

Summer 1989

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From The Podium

GARY LEWIS 9/5/694-2240

50th Anniversary Commissions

The composers who have been commissioned to write original band works to be premiered at our 1991 convention have widely varied backgrounds. One is well known in England because of numerous commissions for wind pieces written to be played by groups of all sizes. One is well known in this country because of the success of a wind ensemble piece entitled *Prevailing Winds*.

Stephen Dodgson

The British composer Stephen Dodgson was born in London in 1924. He received his training at the Royal College of Music and taught there for several years until 1982 when he left in order to devote more time to composing.

In 1948-50 he traveled to Italy on scholarship and then returned home to teach and lecture. In the late 1950's he concentrated on composing music for films and drama productions, many for the BBC, contributing some twenty extensive scores within a dozen years. At the same time, his broadcast commentaries on musical topics began to attract attention. This activity he has continued uninterrupted since that time. He lives in London with his wife Jane Clark, who is a harpsichordist.

I first became interested in his music when Ray Lichtenwalter, Director of Bands at the University of Texas-Arlington, sent me a tape and full score of *Arlington Concertante for Harpsichord and Wind Ensemble*, which Stephen Dodgson had written on commission for the U.T.A. Band. The music was delightful and refreshing. It contained challenging parts for all the winds and was "modern" without being "avant-garde." The composer coped well with the problem of balance by keeping most of the wind writing sparse, and gave the harpsichord soloist an extensive cadenza to "show off" his virtuosity. All in all, the wind writing was extremely satisfying to my ear, a fact that I filed away in my memory.

When my wife and I journeyed to London for a stint of research at the British Museum the following summer, I called Dodgson and made an appointment to meet him for some discussion about his music. I asked if he had written other works for band and was pleasantly surprised to find that he had a rather long list of wind commissions and performances. He most obligingly brought me tapes and scores of some of these works and written material detailing where the scores and parts could be obtained.

The tapes were of extremely high quality; I liked his music more with each hearing. I was especially taken with a virtuoso work for clarinet and winds which I hope to conduct, with Dr.

Robert Spring on clarinet, during this coming season.

Dodgson's list of commissions is long and runs the gamut from guitar music to large works for orchestra and chorus. The prolific and varied scope of his compositions reminds one of Ralph Vaughan Williams, who wrote for many unlikely combinations just because he was intrigued by them, or because they were the resources that were available at the time. A small sampling of the works written by Stephen Dodgson is listed:

Capriccio Concertante — For solo clarinet (in A) and symphonic band. The music was commissioned by the Surrey County Wind Orchestra, and was premiered in Guildford in 1984.

Epigrams From A Garden — A cycle of five songs for contralto solo with clarinet choir (verses by Francis Daniel Pastorius 17th C. American poet). This was premiered at the Harrogate Festival in 1977.

Symphony For Winds — Four movements (Prologue, Scherzo, Interlude, Procession). This was premiered at the 1974 Harrogate Festival, an event that led to further exploration of the sonorities of large wind groups.

The Eagle — This work is a single-movement tone poem, inspired by the poetry of Alfred Lord Tennyson. The work was commissioned by the National Wind Band of Scotland and premiered by that group in 1976.

Matelot — This composition finds its material in the music of Edvard Grieg. Composed upon commission from the National Wind Band of Scotland, *Matelot* was premiered in 1977 in Norway.

Stanzas — The Surrey County Wind Orchestra commissioned this work, which was inspired by the poetry of Percy Bysshe Shelley. It is in the form of continuous variations. The premier of *Stanzas* won the Outstanding Performance Award for the Orchestra at the 1980 Festival of Youth & Music in Croydon.

Essays For Orchestra — Dodgson composed five *Essays*, which he describes as "single movement symphonies," between 1980 and 1985. The BBC Philharmonic has been the first to perform each of the *Essays*.

Symphony — Another single movement symphony was commissioned by the Sheffield Chamber Orchestra and premiered by that organization in March of 1989.

Philip Jones Brass Ensemble — Aficionados of the music of Philip Jones remember the eight Scarlatti sonatas arranged for the ensemble by Mr. Dodgson. Those who haven't heard them may wish to purchase the 1988 Decca recording "Music from the Courts of Europe," which contains three of these arrangements.

Crossways — A sequence of four short, thematically linked sonatas for brass ensemble, this work was written for the Fine

Arts Brass Ensemble in tribute to Scarlatti. It was premiered in March 1989 in Birmingham.

Stemma — A work for solo guitar written expressly for the guitar virtuoso John Williams, who gave the premier at Royal Festival Hall in May 1988.

The list of Dodgson's compositions for all types of instrumental and vocal combinations goes on and on. I believe he is eminently qualified to write a major, exciting band work for our "50th Anniversary CBDNA Convention" in the "Heartland of the USA" — Kansas City, MO.

Rodney Rogers

I first heard *Prevailing Winds* by Rodney Rogers at an American Bandmasters Association convention held in Kiel-Kohler, WI. I was extremely impressed with what I heard, so I rushed backstage immediately and made arrangements with the composer (who, at that time, taught at Lawrence University) to obtain a score and parts for performance the following year at a major concert the Arizona State University Symphonic Band was to play for the American Society of University Composers at their national convention.

The piece enjoyed great success with my student performers and the audience alike. I was pleased to hear that it was to be performed by the U.S. Air Force Band at the WASBE Convention to be held in Boston, MA. Since its premier, *Prevailing Winds* has been played by many of the finest wind ensembles in the country. In spite of its length and complexity, it has been chosen for publication in the new Composers' Editions distributed by Jenson Publications, Inc.

Incidentally, I was so impressed with Dr. Rogers' compositional ability that I proposed his name for a vacancy at Arizona State University, and he was appointed to our composition faculty in 1987. Some of his past musical activities are listed: Tanglewood Composition Fellowship, 1977
Charles Ives Center Fellowship, 1981
MacDowell Colony Fellowship, 1980, 1982
Yaddis Artist Colony Fellowship, 1982
ASCAP Foundation Grant For Young Composers, 1983. This is ASCAP's highest awarded prize.

Other commissions by the National Endowment for the Arts, the National Arts Chamber Orchestra, Music Teachers National Association, and Arizona State University.

Curves And Hopes — This work was performed by members of the St. Louis Symphony Orchestra in March of 1986.

Prevailing Winds — This work for wind ensemble has received widespread exposure. Those performing the work in the past five years include the Lawrence University Wind Ensemble, Eastman Wind Ensemble, Arizona State University Symphonic Band, Northwestern University Wind Ensemble, University of Wisconsin Wind Ensemble, and the United States Air Force Band. It has been featured at conventions and conferences of the following associations: the American Bandmasters Association, the American Society of University Composers, and the World Association of Symphonic Bands and Ensembles.

Traveling Through The Dark — This composition for tenor, oboe, cello, and piano four-hands has received performances by the New York New Music Ensemble, Eastman School of Music, Lawrence University, Texas Christian University and Arizona State University.

Fanfare Under Night Skies — Commissioned for the dedication of Arizona State University's new multi-million dollar fine arts facility. This work uses antiphonal brass, as well as a wind ensemble, and puts a new twist on the word, "fanfare."

As can be seen from the foregoing, we will hear premieres of works written by one composer who shows promise of gaining a national reputation in the near future. One of our major tasks as professional conductors is to identify and commission wind music from composers in each of the many different phases of their compositional careers. I believe these two composers represent both ends of this spectrum. I look forward very much to hearing their music at our 1991 convention.

Next Issue:

In the next issue of *Report*, I will publish application guidelines and deadlines to be used in the selection of performing groups for our "50th Anniversary CBDNA Convention," February 20-23, 1991.

Richard E. Strange, President

Kirchhoff Elected

As a result of the national election held this past spring, Craig Kirchhoff, Director of Bands at Ohio State University, is the new Vice-President of the College Band Directors National Association. Craig's election completes the National Board of Directors who will be working with President Richard Strange over the next two years.

Commissions Panel

The Committee on Commissions for CBDNA has been appointed as follows:

Chairman: Donald Hunsberger, Eastman School of Music
Eastern Division: Tom Duffy, Yale University

Southern Division: R. Mark Rogers, University of South Alabama

North Central Division: John Paynter, Northwestern University
Southwestern Division: Alan MacMurray, University of Colorado

Western Division: William Johnson, California Polytech. Institute

Northwestern Division: Wayne Bennett, University of Oregon

CBDNA members who wish to make suggestions regarding the process of awarding commissions or who would like to suggest future commissions for consideration by the association are urged to contact the committee member from their division.

Address Correction

The correct office address and phone for CBDNA President-Elect Ray Cramer is as follows:

Ray Cramer
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State Chairpersons Report

I would like to take this opportunity to express my congratulations and sincere appreciation to the State Chairpersons who have contributed so much to college bands and to the music profession throughout President Julian's term of office. Significant projects in the areas of music commissioning, band recruitment, high school/college interaction, and seminar/retreats have been established at the state level thanks to these committed people along with increased communications and idea exchanges through in-state newsletters. Fortunately, many of these outstanding people have consented to continue their work through President Strange's term. The Association is indeed thankful for this continued dedication to the profession. In addition, many of our colleagues have accepted the challenge of leadership in a new role as they have likewise consented to

state chairperson duties during the 1989-91 biennium.

State Chairpeople are the "nerve centers" for CBDNA activity in each state and endeavor to make the resources of the Association work for the college band director throughout the entire year, not merely at our divisional or national meetings. The membership can aid this process by communicating with state chairpeople and sharing ideas, needs, concerns, programs, whatever may help him or her better understand how to be of service. Two-way communication is the key to the initiation of any worthwhile project. The following CBDNA State Chairpeople are seeking our input and are anxious to promote better bands and band programs in their states. Identify your state chairperson and make contact to see what you can do as part of CBDNA this year.

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Statement on Bowl Games Approved

The following statement concerning the participation of college and university marching bands in post-season bowl games was drafted and approved by the membership present at the national meeting in Austin. The statement may be used in the form of a letter to athletic directors or bowl committees in an effort to influence their decisions regarding the role which bands will play in these events.

For college marching bands, post-season performances at bowl games represent an opportunity to showcase true college football traditions and pageantry at its best. To participating band members, a bowl game appearance represents a "pot of gold at the end of the rainbow" type of award. Unfortunately, this reward is now threatened by the participation of commercial promotional organizations, who profit from bowls by staging elaborate pre-game and halftime extravaganzas. These performances have recently grown to such epic proportions that, in many cases, the college bands' performance times are entirely insufficient. In numerous bowls, this has reduced the participation of the college band to the role of a glorified pep band. The directors of college marching bands are finding it increasingly difficult to motivate and excite students to participate under these circumstances. Fans and alumni who travel many miles to attend a bowl game are very disappointed when their school's pre-game and halftime traditions cannot be displayed.

We recommend that future bowl planning committees show their support for college marching bands by allocating adequate performance time at both pre-game and halftime. During the regular season, this generally means 5-6 minutes pre-game and 7-8 minutes halftime per band. This allows bands to have the opportunity to present the kind of quality performance that will entertain and excite football audiences. Other activities could be scheduled either 1) prior to the pre-game show, 2) post-game, or 3) by providing for an extended halftime.

The total entertainment package provided by college football is exciting, colorful and unique, largely due to the enthusiasm generated by great university marching bands. This partnership of football and band truly distinguishes college football from its professional counterpart. Please consider making college bands an important and integral part of your game day entertainment activities.

Air Force Band Plays Walton's Henry V Suite

The United States Air Force Band recently gave two performances of Walton's *Henry V Suite* in the band version by Dan Phillips in Washington, D.C. The performances, conducted by Lieutenant Steve Grimo, were on Tuesday, June 20 on the Capitol Steps and on Friday, June 23 at the Sylvan Theatre.

Walton composed the music for Olivier's film of the Shakespeare play in 1944. Both the film and the music were highly successful. Several suites have been made of this music. The version used by Phillips is substantially that of Malcolm Sargent with Muir Mathieson's "Charge and Battle" arrangement interpolated as the central movement. The movements "Overture" and "At the Globe Playhouse" are followed by "The Death of Falstaff," a passacaglia. Then comes "The Battle" followed by another quiet movement, "Touch Her Soft Lips and Part." The finale is a rousing version of "The Agincourt Song" celebrating Henry's victory over the French in 1415.

The arrangement by Daniel H. Phillips, who is Assistant Director of Bands at Southern Illinois University, Carbondale, was first performed by the Michigan State University Band, Kenneth G. Bloomquist, Director.

Letter On Bruckner

Dear Colleagues:

In the last, very interesting *CBDNA Journal* (No. 6, 1988-89), I found an article about the "Apollo March." As I pointed out in the enclosed Bruckner article, this march is definitely not by Bruckner. We found the original manuscript, written by the famous Austro-Hungarian military conductor and composer, Kéler Béla (1820-1882).

Sincerely Yours,
Dr. Wolfgang Suppan

Note: Dr. Suppan enclosed his article, "Anton Bruckner und das Blasorchester" which was originally published in *Alta Musica*, Vol. 8, 1985, pp. 189-189, and later reprinted in *Sonderdruck — Studies on Bruckner*, 1988, pp. 189-217. The article contains the following footnote:

R. Grasberger, wie Anm. 4, S. 128, weist darauf hin, dass Max Auer Bruckners Autorschaft an diesem Marsch anzweifelt. Offensichtlich zurecht; denn es stellte sich neuerdings heraus, dass der *Apollo-Marsch* mit dem 1857 komponierten *Mazzuchelli-Marsch* von Kéler Béla (Adelbert von Keler) identisch ist — also nicht von Bruckner sein kann. Vgl. W. Probst, *Der "Apollomarsch" — wirklich von Bruckner?*, in: *Österr. Blasmusik* 32, 1984, H. 5, S. 6.

R. Grasberger [*Werkverzeichnis Anton Bruckner*], p. 128 points out that Max Auer doubts Bruckner's authorship of this march. This is obviously correct because it has been recently shown that the *Apollo March* is identical to the *Mazzuchelli March* by Kéler Béla, composed in 1857 — therefore, it cannot be by Bruckner. Cf., W. Probst, "The Apollo March — Really by Bruckner?" in *Austrian Wind Music*, 1984, Vol. 32. No. 5, p. 6. [Translation by the Editor]

Thomas Biography Published

Theodore Thomas, America's Conductor and Builder of Orchestras, 1835-1905 by Ezra Schabas was recently published by the University of Illinois Press.

Thomas is best remembered as the premier conductor of the Chicago Orchestra (1891-1905) and the driving force behind the building of Chicago's Orchestra Hall in 1904. He was the foremost American conductor of the late nineteenth century, leading the New York Philharmonic to thirteen years of unprecedented prosperity. With the New York Philharmonic and with his own orchestra, he introduced new works by European and American composers in 2,000 concerts over three decades.

Author Ezra Schabas is Professor Emeritus of Music at the University of Toronto.

