
Fall 1992

Editor, Gary Corcoran, Department of Music, Plymouth State College, Plymouth, NH 03264

FROM THE PODIUM

1993
27th CBDNA National Convention
Columbus, Ohio
February 24-27, 1993

Over the past few months many people have contributed a tremendous amount of time and energy in doing great things for CBDNA and for our profession. I wish there were space to elaborate on the activities and work of our members, but let me assure everyone that we can be very proud of our colleagues. Many have engaged in concerts, workshops, research, composition, clinics and guest conducting literally around the world. Believe me, the impact which our organization has had on the band profession because of the talent and dedication of CBDNA members is dramatic.

During the 1991 national convention in Kansas City, we established a National Task Force on Music Education and appointed Richard Miles as chairman. This committee has been hard at work and has accomplished amazing things within the short span of two years. A national survey is now being completed, and its findings will be very beneficial in helping to promote the importance of music in the public school curriculum. My thanks to Richard and to the members of this important committee. They will present their findings as a scheduled session at the Mid-West Clinic in Chicago. We will also hear from them at the CBDNA National Convention in Columbus. Please take a moment to write or call to express your appreciation to Richard and his committee.

I would like to form a committee for the purpose of collecting important historical CBDNA documents and materials. This information would be compiled and placed in the University of Maryland Library, where ABA and a few other organizations have started similar collections. As even more students become involved in Wind Conducting degrees at the masters and doctoral levels, it is important to have a central place for research and for storing historical documents. If you, or someone you know, would have an interest in this project, please call or drop me a line.

Before we can even think about where the Fall has gone, it will be time for the 1993 National Convention in Columbus. Plan to be there early if you can, since each day will be loaded with great concerts. In keeping with the general plan of this convention, there will be only single concert performances. This will give each group a little more performance time, especially in light of the travel expenses which these groups incur in order to participate in a national convention. We hope also that our audiences will remain a little fresher by Saturday afternoon as well.

Here is a *partial* list of the presentation planned for each day.

Wednesday, February 24

The first session will not begin until at least 2:30 to allow you to arrive in Columbus

Open Rehearsal with the OSU Concert Band and Choir, with guest conductors **Karel Husa** and **Robert Shaw**

Session with **Robert Shaw**

8:30 p.m. Concert
**THE OHIO STATE UNIVERSITY
 CONCERT BAND AND CHOIR**
 Craig Kirchoff, Conductor
 Robert Shaw and Karel Husa,
 Guest Conductors

Thursday, February 25

8:30 a.m. *THE MUSIC OF IVES AND STRAVINSKY*
 Frank Battisti and John Heiss

10:20 *THE MUSIC OF KAREL HUSA*
 Karel Husa

1:30 p.m. **TENNESSEE TECHNOLOGICAL
 UNIVERSITY**
 Joseph Hermann, Conductor

3:00 Session to be assigned

4:30 **LAWRENCE CONSERVATORY
 WIND ENSEMBLE**
 Robert Levy, Conductor

8:30 **THE UNIVERSITY OF MICHIGAN
 SYMPHONIC BAND**
 H. Robert Reynolds, Conductor

Friday, February 26

8:30 a.m. *THE MUSIC OF IVES AND STRAVINSKY*
 Frank Battisti and John Heiss

10:30 *THE MUSIC OF KAREL HUSA*
 Karel Husa

1:30 p.m. **THE ILLINOIS STATE
 UNIVERSITY WIND ENSEMBLE**
 Stephen Steele, Conductor

3:00 *EXCITING INNOVATIONS WITH CD ROM*
 Robert Winter, University of
 Southern California

4:30 **THE SOUTHERN METHODIST
 UNIVERSITY WIND ENSEMBLE**
 Jack Delaney, Conductor

8:30 **THE DETROIT CHAMBER WINDS**
 H. Robert Reynolds, Conductor

Saturday, February 27

8:30 a.m. *CLINIC WITH THE DETROIT
 CHAMBER WINDS*

9:30 Divisional Meetings

10:30 General Meeting
 Report from the Task Force on
 Music in Our Schools

1:30 p.m. **UNIVERSITY OF NORTHERN
 COLORADO WIND ENSEMBLE**
 Kenneth Singleton, Conductor

3:00 *SOUSA MARCHES—PRINCIPLES FOR
 HISTORICALLY INFORMED PERFORMANCE*
 MG Sgt. Frank Byrne
 The Ohio State University
 Symphonic Band, Richard Blatti,
 Conductor; Musical examples
 conducted by Major Timothy Foley,
 Assistant Director, U. S. Marine
 Band

4:30 **DEPAUL UNIVERSITY
 WIND ENSEMBLE**
 Donald DeRoche, Conductor

6:30 Banquet
 Entertainment by the Columbus
 Jazz Arts

Obviously, there are a few slots yet to fill. I look forward to seeing you first in Chicago at the CBDNA Forum on Friday, December 18. I promise a bigger room at this year's meeting. I also hope that we can set new attendance records at the February convention.

Best wishes to everyone for a great Fall semester and a special thanks in advance to those conductors involved in bringing groups to Columbus. Great weather is the order for the week. See what you can do about that, would you, Craig?

—Ray Cramer
 President

MID-WEST FORUM

The annual *CBDNA Forum* will be held during the Mid-West International Band and Orchestra Clinic on Friday, December 18. Check the convention program for time and place.

NORTH CENTRAL DIVISION

Tom Dvorak, President

North Central Division members are grateful to Kenneth Bloomquist, the Michigan State University Band Staff, and the Michigan State University School of Music for hosting the Divisional Meeting last February. The meeting was well attended and enjoyed by all the members. The 1994 divisional meeting will be held at the University of Nebraska-Omaha, with Jim Saker as host.

There has been a great deal of activity in the North Central Division including honor bands, clinics, and tours designed primarily to familiarize potential students with campus life and share in performances with guest conductors. Activities such as these are listed along with other state news. One noteworthy item from CBDNA members Paul Niemisto (St. Olaf College, Northfield, MN) and Russ Pesola (Concordia College, Moorhead, MN) is their founding of "Ameriikan Poijat" (Boys of America) Finnish American brass septet. Their objective is to perform authentic brass band music used among the Finnish and other immigrants at the turn of the century. The group has begun to tour extensively and will participate in the MENC North Central Division Convention in Minneapolis in February. For further information about this page of band history, contact Paul Niemisto at St. Olaf College.

A number of conductors in our division have been involved in commissioning projects, some as consortiums, others as singular efforts. A consortium headed by CBDNA President Ray Cramer (Indiana University) commissioned a new work by Bernhard Heiden. Entitled *Voyage (1991)*, the work is a five movement suite approximately 18 minutes in length. The outside movements are for tutti band, and the inside movements are for various chairs of instruments. Consortium universities included:

University of Nevada-Reno
Pacific Lutheran University
Baylor University
Appalachian State University
Yale University
The Ohio State University
Florida State University
The University of Wisconsin-Milwaukee
Indiana University

For further information concerning this piece, contact Ray Cramer at Indiana University.

Division members should be making plans now to attend the National CBDNA Convention in February at The Ohio State University. This is certainly not a conference you will want to miss. See you there!

Change of Address

PLEASE SEND CHANGES OF ADDRESS TO:

Richard Floyd
University of Texas
Box 8028
Austin, TX 78713

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NEW DOCUMENTARY ON SOUSA AIRS DECEMBER 7

On December 7, a new documentary film entitled *If You Knew Sousa* will be shown on Public Television stations nationwide. Produced, written, and directed by the highly respected documentary filmmaker Tom Spain, the film was underwritten by WGBH Public Television in Boston and will be used as the flagship show on the series "The American Experience" with historian David McCullough as host.

OPEN LETTER TO CBDNA

The associate producer for the Sousa documentary was Dr. Jerry Rife, Director of Bands at Rider College in Lawrenceville, NJ. According to Rife, "the film portrays Sousa as an American of great importance—someone who embodied the patriotic spirit of a country coming of age. Sousa emerges not only as a great conductor and musician, but also as a shrewd businessman, entertainer, and composer of uniquely American music."

Bands included in the film are the United States Marine Band under the direction of Colonel John R. Bourgeois; the Blossom Festival Concert Band, Leonard Smith, Conductor; the Allentown (PA) Band with Keith Brion conducting; and the Wheaton (IL) Municipal Band conducted by Dr. William Revelli.

"Of particular interest to band directors," says Rife, "is the section where Sousa scholars and the featured conductors uncover some of Sousa's private techniques and tricks that gave rise to the illusive Sousa sound."

As researcher and associate producer of the film, one of Rife's jobs was to contact Sousa band alumni and to film them reminiscing about the band they played in more than 60 years ago.

"We explore the contents of Sousa's personal railroad trunks at the U. S. Marine barracks in Washington D. C. and discover the history behind the fabulous success of his *Washington Post* march," Rife said. "Our cameras also provide a look at life on the train tour, the band at world expositions, Sousa's non-march music and his reactions to changes in public tastes in the new century, the vaudeville era, jazz, and a new recording industry."

GUIDES TO BAND MASTERWORKS PUBLISHED

Guides to Band Masterworks, a new resource for teachers written by Dr. Robert J. Garofalo is now available from Meredith Music Publications. This publication provides a comprehensive approach to teaching 6 major band works through performance by integrating technical skill development with knowledge and understanding of musical structure and style.

The book includes flexible rehearsal strategies that provide for individual differences and learning styles.

The works examined by Garofalo include *Overture for Band* by Mendelssohn, *Trauersinfonie* by Wagner, *First Suite in E-flat* by Holst, *Second Suite in F* by Holst, *Chester* by Schuman, and *George Washington Bridge* by Schuman.

Available in both student manual (\$8.95) and teacher manual (\$24.95) from Meredith Music Publications, 170 N. E. 33rd St., Ft. Lauderdale, FL 33334.

The disappointing and inappropriate emphasis upon extracurricular and service functions of our art form has helped to place music education in a difficult position during a time of increasing admissions standards and decreasing budgets. Is it surprising that school counselors and parents are advising college-bound students to drop arts courses in order to meet stiffer college entrance requirements?

What must be done—and in fact, what is already being done—is to work toward acceptance by *all* colleges and universities of at least one unit in the arts as an entrance *requirement*. An effort begun in 1989 by the Missouri Music Educators Association and led by members of CBDNA with assistance of a statewide arts coalition, has succeeded in moving Missouri from having only two institutions requiring arts credit for entrance, to an agreement drafted in 1991 in which the presidents of all public four year colleges agreed to establish a core requirement, including one unit of visual/performing arts, for general admission to college.

Here are some questions for you to consider:

- Do the secondary schools in your state require a fine arts unit for graduation?
- How much class time in music is mandated by law in your state?
- Are grades for arts courses weighted equally with "academic" courses for honor points, etc.?
- What is the official curricular/academic definition of arts education in your state?
- Do the instrumental music programs in your state follow a sequential, competency-based curriculum?
- Does your state have a written policy concerning the possible abuses of the students' time spent in "extracurricular" musical activities?
- Does your state have a director or supervisor of fine arts and/or music? And the most important question of all,
- Are the college-level music teachers (even more importantly, CBDNA members) in your state active in a state music education association? If not, why not?

If the current crisis in arts education is to be solved, we as individuals and as members of CBDNA must become actively involved in our own state with our fellow music educators. We are the leaders who have trained today's band directors/instrumental music teachers. The status of music education in the schools is, in part, a direct result of our influence—or lack thereof.

Robert M. Gifford
Southeast Missouri State University

**Col. ARNALD D. GABRIEL AWARD
CALL FOR COMPOSITIONS**

Requirements An unpublished work for symphonic band instrumentation. Style form and length are unrestricted.

Eligibility American citizens, age 35 or younger by April 30, 1993, except those actively involved in a military music program.

Entry Materials Full score and set of parts.

Award Performance by the United States Air Force Band at a major national or regional convention or festival. Expense paid travel for the composer (and spouse) to the festival performance. Professionally produced recording of the winning composition. Presentation of the finalists' works in a public performance with leaders in the publication field invited. A \$3,000 follow-on commission for a second work.

Deadline April 30, 1993

For application materials, write to:

USAF Band Call for Compositions
Attn: Captain Robert Pouliot
Executive Officer
The United States Air Force Band
Bolling AFB, DC 20332-6458

**HALL IN JAPAN DEDICATED
TO FREDERICK FENNELL**

On July 17 in Kofu, Japan, The Tokyo Kosei Wind Orchestra played the Dedication Concert at Frederick Fennell Hall. Donor Tokio Kikushima, a long time fan of Dr. Fennell began collecting the Eastman Wind Ensemble/Mercury recordings when he played euphonium in high school.

Kikushima is a designer of gold fashion jewelry. His creations have flourished and suggested the need for a new building. This brought to fruition another long held wish—to build a concert hall. Frederick Fennell Hall sits atop Kikushima's vast and very attractive new building. It will be *the* gathering place for Kofu's young amateur musicians, painters—all who wish to express themselves through the arts.

According to Dr. Fennell, the Kosei Wind Orchestra will perform in the new hall on a regular annual basis. "It is," he says, "another productive legacy of the now 40-year old Eastman Wind Ensemble. I certainly *never* expected anything like this."

**UNCG WIND ENSEMBLE SOUSA
TRIBUTE AT KENNEDY CENTER**

Last January, the Wind Ensemble from the University of North Carolina under the direction of John R. Locke performed "A Tribute to John Philip Sousa" in the Concert Hall of the John F. Kennedy Center for the Performing Arts in Washington, D.C. The concert was warmly received by a capacity crowd of 2,700 and earned critical acclaim from *The Washington Post*. This concert was likely the first in 1992 to celebrate the 100th anniversary of the formation of the Sousa Band, and it was performed in the city of Sousa's birth.

The UNCG Wind Ensemble performed in period uniforms with Dr. Locke portraying Sousa himself. The Kennedy Center performance marked the end of a brief tour through North Carolina and Virginia in which the wind ensemble performed before a total audience of some 9,000 listeners.

Arthur Chodoroff, Director of Bands at Temple University has been elected Vice President of the Eastern Division.

**CBDNA COMMISSIONING COMMITTEE
REPORT**

Tom Duffy, Chairman

The CBDNA Commissioning Committee is in the final stages of constructing recommendations for CBDNA commissioned composers and projects. Recommendations will be sent soon to President Ray Cramer.

CBDNA members who wish to make recommendations for the committee may do so through their divisional representatives:

Eastern Division—Frank Battisti
North Central Division—John Paynter
Southern Division—Mark Rogers
Southwestern Division—Allan McMurray
Western Division—William Johnson
Northwestern Division—Timothy Salzman

Grant money is available for consortium commissioning projects involving CBDNA schools and conductors. Application forms are available from Tom Duffy, Yale University Bands, 3-A Yale Station, New Haven, CT 06520.

— A SILVER JUBILEE FOR BAND RESEARCH —

The following is a report by Prof. Wolfgang Suppan on the 10th Congress of the International Society for the Promotion and Investigation of Band Music (IGEB) held in Feldkirch, Austria, April 28-May 3, 1992. Translation is by Leon Bly.

When a small circle of band enthusiasts met in Sindelfingen, Germany in 1966 to found the "Commission for Research into the Band Movement," no one could have ever dreamed that 25 years later the International Society for the Promotion and Investigation of Band Music (IGEB), which was established in Graz, Austria, in 1974 upon the foundation of the Sindelfingen "Commission" would hold its 10th International Congress with such a large participation that it would fill six days with quality lectures and papers. Who would then have thought that within 18 years the Society would be able to publish the 14-volume series, *Alta Musica*, which is now available to CBDNA members through the *Report*?

Seventy delegates from 17 European and North and South American countries as well as Australia met in Feldkirch in the Austrian state of Vorarlberg. Thirty-two of the delegates presented lectures and papers, some of which were devoted to the main theme of the Congress, "Important Composers of *Neue Musik* for Band in the 20th Century."

Although the symphonic wind band movement of the twentieth century has been centered primarily around the school band movement in the United States, there has been an equally important if somewhat smaller movement in central Europe during the same period. Beginning with the Donaueschingen Music Festival of 1926 and following the re-emergence of the amateur band movement after World War II, there has been a constantly growing interest in the development of a repertoire of original serious works for wind band. This is due in part to the fact that in many areas of Europe, as in North America and Japan, bands have become an increasingly important part of the musical education of adolescents and young adults. A major thrust of the Feldkirch Congress was an investigation of this development.

Those papers dealing with "new" music for wind bands fell into two categories: those concerned with developments in particular countries and those discussing leading composers. In the first category, there were lectures on the music of the following:

Australia—Roy Thompson, Brisbane
Surinam—Herman Snijders, Paramaribo
Hungary—László Marosi, Budapest
Slovenia—Ervin Hartman, Maribor
Slovakia—Adam Hudec, Bratislava
Germany—Werner Kunath, Leipzig

Great Britain—Timothy Reynish, Manchester
Pannonia—Bernhard Habla, Oberschützen
The Netherlands—Nico Boom (Utrecht)
Bohemia and Moravia—Tomas Hancl, Ostrava
Estonia—Olavi Kasemaa, Tallinn

In the second category, Jon C. Mitchell (Athens, GA) gave a lecture on several contemporary composers from Pittsburgh, Pennsylvania; Wilhelm Baethge (Halle) discussed the *Konzertante Musik* (1985) by Joachim Gruners; Joachim Buch (Buchloe) talked about the compositions of Kees Vlak; and Martin Färber (Leipzig) spoke about the band music of Hans-Hendrik Wehding and Michael Stöckigt, two composers of former East Germany. These lectures seemed to reflect the idea that "new" band compositions tend to be oriented toward particular countries and cultures, and that how well they are received by both audiences and musicians depends upon the cultural settings in which they are written and performed.

Those presentations on other topics included papers on ethnomusicology—such as "Bands at the Minahasse of Sulawesi in Indonesia" by Fred Gales (Amsterdam)—the sociology of music, musical instruments, music history, and folk music. Historical lectures included:

- a discussion by Elisabeth and Friedrich Anzenberger (Vienna) of nineteenth century music for band and male chorus as reflected in the archives of the Vienna *Männergesangverein*
- a lecture by Jana Lengova (Bratislava) on the military bands and the musical life of Bratislava in the second half of the nineteenth century
- a report by Clyde S. Shive (Drexel Hill, PA) on the activities in America of the nineteenth century Austrian born composer and conductor, Johann (John) Friedheim
- a talk by Patricia Backhaus (Waukesha, WI) on the woman cornettist and band director, Helen May Butler

- a discussion by Dianna Eiland (Alexandria, VA) of John Philip Sousa's first tour in 1891 with the United States Marine Band
- a paper by Rudolf Weigl (Salzburg) on Janizary music
- a lecture by Wolfgang Suppan (Graz) on the flutist, flute teacher and composer Karl Kreith
- a discussion by Klaus Winkler (Piding, Germany) on the use of the trombone in Austria as a solo instrument during the eighteenth century
- a lecture by Reine Dalqvist (Göteborg) on J. Beer's *Concerto for Horn and Posthorn*
- a paper by Vadim Kadatschigow (Moscow) dealing with performance problems in Mozart's compositions for wind instruments

Two lectures pertaining to instruments were Norman Heim's (Maryland) discussion of the use of the alto clarinet in the wind band and Gunther Joppig's (Munich) presentation on the Czech instrument maker Vaclav F. Cerveny. In the areas of folk music and the sociology of music, Gisela Suliteanu (Bucharest) spoke about the use of wind instruments in Rumanian folk music, and Anke-Sabine Weymann (Osnabrück) talked about the place of bands in the contemporary life of the people of a north German city. Finally, Erich Schneider (Bregenz) discussed some recent research into the reaction of audiences to band concerts.

SWISS YOUTH WIND ORCHESTRA
CHAMBER ENSEMBLE
Felix Hauswirth, Conductor

Serenade, Op. 7	Richard Strauss
Aubade for Piano and Chamber Ensemble	Francis Poulenc
Concertino for Cello, Wind Ensemble, Piano and Percussion	Bohuslav Martinu
Music for Winds	John Harbison
<i>The Good Soldier Schweik</i> , Suite	Robert Kurka

WANGEN, GERMANY, COMMUNITY BAND
Alfred Gross, Conductor

Symphonic Overture, Op. 81d	Bertold Hummel
Concerto for Bass Clarinet and Band	Kees Vlak
Scène Concertant	Richard Heller
Resonances I	Ron Nelson
Music for Prague 1968	Karel Husa

Among the other activities enjoyed by the delegates during the five day Congress was a wonderful reception given by the city of Feldkirch in the town's medieval castle. The State of Vorarlberg and the Vorarlberg Band Federation also treated the delegates to an excursion through the state's scenic countryside.

The next IGEB Congress is tentatively scheduled to take place in Keszthely, Hungary, from July 10-17, 1994. Keszthely is the home of the famous Festetics Castle, which has an extensive collection of Classical Period *Harmoniemusik*.

1993

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MID-WEST FORUM

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