and Naxos Wind Band Classics ▲

Recording and releasing albums of wind band repertoire is a daunting task to undertake. There are many moving pieces to consider. Avoid the pitfalls by learning the lay of the land. Items covered will include repertoire considerations, budget, recording personnel, record labels and distribution, and legal hurdles; Q&A follows. Randall Foster is the founder and creator of the Wind Band Classics record label owned and distributed by Naxos. Foster, a longtime supporter of band music, saw a need to help expose the vast musical heritage represented in wind music and created the label to fill that need. Since the Mercury Living Presence label, no international powerhouse has taken on the task of releasing band repertoire recordings worldwide. To date, Naxos has released more than fifty
band recordings and has grown its distribution to encompass not only the Wind Band Classics series, but also Mark Records, Klavier, The Allentown Band, and Altissimo! Recordings, as well. Although no longer at Naxos, Foster continues to work in the music industry and consults regularly on music industry matters including band recordings. He is also an active associate member of the American Bandmasters Association and remains close to the educational community at large.

B. Vincent Persichetti at 100: An Examination of the Man, His Music, and His Contributions to the Wind Band
— Andrew Mast

Vincent Persichetti was arguably one of the most important composers to the development of the band medium in the middle part of the twentieth century, helping to expand a repertoire previously relying heavily on transcriptions to one with a maturing original repertoire. Not only did he contribute (depending on how you count) fourteen pieces to the wind band, but also he encouraged his friends and colleagues to write for the medium, all the while speaking highly of its artistic and musical potential. His works for wind band and wind ensemble span his entire catalogue, from his Op. 1 to one of his last completed works (Op. 160 of 166). With 2015 being the centennial of this composer’s birth, it is an appropriate time to honor and recognize his accomplishments. This session will provide a brief overview of Persichetti’s output for band, discussing both the commonly performed works as well as those less frequently heard. The composer’s complete oeuvre will be examined in an attempt to contextualize the band works and provide conductors with interpretive tools and perspectives.

C. Howard Hanson’s Early Triumph—James Ripley

Howard Hanson’s Triumphant Ode for Military Band, Op. 11, is now considered the first symphonic-type work for band by an American composer. The recent discovery of a complete piano version of the same work, Hanson’s Sonata in A Minor, has provided further information about this seminal work. Details about the work’s creation, comparison to other Hanson compositions, and correlations between band and piano versions will be presented.

5:00–7:15 p.m.
Dinner Break

7:00 p.m.
Shuttle Buses—Loews Vanderbilt at West End Avenue curbside to Blair School of Music

8:00–9:30 p.m.
CONCERT

9:30 p.m.
Shuttle Buses—Blair School to Loews Vanderbilt

10:00 p.m.
Cash Bar

THURSDAY, MARCH 26, 2015

▲ Professional Development for Secondary Educators

8:00 a.m.–7:00 p.m.
Registration Table

8:00–11:30 a.m.
POSTER SESSION #2
A. Pedagogy for Musical Expression: Perspectives from Professional Wind Instrumentalists and Conductors—Brian Gibbs

Musical expression is commonly associated with artistry and achievement in music, yet research on pedagogy for teaching musical expression to wind instrumentalists is limited. This presentation will report the findings to research questions about how musical expression is defined, demonstrated, measured, and taught to wind instrumentalists. The research project, framed by theories of musical intelligence, emotional intelligence, and musical expectation, explored perspectives from seven professional wind instrumentalists and conductors about strategies for strengthening current pedagogical techniques for teaching musical expression on wind instruments. I have been honored by the opportunity to gather and analyze the ideas and opinions of the panel of experts who participated in this study, and I am pleased to share the results of our endeavor.

B. The Serpent and English Bass Horn in Nineteenth Century Harmonie: Practical Applications for Modern Performance—Scott Weiss and Craig Kridel

Wind music of the eighteenth and nineteenth centuries frequently includes parts for serpents and/or English bass horns. Composers such as Haydn regularly wrote for serpent in their wind divertimenti, and Mendelssohn famously included a part for English bass horn in his Overture for Wind Instruments. Yet, the unavailability of serpents and bass horns as well as proficient musicians to play them make faithful and historically informed contemporary performances of this repertoire very difficult. This presentation will introduce conductors to originals and replicas of a variety of serpents and bass horns and will examine their sound, timbre, and volume in relation to historical and modern instruments. The session will also discuss recently discovered information that serves to redefine our understanding of the role and function of these instruments within the wind ensemble. Conductors will have the opportunity to hear the serpent, bass horn (early cimbasso), and English bass horn unaccompanied and within the context of well-known music for harmonie. Finally, practical alternatives for performances using modern instruments will be discussed and demonstrated.

C. Marching Band Videos—Eric Wiltshire, Athletic Band Committee Chair

Arizona State University, Auburn University, Kansas State University, Michigan State University, and Ohio University. Videos selected through a juried process.

10:00–10:30 a.m.
Coffee Break

10:30–11:30 a.m.
BREAK-OUT SESSIONS #2

A. Composers’ Forum—Damon Talley, Moderator:

Michael Kurek, Robert Beaser, David Dzubay, Steven Bryant

B. Rediscovering Nineteenth-Century Transcriptions for Winds: Beethoven’s Symphony No. 1 and Wellingtons Sieg—Jonathan Caldwell

Various eighteenth- and nineteenth-century arrangements of large-scale works transcribed for small groups of winds are frequently programmed by a variety of modern ensembles. However, while some arrangements have become widely known, others have been overlooked almost entirely. This presentation will provide an exploration of relatively unknown transcriptions of Beethoven’s instrumental music for wind ensembles including Georg Schmitt’s 1817 transcription of Symphony No. 1 in C Major, Op. 21, and Antonio Diabelli’s 1815 transcription of Wellingtons Sieg, Op. 91. While Schmitt and Diabelli are relatively unknown figures in wind transcription compared to Sedlak, Triebensee, and Wendt, their contributions to wind literature are worth exploring. By examining the original compositions, the backgrounds of the transcribers themselves, and the artistic integrity of their work, this presentation will demonstrate the viability of these transcriptions as substantive additions to modern wind repertoire.

C. Marching Band Videos, continued—Eric Wiltshire, Athletic Band Committee Chair

Stephen F. Austin, University of Arizona, University of Delaware, University of Florida, and University of Michigan. Videos selected through a juried process.
**11:30 a.m.–12:30 p.m.**  
Lunch Break

**12:30 p.m.**  
Shuttle Buses—Loews Vanderbilt at West End Avenue curbside to Schermerhorn Symphony Center

**1:30–2:30 p.m.**  
CONCERT  
Columbus State University Wind Ensemble  
Schermerhorn Symphony Center,  
Laura Turner Hall ▲

**2:30–3:00 p.m.**  
Intermission

**3:00–4:00 p.m.**  
CONCERT  
The Ohio State University Wind Symphony  
Schermerhorn Symphony Center,  
Laura Turner Hall ▲

**4:00–5:00 p.m.**  
FORUM SESSIONS  
Schermerhorn Symphony Center—A. Curb  
Family Music Education Hall, B. Balcony Lobby

**A. A Conductor’s Analysis of Kurt Weill’s Concerto for Violin and Wind Orchestra, Op. 12—**  
Gerard Morris ▲

Composed in 1924, Kurt Weill’s Concerto for Violin and Wind Orchestra, Op. 12 is a nontraditional concerto incorporating a collage of varied styles and influences that place the violin soloist against the forces of wind and percussion accompaniment, resulting in a virtuosic work that stands alone within the genre. Straddling a crossroads in the career of the composer, the concerto shows evidence of the young composer’s classical training with Ferruccio Busoni, as well as the influences of both Gustav Mahler and Igor Stravinsky, and gives clear indication of the theatrical and avant-garde tendencies Weill would soon engage. Through engaging the extant research on the violin concerto and exploring the series of varied influences of Busoni, Mahler, and Stravinsky regarding the form, orchestration, and rhythmic devices that come to bear on the work, I seek to present a hermeneutical guide grounded in theoretical and descriptive analysis that identifies the unique features of the work and to describe how Weill manages to create a distinctive dialogue between soloist and ensemble through timbre and texture.

**B. Small College Forum—Kirk Weller, Small College/Community College Committee Chair**


**5:00–7:30 p.m.**  
Dinner Break

Shuttle Buses: Circulating shuttle bus service between Schermerhorn Symphony Center and Loews Vanderbilt. Last shuttle departs Loews Vanderbilt at 7:00 p.m.

**7:30–9:00 p.m.**  
CONCERT  
Indiana University Wind Ensemble  
Schermerhorn Symphony Center,  
Laura Turner Hall ▲

**9:00 p.m.**  
Shuttle Buses—Schermerhorn Symphony Center to Loews Vanderbilt
FRIDAY, MARCH 27, 2015

Professional Development for Secondary Educators

8:00 a.m.–7:00 p.m.
Registration Table
Loews Vanderbilt—Symphony Ballroom Foyer

9:00–10:00 a.m.
BREAK-OUT SESSIONS #1
Loews Vanderbilt—A. Carmichael/McTyeire, B. Symphony I, C. Symphony II

A. Technology Session—Travis Cross, Technology Committee Chair
The new CBDNA Technology Committee reports on its early work, including resources for enhancing rehearsals and sharing performances. The session also includes an update from Cynthia Johnston Turner (University of Georgia) regarding performance and pedagogical applications of Google Glass.

B. “Country Band” March, Historical Perspectives, Stylistic Considerations, and Rehearsal Strategies—Jermie Arnold
American composer Charles Ives was first and foremost a bandsman. Though only four of Ives’s original works for band survive, many of his other works have been transcribed or arranged for band. Among these “Country Band” March is unique. Originally written for theatre orchestra between 1904 and 1905, this work chronicles the events, circumstances, and realities of Ives’s experience in the “band world.” Ives’s use of polytonal passages and multiple layers of rhythm, pitch, texture, and polymeter not only distinguish it as among the first of Ives’s instrumental works to do so, but also provide considerable performance challenges for conductors and their ensembles. This paper gives an overview of “Country Band” March with special considerations for historical context, stylistic considerations, and rehearsal strategies. An exploration of the historical context will allow the conductor and ensemble member to understand the nineteenth century brass band and thus more accurately perform the nuances Ives uses to portray these “county bands.” It will also inform the conductor’s ability to make accurate stylistic choices. A discussion of significant performance challenges and possible solutions to these challenges allows a more diverse level of ensembles to perform the work. Thus, “Country Band” March will be appreciated by more conductors and ensembles as among the best works for band.

C. Toward Understanding Steven Bryant’s Concerto for Wind Ensemble: A Conversation With the Composer—Reed Chamberlin and Steven Bryant
Over the past decade, Steven Bryant has grown to become a force in wind band composition—his compositional prowess is perhaps best exemplified in his Concerto for Wind Ensemble (2010). Many accomplished ensembles have chosen to program the piece since its completion, suggesting that the work may be of serious artistic merit—or of reasonable intrigue. Framed as a dialogue between composer and conductor, this presentation will seek to engage the audience in developing a multifaceted knowledge of the piece.

10:00–10:30 a.m.
Coffee Break
Loews Vanderbilt—Symphony I & II Foyer

10:30–11:30 a.m.
BREAK-OUT SESSIONS #2
Loews Vanderbilt—A. Carmichael/McTyeire, B. Symphony I, C. Symphony II

A. Music Education from the Podium—Mark Fonder and Elizabeth Peterson
In the summer of 2014, Ithaca College hosted the third CBDNA Conference on Music Education. The focus was to examine the role of the college and university conductor in the preparation of the future instrumental music teacher. Two panel presentations featuring six prominent conductors and music educators tackled six key questions meant to clarify the following significant issues: (1) the purpose of the experience of the large ensemble for the undergraduate musician in preparation for a potential career as a music teacher, and (2) the role of the large ensemble conductor in this preparation while on the podium. This session summarizes the conference and, more importantly, offers strategies to better advocate for the large ensemble in an increasingly challenging environment.
B. Effective Recruiting for the Small College and Universities: It May Not Be What You're Doing, but What You Need to Stop Doing—Dan Peterson

Topics of this session will include general considerations for all schools and universities including recruiting for your college or university first and the inherent problems with some school names, geographic challenges, clientele, and knowing what you have to offer that is special for your school. Developing a master recruiting plan is essential. Identifying target students includes identifying recruiting areas, top schools, and top band programs along with all district and all state band personnel, as well as identifying feeder schools that provide a steady number of applicants and bands that consistently encourage band members to join your bands. Technology is so important in today’s recruiting effort. Know what you have and what you can do with your webpage and social media pages. Visit days and campus visits are important. Make sure you are aware of what goes on at these events and that you are not the reason a student may not want to attend your school. Assess what you and/or your school are doing that may be viewed as a negative recruiting effort.

C. The Henry Cowell Parole Compositions for Wind Band (1940–1942)—Jeremy Brown

Henry Dixon Cowell was among the first American composers to write original concert works for wind band. His many works such as Celtic Set, Shoonthree, and Hymn and Fuguing Tune No.1, were harbingers of an original American repertory. Ironically, Cowell's earliest band works were composed for the San Quentin Concert Band while he was incarcerated at San Quentin on a morals charge from 1936 to 1940. With the encouragement of Percy Grainger, Cowell, who was still imprisoned, began composing larger scale works for Grainger and others outside the prison walls. Upon his release on parole in 1940, as an employee of Percy Grainger, Cowell began a prolific period of writing for wind band and worked closely with the Goldman Band as well as with Francis Resta at West Point. During this two-year period, until his pardon, he composed tribute pieces such as 58 for Percy as well as the secundal Little Concerto for Piano and Band and Festive Occasion for the twenty-fifth anniversary of the Goldman Band. The governor of California pardoned Cowell in December 1942. This paper is part of a book, The Wind Band Music of Henry Cowell, to be published in 2015 by the College Music Society Sourcebooks in American Music.

11:30 a.m.–12:30 p.m.
Lunch Break

12:30 p.m.
Shuttle Buses—Loews Vanderbilt at West End Avenue curbside to Schermerhorn Symphony Center

1:30–2:30 p.m.
CONCERT
James Madison University Wind Symphony
Schermerhorn Symphony Center, Laura Turner Hall ▲

2:30–3:00 p.m.
Intermission

3:00–4:00 p.m.
CONCERT
Temple University Wind Symphony
Schermerhorn Symphony Center, Laura Turner Hall ▲

4:00–5:00 p.m.
FORUM SESSIONS
Schermerhorn Symphony Center—A. Curb Family Music Education Hall, B. Balcony Lobby

A. Cultivating Harmony—Marianne Ploger with the Belmont University Wind Ensemble, Barry Kraus, Conductor ▲

Today, it is commonly thought that the most efficient means of tuning in wind ensembles is to use mechanical tuners. This trend is a byproduct of frustrations caused when instrumentalists seem unable to use their own ears to correct problems of intonation. There is, however, a better solution to these problems.

B. Composers Forum—Matthew George, Moderator: TBA
Jonathan Newman, John Mackey, Eric Guinivan, Michael Daugherty, Wayne Oquin, Mason Bates
5:00–7:30 p.m.
Dinner Break
Shuttle Buses—Loews Vanderbilt at West End Avenue curbside to Schermerhorn Symphony Center

7:30–9:00 p.m.
CONCERT
Florida State University Wind Orchestra
Schermerhorn Symphony Center,
Laura Turner Hall ▲

9:00 p.m.
Shuttle Buses—Schermerhorn Symphony Center to Loews Vanderbilt

9:30 p.m.
Cash Bar
Loews Vanderbilt—Skylight Foyer

SATURDAY, MARCH 28, 2015
▲ Professional Development for Secondary Educators

8:00 a.m.–Noon
Registration Table
Loews Vanderbilt—Symphony Ballroom Foyer

8:30–9:30 a.m.
Divisional Meetings—Loews Vanderbilt
A. Eastern—Carmichael
B. North Central—Sarratt/Kissam
C. Northwestern—McTyeire
D. Southern—Symphony I
E. Southwestern—Symphony II
F. Western—Neely

10:00–10:30 a.m.
Coffee Break
Loews Vanderbilt—Symphony I & II Foyer

10:00–11:00 a.m.
General Business Meeting
Loews Vanderbilt—Symphony I & II

11:00 a.m.–12:30 p.m.
Lunch Break

12:30 p.m.
Shuttle Buses—Loews Vanderbilt to Blair School of Music

1:30–2:30 p.m.
CONCERT
Small College Intercollegiate Band
Ingram Center for the Performing Arts,
Blair School of Music ▲

2:30–3:00 p.m.
Intermission
3:00–4:00 p.m.
CONCERT
Gateway Chamber Orchestra
Ingram Center for the Performing Arts,
Blair School of Music ▲

4:00–4:15 p.m.
Pause

4:15–5:00 p.m.
GENERAL SESSION
Ingram Center for the Performing Arts,
Blair School of Music

*The Wind Ensemble and its Role in the Twenty-first Century School of Music: Contemplating the Future—*
Mark Wait, Dean, Blair School of Music, and President of the Board of Directors, National Association of Schools of Music

5:00–8:00 p.m.
Dinner Break
Circulating Shuttle Bus Service
5:00–6:00 p.m.: Blair School to Loews Vanderbilt to Schermerhorn Symphony Center (downtown)
After 6:00 p.m.: Between Loews Vanderbilt and Schermerhorn Symphony Center (downtown) only
7:00 p.m.: Last shuttle will depart Loews Vanderbilt

8:00–9:30 p.m.
CONCERT
University of Illinois Wind Symphony
Schermerhorn Symphony Center,
Laura Turner Hall ▲

9:30 p.m.
Shuttle Buses—Schermerhorn Symphony Center to Loews Vanderbilt

10:00 p.m.
Cash Bar
Loews Vanderbilt—Skylight Foyer
# Schedule

**Small College Intercollegiate Band**  
Ray Cramer, conductor

**Concert: Saturday, March 28, 1:30 p.m., Ingram Hall, Blair School of Music**

## Schedule

### Wednesday, March 25
- 8:00–10:30 a.m.    SCIB Auditions  
- 9:00–10:30 a.m.    Percussion organization and rehearsal  
- 10:30 a.m.–Noon   Lunch  
- Noon–3:30 p.m.   Rehearsal  
- 3:30–6:00 p.m.    Break for Vanderbilt Choir rehearsal  
- 6:00–7:30 p.m.    Dinner  
- 7:30 p.m.    Shuttle from Music Rehearsal Hall to Blair  
- 8:00 p.m.    Attend Vanderbilt University Wind Ensemble concert

### Thursday, March 26
- 9:00 a.m.–Noon   Rehearsal  
- Noon–2:00 p.m.   Lunch  
- 2:00–5:00 p.m.   Rehearsal  
- 5:00–6:30 p.m.   Dinner  
- 6:30 p.m.    Shuttle from Music Rehearsal Hall to Schermerhorn Symphony Center  
- 7:30 p.m.    Attend Indiana University Wind Ensemble concert  
- 9:30 p.m.    Shuttle from Schermerhorn Symphony Center to MRH after concert

### Friday, March 27
- 9:00 a.m.–Noon   Rehearsal  
- Noon–2:00 p.m.   Lunch  
- 2:00–5:00 p.m.   Rehearsal  
- 5:00–6:30 p.m.   Dinner  
- 6:30 p.m.    Shuttle from MRH to Schermerhorn Symphony Center  
- 7:30 p.m.    Attend Florida State University Wind Orchestra concert  
- 9:30 p.m.    Shuttle return to hotel after concert

### Saturday, March 28
- 10:30 a.m.    Arrive at Ingram Hall  
- 11:00 a.m.–Noon   Dress Rehearsal ▲  
- Noon–1:15 p.m.   Break/Lunch  
- 1:30–2:30 p.m.  **SCIB Concert ▲**  
- 7:00 p.m.    Shuttle from MRH to Schermerhorn Symphony Center  
- 8:00 p.m.    Attend University of Illinois Wind Symphony Concert
## Vanderbilt Wind Symphony

Thomas Verrier, conductor  
Dwayne Sagen, conductor  
Béla Fleck, banjo; Urban Souls Dance Company; Harrison Guy, choreographer

**Wednesday, March 25, 8:00 p.m.**  
**Ingram Hall, Blair School of Music**

<table>
<thead>
<tr>
<th>Composers</th>
<th>Works</th>
<th>Publishers</th>
</tr>
</thead>
</table>
| trans. Thomas Verrier, edit. Elena Avalos-Bock | Infiltration  
Integration  
Truth Revealed  
Béla Fleck, soloist |
|                            | Fervent and Resolute  
Tough, Driving  
With Relentless Energy  
Interpreted in dance by the Urban Souls Dance Company  
Harrison Guy, choreographer |

Interpreted in dance by the Urban Souls Dance Company  
Harrison Guy, choreographer
Columbus State University Wind Ensemble
Jamie L. Nix, conductor
Tony Arnold, soprano; Timothy Jones, baritone

Thursday, March 26, 1:30 p.m., Schermerhorn Symphony Center

John Mackey
(b.1973)
Fanfare for Full Fathom Five (2015)
Publisher: Osti Music, Inc.
World Premiere

Robert Beaser
(b. 1954)
The End of Knowing (2014)
Publisher: Schott Helicon
CBDNA Premiere
I. Follower
II. Slumber Song
III. A Martial Law Carol
IV. A Dream
V. Tichborne’s Elegy
VI. An Experiment
VII. A Flower Given to My Daughter
Tony Arnold, soprano
Timothy Jones, baritone

Paul Hindemith
(1895–1963)
trans. Wilson
Symphonic Metamorphosis on Themes of Carl Maria von Weber (1943)
Publisher: Schott
I. Allegro
II. Turandot: Scherzo
III. Andantino
IV. Marsch
The Ohio State University Wind Symphony

Russel C. Mikkelson, conductor
Scott A. Jones, guest conductor
Katherine Rohrer, soprano

Thursday, March 26, 3:00 p.m., Schermerhorn Symphony Center

Kevin Puts
(b. 1972)
arr. Ryan Kelly

Network (1997/2013)
Publisher: Aperto Press/Bill Holab Music
Scott A. Jones, guest conductor

Benjamin Britten
(1913–1976)

The Sword in the Stone (1939)
Publisher: Faber Music

I. Introduction and Boys’ Tunes
II. Merlyn’s Tune and Tree Music (attacca)
III. Merlyn’s Spell and Witch Tune
IV. Bird Music
V. Lullaby
VI. Water Theme and End Music

Gustav Mahler
(1860–1911)

“Um Mitternacht” (1901)
Publisher:
Katherine Rohrer, soprano

Steven Bryant
(b. 1972)

Publisher: Gorilla Salad Productions

Movement I
Movement II
Movement III
Movement IV
Movement V
### Indiana University Wind Ensemble

**Stephen W. Pratt, conductor**  
**Jeff Nelsen, French horn**  

**Thursday, March 26, 7:30 p.m., Schermerhorn Symphony Center**

<table>
<thead>
<tr>
<th>Composer/Music</th>
<th>Composition</th>
<th>Year(s)</th>
<th>Publisher</th>
<th>Notes</th>
</tr>
</thead>
</table>
Father Jacobus  
Magister Ludi Coronation and March  
Jeff Nelsen, French horn |
| André Previn | *Music for Wind Orchestra (No Strings Attached)* (2014) | (b. 1929) | G. Schirmer | I. Tempo 1  
II. Slow  
III. Fast |
<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Publisher</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Stafford Smith</td>
<td>“The Star-Spangled Banner”</td>
<td>The FJH Music Company Inc.</td>
<td>1796</td>
</tr>
<tr>
<td></td>
<td>arr. Brian Balmages</td>
<td></td>
<td></td>
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<tr>
<td>Eric Guinivan</td>
<td>Fractured Light (2012)</td>
<td>Composer</td>
<td></td>
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<tr>
<td>(b. 1984)</td>
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<td></td>
<td></td>
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<tr>
<td>David Amram</td>
<td>King Lear Variations (1967)</td>
<td>C. F. Peters Corporation</td>
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<tr>
<td>(b. 1930)</td>
<td></td>
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<tr>
<td>Scott Lindroth</td>
<td>Passage (2010)</td>
<td>Composer</td>
<td></td>
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<tr>
<td>(b. 1958)</td>
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<tr>
<td>Aaron Copland</td>
<td>Emblems (1964)</td>
<td>Boosey &amp; Hawkes, Inc.</td>
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<tr>
<td>(1900–1990)</td>
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</tr>
</tbody>
</table>
Temple University Wind Symphony

Emily Threinen, conductor
Phillip O’Banion, percussion

Friday, March 27, 3:00 p.m., Schermerhorn Symphony Center

PHILADELPHIA STORIES

Leonard Bernstein
(1918–1990)

Prelude, Fugue, and Riffs
Publisher: Boosey & Hawkes, Inc.

Joseph Schwantner
(b. 1943)
arr. Andrew Boysen

Percussion Concerto: *Misterioso* (In Memoriam Stephen Albert)
Publisher: Schott Helicon Music Corporation

Phillip O’Banion, percussion

Jennifer Higdon
(b. 1962)

*Fanfare Ritmico*
Publisher: Composer

Johann Sebastian Bach
(1685–1750)
arr. Leopold Stokowski

“Wir glauben all’ an einen Gott,” BWV 680
Publisher: Bronde Bros.

Michael Daugherty
(b. 1954)

*Bells for Stokowski*
Publisher: Peermusic Classical
The Florida State University Wind Orchestra

Richard Clary, conductor
Mason Bates, electronica; Patrick Dunnigan, electric guitar

Friday, March 27, 7:30 p.m., Schermerhorn Symphony Center

Richard Strauss
(1864–1949)

Wiener Philharmoniker Fanfare (1924/2014)
Publisher: Monroe Music
arr. Patrick Dunnigan

Patrick Dunnigan, guest conductor

Mason Bates
(b. 1977)

Publisher: Aphra Music
World Premiere of the 2014 version for wind ensemble and electronica

Mason Bates, electronica

Jonathan Newman
(b. 1972)

Symphony No. 1, My Hands Are a City, for wind ensemble (2009)
Publisher: OK Feel Good Music
I. Across the Groaning Continent
II. The Americans
III. My Hands Are a City

Patrick Dunnigan, electric guitar

INTERVAL

John Mackey
(b. 1973)

Wine-Dark Sea: Symphony for Band (2014)
Publisher: Osti Music, Inc.
I. Hubris
II. Immortal thread, so weak
III. The attentions of souls
Small College Intercollegiate Band

Ray Cramer, conductor

Saturday, March 28, 1:30 p.m.
Ingram Hall, Blair School of Music

Kevin Walczyk
(b. 1964)

Celebration Fanfare
Publisher: KevEli Music

Eric Whitacre
(b. 1970)

Seal Lullaby
Publisher: Carpe Ranam

Vincent Persichetti
(1915–1987)

Symphony #6 for Band
Publisher: Elkan-Vogel, Inc.

Adagio allegro
Adagio sostenuto
Allegretto
Vivace

INTERMISSION

Julie Giroux
(b. 1961)

Symphony IV: Bookmarks from Japan
Publisher: Musica Propria, Inc.

I. Mount Fuji: Fuji-san
II. Nihonbashi: Market Bridge
III. The Great Wave off Kanagawa: The Life of One Wave
IV. Kinryuzan Temple in Asakusa: Thunder Gate
V. Evening Snow at Kambara: Light is the Touch
VI. Hakone: Drifting

Peter Ilyich Tchaikovsky
(1840–1893)

Dance of the Jesters
Publisher: Curnow Music Press, Inc.

arr. Ray Cramer
## Gateway Chamber Orchestra

**Gregory Wolynec, conductor**

**Saturday, March 28, 3:00 p.m., Ingram Hall, Blair School of Music**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Date</th>
<th>Publisher</th>
</tr>
</thead>
</table>
| Gioachino Rossini  
(1792–1868)  
arr. Wenzel Sedláč | Overture to *Semiramide* (1822) |  | Manuscript |
| George Enescu  
| | I. Doucement mouvementé  
II. Tempo di Minuet lent  
III. Allègrement |  |  |
| Antonín Dvořák  
| | I. Moderato quasi marcia  
II. Menuetto  
III. Andante con moto  
IV. Finale: Allegro molto |  |  |
**Illinois Wind Symphony**

Linda R. Moorhouse, conductor  
Barry L. Houser, guest conductor  
J. Ashley Jarrell, guest conductor  
Ollie Watts Davis, soprano

**Saturday, March 28, 8:00 p.m., Ingram Hall, Blair School of Music**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Year</th>
<th>Publisher</th>
<th>Conducted by</th>
</tr>
</thead>
<tbody>
<tr>
<td>Henry Tomasi</td>
<td><em>Fanfare Liturgiques</em></td>
<td>1947</td>
<td>Alphonse Leduc</td>
<td></td>
</tr>
<tr>
<td>(1901–1971)</td>
<td>I. Annonciation</td>
<td></td>
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<tr>
<td>Michael Colgrass</td>
<td><em>Urban Requiem</em></td>
<td>1995</td>
<td>Carl Fischer</td>
<td></td>
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<tr>
<td>(b. 1932)</td>
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<tr>
<td>Wayne Oquin</td>
<td><em>Affirmation</em></td>
<td>2014</td>
<td>Composer</td>
<td></td>
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<tr>
<td>(b. 1977)</td>
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<td></td>
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<tr>
<td>(b. 1961)</td>
<td>World Premiere</td>
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<tr>
<td></td>
<td>I. “Give Me Jesus” (after Hall Johnson)</td>
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<td></td>
<td>II. “Ride Up in the Chariot” (after Betty Jackson King)</td>
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<tr>
<td>Oliver Waespi</td>
<td><em>Audivi Media Nocte</em></td>
<td>2013</td>
<td>Beriato Music Publishing</td>
<td></td>
</tr>
</tbody>
</table>
TRANSPORTATION & MAPS
Photos by Steve Hall of Hedrich Blessing

11 perfect event spaces
One beautiful building

LOEWS VANDERBILT HOTEL

SCHERMERHORN SYMPHONY CENTER

TRANSPORTATION & MAPS
Photos by Steve Hall of Hedrich Blessing

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One beautiful building

LOEWS VANDERBILT HOTEL

SCHERMERHORN SYMPHONY CENTER

TRANSPORTATION & MAPS
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11 perfect event spaces
One beautiful building

LOEWS VANDERBILT HOTEL

SCHERMERHORN SYMPHONY CENTER
<table>
<thead>
<tr>
<th>No.</th>
<th>Restaurant Name</th>
<th>Address</th>
<th>Meal Options</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Riverfront Tavern - LD</td>
<td></td>
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<tr>
<td>2</td>
<td>B.B. King's Blues Club &amp; Restaurant - LD</td>
<td></td>
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<tr>
<td>3</td>
<td>Wildhorse Saloon - LD</td>
<td></td>
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<tr>
<td>4</td>
<td>Hard Rock Cafe - LD</td>
<td></td>
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<tr>
<td>5</td>
<td>Rock Bottom Restaurant &amp; Brewery - LD</td>
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<tr>
<td>6</td>
<td>Tequila Cowboy - LD</td>
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<tr>
<td>7</td>
<td>Jimmy Buffett's Margaritaville - LD</td>
<td></td>
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<tr>
<td>8</td>
<td>Rock Bottom Restaurant &amp; Brewery - LD</td>
<td></td>
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<tr>
<td>9</td>
<td>Merchants Restaurant – LD</td>
<td></td>
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<tr>
<td>10</td>
<td>Jack's Bar-B-Q - LD</td>
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<tr>
<td>11</td>
<td>Rippy's Bar &amp; Grill - LD</td>
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<tr>
<td>12</td>
<td>Paradise Park Trailer Resort - BLD</td>
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<tr>
<td>13</td>
<td>The Palm – LD</td>
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<td>14</td>
<td>Two Twenty Two – LD</td>
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<tr>
<td>15</td>
<td>Solo Mix – LD</td>
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<tr>
<td>16</td>
<td>The Listening Room – LD</td>
<td></td>
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<tr>
<td>17</td>
<td>First Center Café – L</td>
<td></td>
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<tr>
<td>18</td>
<td>Prime JOB - LD</td>
<td></td>
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<tr>
<td>19</td>
<td>The Bridge Lounge &amp; Deli in Renaissance Hotel - BLD</td>
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<tr>
<td>20</td>
<td>Commeroo Street Grille in Renaissance Hotel - BLD</td>
<td></td>
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<tr>
<td>21</td>
<td>Morton's-The Steakhouse – D</td>
<td></td>
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<tr>
<td>22</td>
<td>Passard's Grocery – BLD</td>
<td></td>
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<tr>
<td>23</td>
<td>The Capital Grille in Hermitage Hotel – LD</td>
<td></td>
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<tr>
<td>24</td>
<td>Margot in DoubleTree Hotel - D</td>
<td></td>
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<tr>
<td>25</td>
<td>Plaza Cafe in DoubleTree Hotel – L</td>
<td></td>
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<tr>
<td>26</td>
<td>The Stock-Yard Restaurant - D</td>
<td></td>
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<tr>
<td>27</td>
<td>The Southern Steak &amp; Oyster - BLD</td>
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<td>28</td>
<td>Doner's Steak &amp; Sapphett - L</td>
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<tr>
<td>29</td>
<td>Joe's Crab Shack - LD</td>
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<tr>
<td>30</td>
<td>Panera Bread - BLD</td>
<td></td>
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<tr>
<td>31</td>
<td>Bailey's Sports Grille – LD</td>
<td></td>
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<tr>
<td>32</td>
<td>Dick's Last Resort - LD</td>
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<td>33</td>
<td>Etch - LD</td>
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<tr>
<td>34</td>
<td>Hunter's Restaurant – LD</td>
<td></td>
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<tr>
<td>35</td>
<td>Miller's Ice Cream &amp; Coffee Bar – Snack</td>
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<tr>
<td>36</td>
<td>Popcorn – Snack</td>
<td></td>
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<tr>
<td>37</td>
<td>Benchmark Sports Bar &amp; Grill – LD</td>
<td></td>
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<td>38</td>
<td>Providence Broads &amp; Cafe – BL</td>
<td></td>
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<tr>
<td>39</td>
<td>Patrons Palladium Club – D (only open during Bridgestone events)</td>
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<td>40</td>
<td>Robert's Western World – LD</td>
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<tr>
<td>41</td>
<td>Honkey Tonk Central – LD</td>
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<tr>
<td>42</td>
<td>Savannah Candy Kitchen - Snack</td>
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<tr>
<td>43</td>
<td>The Melting Pot – D</td>
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<td>44</td>
<td>Red Hot Grill – L (Thu-Sun) D</td>
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<tr>
<td>45</td>
<td>Buffalo's Nashville – LD</td>
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<td>46</td>
<td>Buck Alley Shore – LD</td>
<td></td>
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<tr>
<td>47</td>
<td>Bourbon Street Blues and Bongo Bar – LD</td>
<td></td>
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<tr>
<td>48</td>
<td>Salsa Puerta Rican &amp; Latin Cuisine – LD</td>
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<tr>
<td>49</td>
<td>Subway – BLD</td>
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<tr>
<td>50</td>
<td>Subway – BLD</td>
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<tr>
<td>51</td>
<td>Publix – LD</td>
<td></td>
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<tr>
<td>52</td>
<td>M. Market &amp; Deli – BL</td>
<td></td>
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<tr>
<td>53</td>
<td>M. Restaurant &amp; Bar – LD</td>
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<tr>
<td>54</td>
<td>Husk – LD</td>
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<td>55</td>
<td>Luigi’s City Pizza – L</td>
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<tr>
<td>56</td>
<td>Cherry Street Eatery &amp; Sweatsery – BL</td>
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<tr>
<td>57</td>
<td>Bob’s Steak &amp; Chop House – D</td>
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<td>58</td>
<td>Barlites – LD</td>
<td></td>
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<td>59</td>
<td>Kitchen Notes – BLD</td>
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<td>60</td>
<td>The Farm House – LD</td>
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<tr>
<td>61</td>
<td>Swann’s Martini &amp; Wine Bar – BLD</td>
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<tr>
<td>62</td>
<td>Pinerwood Social – BLD</td>
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<td>63</td>
<td>Nashelle Street Tacos – LD</td>
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<tr>
<td>64</td>
<td>Acme Food &amp; Seed – LD</td>
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<tr>
<td>65</td>
<td>City Winery – D</td>
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<tr>
<td>66</td>
<td>Emily’s Kitchen – BLD</td>
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<td>67</td>
<td>Pourty Monkey – BLD</td>
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<tr>
<td>68</td>
<td>The District Bar &amp; Kitchen in Hotel Indigo – BLD</td>
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<tr>
<td>69</td>
<td>The Roof Broadway – LD</td>
<td></td>
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<tr>
<td>70</td>
<td>Trattoria by M Malino – LD</td>
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**SHUTTLE BUS SCHEDULE**  Service Provided by Anchor Tours

**Wednesday March 25, 2015**

7:00 p.m.  Shuttle Bus Service (Loews Vanderbilt to Blair School of Music)

9:30 p.m.  Shuttle Bus Service (Blair School to Loews Vanderbilt)

**Thursday March 26, 2015**

12:30 p.m.  Shuttle Bus Service (Loews Vanderbilt to Schermerhorn Symphony Center)

5:00–7:30 p.m.  Circulating Shuttle Bus Service (between Schermerhorn Symphony Center and Loews Vanderbilt)—Last shuttle will depart Loews Vanderbilt at 7:00 p.m.

9:00 p.m.  Shuttle Bus Service (Schermerhorn Symphony Center to Loews Vanderbilt)

**Friday March 27, 2015**

12:30 p.m.  Shuttle Bus Service (Loews Vanderbilt to Schermerhorn Symphony Center)

5:00–7:30 p.m.  Circulating Shuttle Bus Service (between Schermerhorn Symphony Center and Loews Vanderbilt)—Last shuttle will depart Loews Vanderbilt at 7:00 p.m.

9:00 p.m.  Shuttle Bus Service (Schermerhorn Symphony Center to Loews Vanderbilt)

**Saturday March 28, 2015**

12:30 p.m.  Shuttle Bus Service (Loews Vanderbilt to Blair School of Music)

5:00–7:30 p.m.  Circulating Shuttle Bus Service

5:00–6:00 p.m.  Blair School to Loews Vanderbilt to Schermerhorn Symphony Center
After 6:00 p.m.  Between Loews Vanderbilt and Schermerhorn Symphony Center only
7:00 p.m.  Last shuttle will depart Loews Vanderbilt

9:30 p.m.  Shuttle Bus Service (Schermerhorn Symphony Center to Loews Vanderbilt)
PARKING AT BLAIR SCHOOL OF MUSIC

West Garage

After 4:00 p.m. weekdays and anytime on weekends, free parking is available in the West Garage (2500 Children’s Way), directly across the street from the Blair School. Use the garage entrance on Children’s Way, directly across the street from the entrance to the school.

A Blair parking pass may be used interchangeably between family vehicles. The pass will be distributed in person or by mail at the time of registration. All other spots in Lot 103 and all spots in Lot 104 are university property.

Vehicles parked in Blair lots without a valid permit will be ticketed and towed. Vehicles parked in the Fire Lane or in areas not marked for parking will be ticketed and towed.
From Blair School of Music
2400 Blakemore Avenue, Nashville, TN 37212
To Loews Vanderbilt Hotel
2100 West End Avenue, Nashville, TN 37203

1. Head west on Blakemore Avenue toward 25th Avenue S
2. Turn right on 25th Avenue S
3. Turn right onto West End Avenue
4. Loews Vanderbilt Hotel will be on the left

Distance is 1.1 miles (about 3 minutes)

From Blair School of Music
2400 Blakemore Avenue, Nashville, TN 37212
To Schermerhorn Symphony Center
1 Symphony Place, Nashville, TN 37201

1. Head east on Blakemore Avenue toward 24th Avenue S
2. Continue on Wedgewood Avenue
3. Turn left on 12th Avenue S
4. Turn right onto South Street
5. Turn left on 8th Avenue S
6. At the traffic circle, take the 2nd exit onto Korean Veterans Boulevard
7. Turn left onto 4th Avenue S
8. Schermerhorn Symphony Center will be on the right

Distance is 3.2 miles (about 9 minutes)
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