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Spring 1993

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

## FROM THE PODIUM

It is difficult to believe that the Twenty-Seventh National Convention has already passed. Although there has not been a great deal of time for reflection since the convention, certain thoughts and ideas have been evolving regarding our common agenda for the next two years.

It is a distinct honor and responsibility for me to serve our profession in this capacity as your president. Little did I know when I started my teaching career at Wells Junior High School in Milwaukee that I would be charged with the responsibility of guiding this prestigious and influential organization.

It is clear that we have made significant progress in our efforts to bring an awareness of the artistic merits of our medium to others in the world of music. What a joy it is to know that composers such as Michael Tippett, Bernard Rands, John Harbison and many others have recognized our efforts through their unique contributions to our repertoire. Our efforts to insure this artistic progress must continue with renewed strength and perseverance. Now is not the time to take our success for granted; now is the time to capitalize on the momentum that we have carefully engineered over these past years. It is important to realize, however, that CBDNA is also about other concerns, other ideas, and other philosophies.

Some years ago in the premiere issue of the *CBDNA Journal* I expressed the opinion that the greatest strength of our profession is its diversity. My feelings have not changed over the past ten years. In fact, they have been reinforced. I am fearful that we are dangerously close to becoming so splintered that our members may appear to have little in common besides sending Dick Floyd a check for forty dollars every year and receiving a subscription to *BD Guide*. Like good teaching, capable leadership may best be accomplished by asking questions rather than providing answers.

Perhaps the following questions may serve as a catalyst to discussion over the next several months.

- Have we consciously or unconsciously fostered a sense of elitism that has discouraged many of our colleagues from joining CBDNA or from participating actively in our association?

- What efforts have we made to encourage more women to participate in our profession?

- Have we consciously or unconsciously ignored the needs, concerns, and interests of the community college conductor or the small college conductor?

- Are we sending the appropriate messages to our younger members regarding how success is defined by our profession?

- What does constitute success in our profession?

- I am troubled to learn that there is strong sentiment to establish an independent College Marching Band Association. Have we consciously or unconsciously ignored a constituency of our profession whose primary responsibilities include overseeing athletic bands? If so, what kind of message does this send to our colleagues at the high school level?

- Perhaps the essential question is what kind of role model should CBDNA provide in helping those in our profession at large successfully navigate through these difficult social and economic times?

There are many other questions that need to be asked and many other issues that need to be raised. If we intend to retain our leadership role, we must be willing to confront any issues that may be dividing and alienating our membership.

The intent of this message is not meant to be negative, but to bring to the fore concerns that I feel have been fermenting for some time. Our recent convention in Columbus was a genuine celebration of excellence, a celebration that we *all* can be very proud of. On behalf of the entire membership, I want to express our sincere gratitude to Ray Cramer for his insightful and inspirational leadership over the past two years. I also want to express a very special thank you to Dick Floyd for his continuing work on behalf of our organization and for his quiet wisdom that guides us in so many ways.

Please accept my best wishes for a successful conclusion to the academic year, and thank you for making a difference in the lives of so many people. Stay close to music.

—Craig Kirchhoff  
President

## A MESSAGE FROM THE PAST PRESIDENT

Dear Colleagues:

The 1993 CBDNA National Convention is now past, but the impact of the outstanding performances, clinics, new music, and our renewed passion for bands will be felt by all of us for some time to come.

Congratulations to all of the conductors and members of the performing ensembles for the wonderful concerts presented during the convention. We all appreciate the extra time and commitment it took to make your trip to Columbus become a reality. The programs were varied, well paced and beautifully performed.

It was very special to have Robert Shaw, Karel Husa, John Heiss, Warren Benson, Frank Battisti, Burnett Cross, Frank Byrne, Tim Foley, and our National Task Force on Music in the Schools share their talent, information, knowledge and inspiration with us throughout the week.

A heartfelt "thank you" to Craig Kirchoff, Richard Blatti, Jon Woods, their staff and students for the absolutely fabulous job they did in hosting and running the convention. Every detail was carefully planned. All aspects of the convention were run with efficiency and professionalism. No president could ask or expect more from a host school. I will be forever appreciative of their outstanding work.

Thank you, the members of CBDNA, for the support and encouragement that you have given me over the past two years. I will look forward to my continued association with CBDNA for many years to come. I have been honored to serve as your president. Thank you.

—Ray Cramer  
Past President

## SOUTHWESTERN DIVISION Joseph P. Missal, President

The CBDNA Southwest Divisional meeting will be held at Baylor University in Waco, Texas, February 24-26, 1994. Director of Bands Michael Haithcock will serve as the conference host.

The Baylor University School of Music has just opened new facilities which include a one-thousand seat concert hall, multiple rehearsal rooms, and a 200 seat recital/lecture hall equipped with CD-ROM and laser technology for multi-media presentations. These first-class facilities will all be available for our convention.

A conducting symposium will be an integral part of our conference with H. Robert Reynolds (University of Michigan) and Allan McMurray serving (University of Colorado) as clinicians. Frank Battisti (New England Conservatory) will present several sessions as will composers William Bolcom and Michael Daugherty. Bolcom will also perform a recital in conjunction with Baylor's Distinguished Artist Series.

Seven outstanding university bands from the southwest United States will present concerts of exciting and diverse wind literature. There is no doubt that Mike Haithcock and his superb staff at Baylor University will help us to put together the musical and personal ingredients for an outstanding divisional conference.

Both American Airlines and Delta Airlines operate connecting flights from Dallas to Waco at a minimal charge.

Mark your calendars. Start filling out your travel request forms. See you in Waco in 1994!

### Change of Address

PLEASE SEND CHANGES OF ADDRESS TO:

Richard Floyd  
University of Texas  
Box 8028  
Austin, TX 78713

#### OLD ADDRESS

Name \_\_\_\_\_

School \_\_\_\_\_

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# Twenty-seventh National Convention

## The Ohio State University

### Columbus, OH

#### February 24-27, 1993

The 27th National Convention of the College Band Directors National Association was held February 24-27 on the campus of The Ohio State University. Craig Kirchhoff, Richard Blatti, and Jon Woods acted as hosts for the record gathering. Guests and participants were housed at the beautiful Hyatt on Capitol Square, which adjoins the Columbus City Center.

During the first evening concert, composer Morton Gould, representing ASCAP, presented CBDNA President Ray Cramer with a plaque acknowledging the active role which CBDNA has played in programming contemporary music and the music of American composers with our bands and wind ensembles.

### —Convention Highlights—

"Study and Preparation of *Symphony of Psalms*"  
**ROBERT SHAW**

"The Music of Charles Ives"  
**JOHN HEISS AND FRANK BATTISTI**

"*Concerto for Wind Ensemble*"  
The Ohio State University Concert Band  
Craig Kirchhoff, Conductor  
**KAREL HUSA**

"The Music of Igor Stravinsky"  
**JOHN HEISS AND FRANK BATTISTI**

"Professional Profile and Personal Fulfillment—  
Are the Two Compatible or Even Possible?"  
**RICHARD BLATTI, RAY CRAMER,  
CRAIG KIRCHHOFF, RICHARD MAYNE,  
STEVE PETERSON, JON WOODS**

"Talking With Conductors"  
**WARREN BENSON, FRANK BATTISTI**

"Percy Grainger's Free Music"  
**BURNETT CROSS**

"The CBDNA Historical Archive: A Beginning"  
**BRUCE AMMANN**

"Admissions Statement Project"  
**THOMAS DUFFY**

"A Replication Update on Acton Ostling's  
'An Evaluation of Wind Band Literature  
to Specific Criteria of Serious Artistic Merit'"  
**JAY GILBERT**

*Reports from the National Task Force on  
Music in Our Schools:*

"Current Academic Problems Facing  
Public School Bands"  
**RICHARD MILES**

"Secondary School Administrators' Attitudes and  
Perceptions on the Role of Music and School Bands"  
**RICHARD GREENWOOD**

"Secondary School Principals' Opinions  
on the Relationship Between Budget  
and Various School Curricula"  
**RICHARD GREENWOOD, PATRICK DUNNIGAN**

Directives from the Music Profession  
**LARRY BLOCHER**

"Sousa Marches: Principles for  
Historically Informed Performance"  
The Ohio State University Symphonic Band  
Richard Blatti, Conductor  
**MGY SGT FRANK BYRNE, MAJOR TIMOTHY FOLEY**

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THE OHIO STATE UNIVERSITY  
SINFONIETTA  
and  
CONCERT BAND  
Craig Kirchhoff, Conductor

The CHORALE and SYMPHONIC CHOIR  
James Gallagher, James Major, Conductors  
KAREL HUSA, Guest Conductor  
ROBERT SHAW, Guest Conductor

Canzon Trigesimaquinta	Tiburtio Massaino
Concerto for Wind Ensemble	Karel Husa
I. Drum Ceremony and Fanfare	
II. Elegy	
III. Perpetual Motion	
<i>Karel Husa, Conductor</i>	
Apparebit repentina dies	Paul Hindemith
I. Breit-Allegro	
II. Schnell	
III. Schnell	
IV. Langsam	
<i>Robert Shaw, Conductor</i>	
Symphony of Psalms	Igor Stravinsky
<i>Robert Shaw, Conductor</i>	

TENNESSEE TECHNOLOGICAL UNIVERSITY  
SYMPHONY BAND

Joseph Hermann, Conductor  
R. Winston Morris, Tuba Soloist  
Steven Mead, Euphonium Soloist  
Ray Cramer, Guest Conductor

The Waters of Myth, "Adventures of  
the Diamond Warriors," Part II  
*\*\*World Premiere\*\**  
Jared Spears  
Concerto for Bass Tuba  
*R. Winston Morris, Tuba*  
Robert Jager  
Passion in Paint  
Henri Rene  
(Werle)  
At the Moulin Rouge  
Persistence of Memory  
L'Absinthe  
Pantomime  
Philip Sparke  
(Maldonado)  
Flower Song, from *Carmen*  
*Steven Mead, Euphonium*  
George Bizet  
(Harding)  
Whip and Spur  
Tom Allen  
(Cramer)  
*Ray Cramer, Conductor*  
Pictures at an Exhibition  
Modeste Mussorgsky  
(Boyd)  
The Hut on Fowls Legs (Baba Yaga)  
The Great Gate of Kiev

LAWRENCE UNIVERSITY  
WIND ENSEMBLE  
Robert Levy, Conductor

Cortege: Dirge Canons  
Prana  
Lullaby  
Nightshade  
Sydney Hodkinson  
Susan Hurley  
Leslie Bassett  
Kenneth Schaphorst  
*\*\*First Performance\*\**  
Prevailing Winds  
Rodney Rogers  
Summer Fanfares  
Midsummer Moon  
Interlude  
Summer's Farewell

UNIVERSITY OF MICHIGAN  
SYMPHONY BAND  
H. Robert Reynolds, Conductor  
Gary Lewis, Associate Conductor  
Dennis Glocke, Associate Conductor

A Postcard to Meadville  
Little Fugue in G Minor  
Frank Ticheli  
J. S. Bach  
(Cailliet)  
Ceremonial  
Bernard Rands  
*\*\*Premiere Performance\*\**  
Couleurs de la Cite Celeste  
*Gary Lewis, Conductor*  
Olivier Messiaen  
My Soul Longeth to Depart in Peace  
J. S. Bach  
(Cailliet)  
Country Band March  
Charles Ives  
(Sinclair)  
*Dennis Glocke, Conductor*  
Parody, from *On Winged Flight*  
Gunther Schuller

ILLINOIS STATE UNIVERSITY  
WIND SYMPHONY

Stephen K. Steele, Conductor  
Kimberly M. McCoul, Flute Soloist

Celebration  
Edward Gregson  
Surprise, Pattern, Illusion  
Daniel Bukvich  
(Prehistoric Cave Ceremonies)  
Lascaux  
Prelude (Into the cavern)  
A Burst of Painted Animals  
Trois freres  
Prelude  
The Sorcerer  
Tuc D'Audoubert  
Prelude (the stalagmite crystal chamber)  
Clay Bison  
Out into the Night  
*Kimberly M. McCoul, Flute*  
Folksongs for Band—Suite No. 3  
David Stanhope  
Droylsden Wakes  
Lord Bateman  
Three Ships and Lisbon  
Sinfonia "Il Fiume"  
Juriaan Andriessen  
Lento—Allegro deciso  
Adagio  
Scherzo: Allegro scherzando  
Lento—Allegro vivace

SOUTHERN METHODIST UNIVERSITY  
presents

The MEADOWS WIND ENSEMBLE  
Jack DeJaney, Conductor  
Warren Benson, Guest Composer  
Stephen Jones, Guest Composer  
Virginia Dupuy, Mezzo Soprano

La Creation du Monde  
Darius Milhaud  
Shadow Wood: Six Poems of  
Warren Benson  
Tennessee Williams for Voice and Chamber Winds  
1. Shadow Wood  
2. My Little One  
3. Old Men Are Fond  
4. Covenant  
5. We Have Not Long To Love  
6. The Last Wine  
*Virginia Dupuy, Mezzo Soprano*

Sweet Melusine  
*\*\*World Premiere\*\**  
John Gibson  
Penumbral Tapestries  
Stephen Jones

DETROIT CHAMBER WINDS  
H. Robert Reynolds, Conductor

*Marriage of Figaro*, Overture  
W. A. Mozart  
(Wendt)  
Sinfonia Concertante, MWV. 8, No. 2  
J. M. Molter  
Allegro  
Largo  
March  
Ala Breve  
Vivace au tempo di minuet  
Serenade, Op. 7  
Richard Strauss  
Octandre  
Edgar Varèse  
Molto Lento  
Molto vivo e nervoso  
Grave-Animato

Serenade, Op. 44  
 Moderato, quasi Marcia  
 Minuetto  
 Andante con moto  
 Allegro molto

Antonin Dvorak

## UNIVERSITY OF KANSAS CENTENNIAL COMMISSIONS

As an integral part of a yearlong celebration of one hundred years of continuous service to the University of Kansas, the KU Division of Bands commissioned new works for each of its three spring concert bands and for the fall wind ensemble.

California composer Roger Nixon composed *A Centennial Overture* for Robert Foster's Symphonic Band. This work will be published by Neil Kjos Publications.

The *Symphony No. 9* by Walter Hartley was composed for the Symphonic Band's performance at the 1992 MENC National Convention in New Orleans and is published by Wingert-Jones Music Company.

Premieres of two more works were featured on the spring concert given by the KU Concert Band, James Barnes, conductor, and the University Band, Tom Stidham, conductor. Composer Frank Erickson conducted the Concert Band in his new work, *The Tide Rises, The Tide Falls*, which is to be published by Alfred Music Company. The University Band presented a new work entitled *Impulse from a Vernal Wood* by John Prescott. This work is available from the composer, who teaches at Southwest Missouri State University in Springfield, MO.

*Meadowlark*, a new chamber work by James Barnes, was premiered on a November concert by the KU Concert Wind Ensemble. This composition is scored for piano, violoncello, woodwind quintet and percussionist. *Meadowlark* will be released next year by Southern Music Company.

Director of Bands Robert Foster stated that his staff decided that these commissions would be an appropriate and permanent way to celebrate the centennial of the University of Kansas Bands. "By commissioning works at varying levels of difficulty for our individual bands, we were able to give most of our current band students an opportunity to share in this celebration. Through these commissions, we have also made a contribution to the wind band repertoire at a variety of difficulty levels. We are very pleased with the results of this project."

### UNIVERSITY OF NORTHERN COLORADO WIND ENSEMBLE

Kenneth Singleton, Conductor

Jill Allen, Flute Soloist

Richard Mayne, Conductor

Lowell Graham, Guest Conductor

Winter Games Fanfare John Williams  
 American Hymn William Schuman  
 Elegies for Flute, Winds and Percussion Larry Delinger  
*Jill Allen, Flute*

**\*\*Premiere Performance\*\***

Music from Szek Laszlo Gulyas  
*Richard Mayne, Conductor*

Prelude to Act 2, "The 14th of July" Albert Roussel  
 In Memorial - from Sousa's Ira Hearshen  
 "The Thunderer"

*Lowell Graham, Conductor*

Concertino, Op. 94 Dmitri Shostakovich  
 (Singleton)

### DePAUL UNIVERSITY WIND ENSEMBLE Donald DeRoche, Conductor

Onze Variations sur un theme de Haydn Jean Francaix  
 "Mozart new-look" Jean Francaix

*David Johnson, Soloist*

Concerto for Wind Ensemble Kurt Westerberg  
 American Games Nicholas Maw

Introduction: Stately

1. Fast, with energy
  2. At a very moderate speed; a little wayward in feeling, and with a sense of elegance
  3. Slow and sustained; very gently
  4. Very fast, with excitement
  5. Driving forward
  6. At a moderate speed; very simple and calm
  7. Lively
- Sustained; as at the opening

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### NELSON WINS NBA AWARD

Ron Nelson's *Passacaglia (Homage on B-A-C-H)* was the winner of the 1992 Sixteenth Annual National Band Association's Composition Contest. For information on obtaining this work, contact

Ron Nelson  
 Brown University  
 Department of Music  
 Providence, RI 02912

## BOOK FOR TEACHING AND LEARNING RHYTHM PUBLISHED

*The Addition System for Teaching and Learning Rhythm* by Gary Corcoran is now available for use by conductors, applied teachers, and theory teachers. This publication provides an ample assortment of four-measure progressive exercises using a systematic and complete counting vocabulary. Building on principles involved in pulse counting, the Addition System emphasizes the use of the eighth note as the rhythmic foundation for understanding rhythms in simple meters and compound meters.

The book also includes sections on double dots, asymmetrical meters, and "solving problems with rhythm". The exercises are intended to provide material for daily counting drill which will help students to develop a reflexive response to rhythm patterns.

Because various parts of the book may be used for students from elementary level through college, the purchase price of \$25.00 + \$2.50 shipping includes permission for the teacher to copy exercises as needed for performing groups or classes. The Addition System also achieves excellent results as a remedial tool for experienced students who are not rhythmically proficient.

Available from ADDSYS Publications, P. O. Box 284, Plymouth, NH 03264.

### *Criteria for the Selection of Repertoire*

Panel Discussion:  
Erich Rombach, Boston Univ.  
Peter Martin, U. Southern Maine  
Curvin Farnham, U. Maine  
Gary Green, U. Connecticut  
Tom Everett, Harvard Univ.  
Matt McGarrell, Brown Univ.

### *Establishing a Commission Consortium*

Panel Discussion:  
James O'Dell, MIT  
Fran Marciniak, Rhode Island College  
Marc Blanchette, Woonsocket, RI

### *Education Through Movement*

Elisabeth Bryant, UMASS

### *Percy Grainger's Free Music*

Burnett Cross, White Plains, NY

### *Introducing New Music to Young Students*

Fred Harris, Belmont High School  
Thomas Lizotte, Norwood High School

### *Recommended Literature for School Bands*

Malcolm Rowell, UMASS  
Thomas Duffy, Yale Univ.  
Gary Green, U. Connecticut  
Erich Rombach, Boston Univ.  
Max Culpepper, Dartmouth College  
Frank Battisti, N. E. Conservatory

## NEW ENGLAND COLLEGE BAND ASSOCIATION MEETS AT UMASS

Director of Bands Malcolm Rowell and the University of Massachusetts hosted the winter meeting of the New England College Band Association, December 4-5. More than 40 people registered for this year's conference which was titled "The Essence of Music Education."

### THE ESSENCE OF MUSIC EDUCATION

*The Great 20th Century Wind Band Tradition*  
Frank Battisti, New England Conservatory

### *Defining Music Education — Reality?*

Panel Discussion:  
William McManus, Belmont, MA  
Jim Chesebrough, Lincoln, NH  
Lauren Solt, Burlington, VT  
Ruth Ann King Hellar, Old Lyme, CT  
Nedo Pandolfi, Ponagansett, RI  
Stephen Massey, Foxboro, MA

### *Perspective, Philosophy, and Advocacy*

Panel Discussion:  
Richard Colwell, Boston Univ.  
Erich Rombach, Boston Univ.  
Malcolm Rowell, UMASS  
Stan Hettinger, U. New Hampshire  
Frank Battisti, N. E. Conservatory

*The Music of Charles Bestor*  
University of Massachusetts Chamber Winds  
Malcolm W. Rowell, Jr., Conductor

## CONSORTIUM TO COMMISSION NEW WORK BY FRANK TICHELI

World-Wide Concurrent Premiers and Commissioning Fund, Inc., a non-profit corporation devoted to forming consortiums to commission new music, has announced a new work to be written for winds by Frank Ticheli. The work will be from ten to twelve minutes in length and will be a serious piece for a mature ensemble. The work will be premiered beginning in April of 1995.

Concurrent Premiers is offering thirty shares in the consortium at \$400 each. These are available on a first-come/first-served basis. Each share will include a personal set of parts, an autographed score and a year's exclusivity for performance.

Those interested in the Ticheli commission or information about Concurrent Premiers should contact:

Kenneth Radnofsky	or	Matthew McInturf
Executive Director		J. J. Pearce High School
WWCPCF, Inc.		1600 North Coit Road
P. O. Box 1016		Richardson, TX
E. Arlington, MA 02174		214-952-8353

# 1992 NATIONAL SURVEY of High School Band Directors

Revised  
CBDNA National Task Force Report

## "CURRENT ACADEMIC PROBLEMS FACING PUBLIC SCHOOL BANDS"

By

Richard B. Miles  
Tallahassee, Florida

Presented at the 1992  
Mid-West International Band and Orchestra Clinic  
Chicago, Illinois  
December 17, 1992

and at the

College Band Directors National Association  
27th National Convention  
The Ohio State University  
Columbus, Ohio  
February 27, 1993

Survey Sponsored by the  
American Bandmasters Association - American School Band Directors Association  
College Band Directors National Association - National Band Association  
Texas Music Educators Association

Since the beginning of the 1800's, music in the public schools has faced many changes. Research has been conducted to evaluate these changes and to determine the value, the benefits, and the place of music in education. Professional journals and periodicals have included numerous articles concerning music participation, academic problems, education reform, budget cutbacks, accountability, and benefits. Although much information has been contributed, band directors continue to face many new challenges and need to continue to assess current trends.

The following serves as a selected review of recent research and articles which have addressed music in the schools: Payne (1990) studied "Justifying Music in the American Public School"; Greenwood (1991) researched "Secondary School Administrators' Attitudes and Perceptions on the Role of Music and School Bands"; Mitchell (1991) and Johnson (1990) surveyed for state enrollment trends; Goodstein (1987) conducted "An Investigation into Leadership Behaviors and Descriptive Characteristics of High School Band Directors in the United States"; Rogers (1985) researched "Attitudes of High School Band Directors and Principals Toward Marching Band Contests"; Fields (1982) conducted research into "Factors Affecting the Reduction or Elimination of Instrumental Music in Public Schools"; Pembroke (1991) and Brown (1985) conducted national surveys of current issues related to band participation; and Hoffer (1989) and Rohner (1991) contributed articles which identified many current problems.

Based on a review of related literature, the national reform emphasis appears to be moving rapidly toward a streamlining of curricula and an increase in demands for accountability of instruction. A study to identify and explore the current academic problems facing school bands seemed necessary and timely. A national survey was created with support from the College Band Directors National Association (CBDNA), National Band Association (NBA), the American Bandmasters Association, the Texas Music Educators Association, and the American School Band Directors Association.

The purpose of this study was to obtain census information and to identify the current academic problems concerning public high school bands in the United States. The present study was limited to public high school band programs and was not designed to address public or private junior high, middle, or elementary school bands. The following research questions were developed and divided into four areas:

1. **Staffing.** What are the current census statistics for staffing, teaching experience, director's highest degree, size of the school, and percentage of participation?
2. **Funding.** What are the amounts of funding provided by the school, by parent groups or by other sources? How does the funding compare to the past five years? For what purposes are the funds raised?
3. **Participation and Performance.** What are the total number of performances of each band ensemble? Who determines the number of performances? Which ensembles are required? How many students are enrolled? How does the participation compare to the past five years and what are the participation expectations for the next five years?

