

Fall 1994

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FROM THE PODIUM

Dear Colleagues:

The following is a tentative schedule for the National Conference at the University of Colorado, February 22-25, 1995. Allan McMurray, Tom Caneva, and the entire University of Colorado Band staff are working diligently to make this an outstanding conference for all of us. You will be receiving a separate mailing from Allan and Tom with housing and pre-registration information. I sincerely hope that you will find it possible to set aside this time in your very busy schedules to be with us in Boulder.

—Craig Kirchhoff
President

◆◆ 1995 CBDNA National Convention ◆◆

Wednesday, February 22

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| 10:00 a.m. | Registration
Clarion Hotel |
| 1:30-3:00 p.m. | Great Music for Less Experienced Players - Part I
Colorado Intercollegiate Band |
| 3:45-5:00 | Computer-Assisted Technology
Joseph Locosik, University of Colorado |
| 8:00 | <i>Concert I</i>
University of Colorado Wind Ensemble
Allan McMurray, Conductor
Lucy Shelton, Guest Artist |

Thursday, February 23

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| 8:00-8:45 a.m. | <i>Research Session I - Repertoire</i>
The Unknown Music of Robert Russell Bennett
George Ferencz, University of Wisconsin-Whitewater |
| 9:00-10:30 | Great Music for Less Experienced Players - Part II
Colorado Intercollegiate Band |

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| 10:45-12:00 | <i>Aesthetics - Part I: Panel Discussion</i>
Larry Livingston, University of Southern California, moderator |
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Aesthetics Then and Now

David Whitwell, California State University-Northridge

The Creative and Recreative Aesthetic

John Harbison, Massachusetts Institute of Technology

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| 2:00-3:30 p.m. | A Lecture/Performance of the Music of Charles Ives |
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Kenneth Singleton, University of Northern Colorado

Sam Houston State University Wind Ensemble
Gary Sousa, Conductor

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| 4:00-5:30 | <i>Concert II</i>
University of Calgary Wind Ensemble
Glenn D. Price, Conductor |
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| 8:00 | <i>Concert III</i>
Guest Artist Recital
Lucy Shelton, Soprano
John Harbison, Conductor |
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| 11:00-12:00 | <i>Midnight Special</i>
Late Night with the Critics
*Richard Dyer, Boston Globe
James Wierzbicki, St. Louis Post Dispatch |
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Friday, February 24

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| 8:00-8:45 a.m. | <i>Research Session II: Conducting</i>
Gary Sousa, Sam Houston State University, moderator |
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| 9:00-10:30 | Making Music a Priority With Our Marching Bands |
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Mark Belcik, Valdosta State College
Paula Crider, University of Texas-Austin
Steven Peterson, Northwestern University
Gary Smith, University of Illinois

10:45-12:00	<i>Aesthetics-Part II: Panel Discussion</i> A New Philosophy David Elliot, University of Toronto	8:00-8:45 a.m.	Saturday, February 25 Divisional Meetings
	Applying Aesthetic Theory to the Rehearsal Myron Welch, University of Iowa	9:00-10:30	General Business Meeting
1:30-3:00 p.m.	The New Music Rehearsal: Getting Through and Behind the Notes John Harbison and Lucy Shelton	10:45-12:00	Finding the New Piece: What You Want from It and What It Wants from You John Harbison, Massachusetts Institute of Technology
4:00-5:30	<i>Concert IV</i> Central Washington University Symphonic Wind Ensemble Larry Gookin, Conductor	1:30-3:00 p.m.	A View from the Outside: Where Are We Now and Where Are We Going? <i>Frank Battisti, New England Conservatory, moderator</i> *Richard Dyer, Boston Globe John Harbison, Massachusetts Institute of Technology Steven Stuckey, Cornell University James Wierzbicki, St. Louis Post Dispatch
8:00-9:30	<i>Concert V</i> The University of Texas Wind Ensemble Jerry F. Junkin, Conductor		
11:00-12:00	<i>Midnight Special</i> Late Night with the Critics *Richard Dyer, Boston Globe James Wierzbicki, St. Louis Post Dispatch	4:00-5:30	<i>Concert VI</i> Oklahoma State University Wind Ensemble Joseph P. Missal, Conductor
		6:00	Reception
		7:00	Banquet

*appearance to be confirmed

Eastman Wind Ensemble Returns to Japan

The Eastman Wind Ensemble's fourth major tour of Japan (June 6-27) was a resounding success. Conductor Donald Hunsberger, professor of conducting and ensembles; guest soloist Kenneth Grant, associate professor of clarinet, and the 51 student musicians from the University of Rochester's Eastman School of Music enjoyed large, appreciative crowds and significant national media coverage as they performed 15 concerts in nine cities. As in 1990 and 1992, the tour was sponsored entirely by two Japanese corporations, Eastman Kodak Japan and the Sony Music Foundation. Arrangements are now being made for a 1996 Japan tour.

Hunsberger reported that Japanese audiences were often surprised by two elements of the Eastman musicians' distinctive style. They did not expect the flexibility of the ensemble's configurations during performance, when smaller or larger groups assembled according to each composer's specifications for individual works. Also, "the Wind Ensemble's dark sound was a big success," he said. "Japanese band directors, in particular, often asked me how such an unusually rich sound was achieved, as their own approach is frequently rather a bright or brassy sound."

Typically, audience size was slightly reduced from the consistent sell-out numbers of the previous tours. Hunsberger commented that "Japan's recession is affect-

ing the country more than we in the U. S. would know." In spite of this, the Eastman Wind Ensemble performed for the first time in new, major concert halls in Nagoya, Okayama, and in Tokyo's Ikebukuro and Edogawa districts—each hall having opened since the 1992 tour.

Audiences were still large (including several sold-out houses) and very enthusiastic. Hunsberger had to limit the number of encores to three or four following each two-hour and 15-minute concert. He noted that, in Japan, concert hall personnel would ask for the titles of all encore pieces that might be played that day, and would post them—in advance—on a sign in front of the hall.

According to Wind Ensemble member Amanda McIntosh, "the impression that stands out in our memories is the movie star status we all enjoyed. We were greeted with cheering crowds who approached us for autographs outside the stage door—an experience most of us are not likely to have again. One girl screamed when I just shook her hand."

Perhaps the most unusual and moving performance of the tour was at the Hiroshima Concert Hall, when 48 local student musicians joined the Eastman musicians to perform two works: *National Emblem March*, written by an American, and *The Hiroshima Hymn to Peace*, by a Japanese composer. Japanese television news carried a story about the event.

Emory University Archive of Music and War

Emory University in Atlanta has announced the establishment of a significant research collection in music: The Emory University Archive of Music and War, a unique archival resource of musical manuscripts, published scores, and recordings of music that deal with the subject of war.

The archive is based on the extensive holdings assembled by Professor Ben Arnold of Emory University's Department of Music in the course of research for his book *Music and War: A Research and Information Guide* (Garland, 1993), which explores the evolution of art music (as opposed to popular music) associated with war from medieval times to the present. In the course of his research, Professor Arnold identified over 1,300 compositions of war music, including approximately one thousand works from the twentieth century.

The archive will concentrate primarily on twentieth-century music and will include original manuscripts, published scores and books, commercial and private recordings, letters, interviews, and other documents relating to composers of war-related music. Emory's Music Librarian will build the collection in collaboration with Professor Arnold, and it will be housed in the Special Collections Department of the Robert W. Woodruff Library, available to students and to the research community.

For further information on the archive, contact Joyce Clinkscales, Music Librarian or Linda Matthews, Head of Special Collections in the Robert W. Woodruff Library, or Ben Arnold, Department of Music.

Robert W. Woodruff Library
Emory University
Atlanta, GA 30322-2870

tel. 404-727-1066
libjm01@unix.cc.emory.edu

UCONN Premieres "Tapestries"

On November 2, 1993, the University of Connecticut Wind Ensemble, conducted by Dr. Jeffrey Renshaw, presented the premiere performance of *Tapestries* by Gay Holmes Spears. The work is based upon the seven "Unicorn Tapestries" at The Cloisters (Metropolitan Museum of Art). Since tapestries are woven of threads of many colors and textures, the music was written with a deliberate attempt to feature individual colors and combinations.

The composer notes that "early Christians wrote allegorical tales about real and imaginary animals for the instruction of the faithful. The unicorn in these stories represented Christ. By the thirteenth century, the tale of the unicorn had acquired a theme of courtly love, and the Christian symbolism became subordinate to the action."

In movement I, based upon the first two tapestries, the woodwinds "play arabesque patterns, and hunting calls are heard in brass as people gather for the hunt. A modal

tune signifies the hunters starting their search for the unicorn." In the last section, metallic instruments are featured as "the unicorn purifies the stream while the hunters watch."

In movement II, based upon the third and fourth tapestries, action is paramount. Thus the music is melodically disjunct, and the harmony is based upon a poly-chord. The percussion section performs ostinato patterns that symbolize the beating of the unicorn's heart as he leaps and jabs at the hunters.

Movement III, based upon the fifth and sixth tapestries, begins with a dialog between the unicorn (in piano arabesques) and the woman who tricks him (represented by woodwinds in the treble range). "With an outburst from the percussion section, the unicorn is killed. There is rejoicing as a modal tune is played, and the dead unicorn is brought to the city."

The seventh tapestry is the basis for Movement IV. This tapestry represents both Christ resurrected and marital fidelity. Spears quotes the Easter plainchant *Victimae Paschali Laudes* and Machaut's virelai *Comment qu'a moy* in contrast to her own original music. In the Coda, a return to the opening music of Movement I brings the story of the unicorn full circle.

Tapestries
(for Twelve Winds, Keyboards, and Percussion)
by Gay Holmes Spears

Movements:

- I. Start of the Hunt
- II. The Unicorn Defends Himself
- III. The Capture and Processional
- IV. The Unicorn in Captivity

Instrumentation:

Flute 1
Flute 2/Piccolo
Oboe
Clarinet 1 in B-flat
Clarinet 2 in B-flat/Bass Clarinet
Bassoon

Horns 1,2 in F
Trumpets 1, 2 in B-flat
Trombone
Tuba

Piano
Percussion (4 players)

Duration: 20 minutes

Score and parts available from:

Gay Holmes Spears
P. O. Box 2259
State University, AR 72467

Composer Gay Holmes Spears is Assistant Professor of Music at Williams College in Walnut Ridge, Arkansas, where she teaches theory and piano.

Curnow Wins International Competition

On July 11, James Curnow was awarded the grand prize in the Coup de Vents International Wind Orchestra Competition. Curnow's composition, *Lochinvar* (Symphonic Poem for Winds & Percussion), was chosen from among 107 international entrants from countries such as Belgium, Holland, France, Russia, Norway, Kazakhstan, and the United States by a panel of distinguished judges from music conservatories across Europe and the U. S. Coup de Vents is a semi-annual composition contest sponsored by the city of Le havre, France (Phillipe Langlet, Artistic Director). An award of 50,000 Fr. was presented by this prestigious competition.

Lochinvar is a fifteen-minute work originally commissioned by the United States Army Band ("Pershing's Own"—Colonel L. Bryan Shelbourne, Conductor), headquartered in Washington, D. C. The work was premiered in Washington by the U. Army Band in March, 1992. The piece is based on a poem of the same name by Sir Walter Scott.

After a successful 14 year relationship with Hal Leonard/Jenson Publishing Corporation of Winona, Minnesota, Mr. Curnow has decided to form his own publishing company. Curnow Music Press, Inc. will begin distribution in 1995 and will specialize in the production of sheet music, CD's and cassettes for concert band, wind ensemble, and brass band. Located at 304 East Main Street in Wilmore, KY, Curnow Music Press will feature the compositions of James Curnow as well as many other composers from around the world.

Air Force Bands Auditioning for Conducting Vacancies

The U. S. Air Force Bands and Music Program has vacancies for band officers and has scheduled auditions for March 30, 1995. Applications must be submitted by January 20, 1995. The application process includes an interview with the regional USAF Band Officer, résumé, transcripts, repertoire list, video, and letters of recommendation.

Air Force band officers are offered a satisfying and challenging career working with professional musicians. These full-time positions, offered in a variety of locations, provide 30 days paid vacation, a fully-funded retirement plan, travel, and a comprehensive medical/dental care package. All positions are open to the best qualified candidates without regard to race, gender, color, religion, or national origin.

Applicants must be less than 35 years old on the date of commissioning (i.e., around September, 1995) and must possess a Bachelor's degree, preferably with a major in conducting, instrumental performance, or music education. There are also physical and written testing requirements to be satisfied.

For a full description of application procedures, please contact:

SAF/PAC
attn: MSgt David Ward
1690 Air Force Pentagon
Washington, DC 20330-1690
(703) 695-0019

New Maslanka Work Premiered

The premiere performance of David Maslanka's *Montana Music: Chorale Variations* was presented recently by the Bishop Ireton High School Symphonic Wind Ensemble, Dr. Garwood Whaley, Conductor. The seventeen-minute work was written for standard wind band plus six small brass bells played by wind players.

Maslanka's composition was commissioned by this outstanding Alexandria, VA, high school ensemble as part of a commissioning series which extends back to 1975. This series has resulted in commissions with such composers as Robert Washburn, Elliot Schwartz, David Ward-Steinman, Robert Jager, Elliot Del Borgo and Ron Nelson. Commissions with composers Jack Stamp and Stephen Melillo are also in progress.

Band Transcriptions by Frank M. Hudson

Major Frank M. Hudson, Chief USAF Bands and Music Programs, has been long known to wind band conductors for the outstanding quality of his published transcriptions which include *Overture to "The School for Scandal"* by Samuel Barber, *Jubilant Overture* by John La Montaine, and *Overture to "La Cambiale di Matrimonio"*. The following is a list of several of Maj. Hudson's manuscript editions that are also available along with—in most cases—recorded performances of both band and orchestral versions:

- Barber, Samuel: "Under the Willow Tree", from *Vanessa* (4:00)
- Bloch, Ernest: *Suite Modale*, Flute solo (7:15), Movements III & IV only
- Brown, Nacio Herb: *American Bolero* (6:30)
- Creston, Paul: *Concerto for Marimba* (8:00), Movements II & III only
- DeFay, Jean-Michel: *Concerto for Trumpet and Trombone* (4:00), Movement I only
- Ginastera, Alberto: *Overture to the Creole "Faust"* (8:00)
- Gould, Morton: *Conga* (6:00)
- Herbert, Victor: *Czardas* for Marimba(s) and small band (2:00)
- Marcello, Benedetto: *Oboe Concerto in C Minor* (13:00)
- Nielsen, Carl: *Helios Overture* (11:30)
- Weber, Carl Maria von: *Romanza* (8:30)

Randall Thompson's *Frostiana* for Chorus and Wind Ensemble is available on rental from E. C. Schirmer. Two other works, Ralph Vaughan Williams' *Overture to "The Wasps"* and Samuel Barber's *Medea's Meditation and Dance of Vengeance* are due to be published shortly. Hudson has also recently released a modern performing

edition of *Second Regiment Connecticut National Guard March*.

Conductors interested in obtaining any of the manuscript works may write or call as follows:

Frank M. Hudson
13607 Gresham Court
Bowie, MD 20720
Home: 301-464-4715
Office: 703-695-0019

Scarecrow, Meredith Release Books by Robert J. Garofalo

Born into Boston wealth, Harvard educated, and schooled in the German tradition of musical composition, Frederick Shepherd Converse (1871-1940) was considered by many to be the most important composer in America just prior to World War I. *Frederick Shepherd Converse—His Life and Music*, a new book by Robert J. Garofalo of The Catholic University of America, is a recent release of the Scarecrow Press and is No. 14 in their "Composers of North America Series."

Part One covers the composer's fascinating life and career and includes detailed information about the circumstances surrounding the Metropolitan Opera's production of *The Pipe of Desire* (1910)—the first American opera to be performed there. Converse's influential activities as a teacher and administrator at Harvard University, the New England Conservatory, and the Boston Opera Company are also detailed.

Part Two traces the development of the composer's style and clearly reveals influences in his music. The book includes rare photos and fifty-five musical examples as well as a comprehensive catalog of the composer's works and a discography.

Meredith Music Publications has also released Volume II of the "Guides to Band Masterworks," *Instructional Designs for Middle/Junior High School Band Directors & Students*. The instructional units for teaching included in this volume are:

The Battle Pavane by Tielman Susato (arr. Margolis)
Festival Celebration by G. F. Handel (arr. Kinyon)
Kentucky—1800 by Clare Grundman
The Civil War by James Ployhar
Air for Band by Frank Erickson
Mini-Suite by Morton Gould

Also included are special units on march music and multicultural music. This series includes a teacher's manual and student's manual.

Help Sought for Oboe Solo Study

Susan Laib (Mansfield State University) has undertaken a doctoral research project entitled *An Annotated Bibliography of Original Works for Solo Oboe with Wind Accompaniment and an Appendix of Arranged Works*. The author would like to obtain information on the whereabouts of scores of the following works which were listed in the CBDNA "Survey of Solos" (1962, 1971):

ORIGINAL WORKS FOR OBOE AND WIND ACCOMPANIMENT
Latham, William Sonata for Oboe and Chamber Band
Miller, Jean Reverie
Urban, Jerome Sonata for Oboe
Verall, John A Pastoral Elegy

ARRANGEMENTS FOR OBOE AND WIND ACCOMPANIMENT
Albinoni (Hannewold) Concerto for Oboe, Op. 7, No. 3
de Boisdeffre (C. Minelli) Village Scene
Cimarosa (C. Colbert) Concerto for Oboe
Cimarosa (W. Cole) Concerto for Oboe
Cimarosa (Krievald) Concerto for Oboe
Cimarosa (L. Saltzen) Concerto in C_{major} for Oboe
Corelli (N. Knepper) Concerto from Corelli
Corelli (K. Olsen) Concerto Grosso No. VIII
Dittersdorf (D. I. Moore) Concerto for Oboe
Guilhaud (R. Coleman) First Concertino
Guilhaud (W. Gower) First Concertino
Handel (R. Moehlmann) Sonata No. II
Handel (M. Walker) Concerto in G Minor
Handel (R. Hare) Concerto in G Minor
Haydn (H. Begian) Concerto in C Major (1st Movt.)
Haydn (Coloianni) Concerto in C Major (1st Movt.)
Haydn (Wilson) Concerto in C Major (1st Movt.)
Ibert (S. Dempster) Escapes
Lefebvre (K. Berger) Two Pieces for Oboe
Marcello (C. M. Blake) Adagio
Mozart (L. Titus) Concerto in C Major
Mozart (J. Dagg) Sinfonia Concertante in Eb
Mozart (W. Schaeffer) Sinfonia Concertante
Mozart (R. Marek) Concertino (from Oboe Quartet)
Pierne, (D. Wells) Piece for Oboe
Verroust (H. Gee) Fourth Solo de Concert
Vivaldi (K. Wilson) Concerto

Anyone having information on any of these scores is asked to contact:

Susan G. Laib
Department of Music
Butler Center
Mansfield University
Mansfield, PA 16933

Office: 717-662-4723
FAX: 717-662-4114
Home: 717-662-7507

Maiello, Behrend Team Up on CD

Entitled "A Shared Vision of Excellence," this compact disc recording features Roger Behrend, internationally recognized euphonium soloist and Professor of Euphonium at George Mason University, performing with the GMU Wind Ensemble, Anthony J. Maiello, Conductor. All but one of the compositions on this CD are original works for euphonium and band:

Symphonic Variants for Euphonium and Band
Seascape
Rhapsody for Euphonium and Band
Introspect
Romanze

James Curnow
Alfred Reed
Jerry Brubaker
Ralph Martino
Gustav Cords
(Fabrizio)

Vintage
Concerto for Euphonium and Band

David R. Gillingham
Vaclav Nelhybel

Information for obtaining this recording may be obtained by contacting George Mason University or the manufacturer:

IMPS Music
70 Route 202 North
Peterborough, NH 03458
1-800-234-8458

The Secret Life of The Original 1949 Saxophone Concerto of Ingolf Dahl

by
Paul Cohen

The *Concerto for Alto Saxophone* by Ingolf Dahl, one the great works in the saxophone repertoire, exists today in a revised form that is substantially different from the original version. From the time of its composition (1949) to its publication (1980), the concerto endured an undocumented history of revisions and performances that reflected changing attitudes of the composer and the varying abilities of the soloists. As a result of several major revisions, only some of which were publicly acknowledged by Dahl, the concerto was radically transformed into the work known today.

Composed in 1948/49 for Sigurd Rascher, the concerto was scored for full concert band and had a duration of 28 minutes. The saxophone part, formidably difficult even within the conventional key range, utilized the *altissimo* range extensively. Despite critical acclaim for this version, including enthusiastic responses from Igor Stravinsky and Henry Cowell, Dahl first revised the work in 1953. He changed the concert band instrumentation to orchestral winds, rewrote the last movement, and simplified the solo saxophone part. Among the changes, Dahl had eliminated the necessity of playing within the *altissimo* range. The length of this version was approximately the same as the original 1949 version (26-28 minutes).

During 1958 and 1959, Dahl revised the concerto for a second time. These revisions, never publicly acknowledged, consisted almost exclusively of cuts and deletions of extended sections in the second and third movements. With more than seven minutes (approximately 25% of the work) deleted, the length of this last version—that which is available today—is 18-19 minutes.

A Brief History of the Concerto

Dahl first became interested in writing the *Concerto* after receiving a letter from Sigurd Rascher in March of 1948. Rascher had become acquainted with Dahl's music through a performance of the *Music for Brass Instruments* and sought to interest him in a large-scale work for saxophone. Intrigued by the challenge (Dahl had not yet written for large ensemble) and familiar with Rascher's reputation in Europe and the United States, Dahl accepted the invitation in June, 1948. Work on this piece progressed throughout the summer and fall of 1948, with a planned premiere at the University of Michigan, William Revelli conducting, on January 14, 1949. Progress on the work, interrupted several times by Dahl's heavy teaching and performance schedule and his asthmatic health condition, forced cancellation of this performance. The actual premiere took place on May 17, 1949 with the University of Illinois Concert Band under the direction of Mark Hindsley. This original version, 28 minutes in length, consisted of two movements: I. Recitative-Adagio, and II. Rondo.

At the time, Dahl expressed great satisfaction and enthusiasm for the work in both public and private correspondence. Writing of the dedication to Sigurd Rascher, Dahl said "As far as the saxophone concerto goes, I have the fullest confidence in it, and know that it will stand up by itself."¹ A letter to interested band directors included the following:

The style of the concerto is symphonic and it is developed on a large scale.... It has been my aim to provide a big and demanding work for both players and audience, a work which would be the equivalent (in size and I hope in content) to a large-scale orchestral concerto. I believe that the bands are well-provided with the short-piece repertoire and that it is important for their musical development to have increasingly more works of greater weight and proportions.²

Dahl received support and admiration for the *Concerto* from composers such as Igor Stravinsky and Henry Cowell. Stravinsky in particular was impressed with the concerto. In a letter to Rascher, Dahl wrote:

You will be interested that I finally gathered my courage and took both record and score to Stravinsky and played the record for him. It was one of the greatest experiences of my life. After it was over, he said nothing but just got up and embraced me, with moist eyes, and in Russian fashion kissed me on both cheeks. He thinks it is one of the best new things he has heard. After that praise, from that great man, everything else seems to matter little, as you will understand. I will always be grateful to you for bringing this about.³

