

Summer 1997

From the Podium: Ladders To Success

Allan McMurray

Every occupation seems to have an abundance of people climbing. Climbing the corporate ladder; moving up; spiraling upwards; ascending the throne; everybody seems to be trying to go higher. Musicians may be the most egregious contributors to this phenomenon. As a young trumpet player, I always admired the amazing power of the "high note" players, even while I knew, as my trumpet teacher had taught me, that there is a high register, a low register and a cash register. Striving for 1st chair is another goal that most musicians buy into as a measure of success. I vividly remember weekly challenges during my junior high school experiences, my first experience with dry mouth and sweaty palms. As band directors, we know about the philosophical dilemma surrounding ranking ensembles in a first, second or third place. But we are all nonetheless familiar with and, in many instances, contributors to the "higher is better" syndrome. It is with an understanding of our competitive heritage that I propose to you that it is now time for us to move down.

The ladder that descends is not the same one that measures rank, salary, chair placement, or divisional rating. The ladder of descent is the one that goes within us. It is the ladder without end that descends into our souls and reveals the depth of our emotions, the depth of our commitment, and the depth of our appreciation of beauty. And while it may sound overly simplistic to say it, I believe that there are more people in our profession working to broaden their knowledge then to deepen it.

How many times have you asked or been asked, "What are some new pieces I should know?" This question is important in the pursuit of remaining current and expanding the breadth of knowledge about our repertoire, but it does not increase depth. A more challenging question might be "What are your insights into the interpretation of this masterwork?" At this point the conversation might turn to the form, tempi, historical background, performance practice, and how the composer's intent might best be served. Differences in phrasing, balance, articulation, color and mood might be revealed causing a reappraisal or a reaffirmation of previously held opinions.

The way I now hear and conduct the music of Grainger, Holst, Schuman and Wagner (among others) is not anything like the first time I did it. Countless performances, graduate student papers, personal experiences, and artistic growth have increased my depth of understanding and therefore my concept of the ideal performance of many works. One in particular is *Trauersinfonie* (or

Trauermusik) by Richard Wagner. The program notes which were printed inside the Leiden edition offered me the majority of the historical background for my first performance of this celebrated work; and to its credit, it survived my feeble attempt to create an image of a torchlight processional. At a later date, after studying Carl Maria von Weber's opera *Euryanthe*, and examining the music and libretto for the first time, my concept of the treasure that Wagner scored for band was changed forever. But it was not changed just because of the knowledge that I gathered; my concept of the piece was more importantly changed because of the way I felt about the music after learning more about it. And the depth of my feeling about the music is now reflected in the way I envision it, the way I conduct it, the way I rehearse it and, most significantly, the way I teach students about it.

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new address for submissions

(beginning July 1, 1997)

Douglas Stotter, editor
CBDNA Report
Music Department
Valdosta State University
Valdosta, GA 31698

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Burnout will eventually come to all those whose flame shines only from the outside. Without the soul of an artist burning within us and the desire to more deeply understand great works of art, we can only claim to be craftsmen; teaching others to execute rhythms, dynamics and tone in order to serve the black and white notes on the page, get a higher score, a better chair, to climb the ladder to success. Sadly, the size of our repertoire can expand without the depth of our love and awe of music changing. It is possible to be a mile wide and an inch deep.

I invite you to give yourself a quiz. Pick a piece of music for which you can honestly say you have great passion. Describe your feelings about the piece. What is your image of the ideal performance of that piece? How does your conducting show the ensemble what you want? How would your rehearsals reveal your understanding and passion about the piece to your ensemble? What responsibilities would your ensemble need to assume to insure that your artistic goals could be attained? What would students in the ensemble learn about music making from the piece and the way you conducted it? What is it about this piece that makes it special? How does it compare with the other pieces you have programmed or studied? What more could you learn about and from this piece? What are other pieces that you have conducted or studied, but would like to explore more deeply? Who are some people (i.e. authors, performers, conductors, colleagues) who could help guide you more deeply into this realm of artistic discovery?

If you had trouble with the first part (picking a piece) you might jump to the last question (who can help?). Returning to great works that stimulate us in some way emotionally can be doorways into increased growth. Listening to recording and attending live concerts of great artists performing works they love can provide another stimulus. Jessye Norman singing the Four Last Songs of Strauss always awakens my soul.

Sometimes a deeper look at a piece is stimulated by someone else's performance of a familiar work that reveals more than we had imagined. I recently attended a performance of the University of Michigan Symphony Band at Carnegie Hall. The performance culminated the band's Centennial tour and, under the leadership of Robert Reynolds, was a phenomenal success. And while every piece had its special place in the well-conceived program, the Symphony in B-flat by Hindemith was particularly stimulating for me. The insights into tempo that Bob brought to that performance were unlike any I had heard before. The clarity of the piece was revealed with an immense power hovering, but harnessed. The patience of an old friend allowed each new theme to be presented with dignity. It was a performance that challenged the way that I envision the piece, and I loved it. I will now go back to that work and reconsider my point of view. whether or not Bob's masterful interpretation changes mine is not nearly as important as the excitement that I feel in approaching Hindemith again with new information.

Our organization is more than an association of college band directors, it is a community of learners. And if we extend our community to include our students, we number well over 100,000 annually. We have excelled at commissioning and will continue to do so. We have excelled at outreach activities and will continue to do so. We have excelled at the training of music educators and will continue to do so. Our challenge today is to excel as artists, musicians and conductors who bring the depth of great visions of great music to ourselves, our students, and our audiences. It is our passion which enlivens every aspect of our teaching and music making. And by descending the ladder a little more with each score we study and each performance we give, the flame within us will burn and we will follow Bruno Walter's advice to become one of "those for whom life begins anew each day." That is our ladder to success.

Submissions to the Report

please note the NEW ADDRESS as well as changes in guidelines for submissions of concert programs.

Send all materials to:

*Dr. Douglas Stotter, editor
CBDNA Report
Music Department
Valdosta State University
Valdosta, GA 31698*

Submission deadlines:

- October 1 for the Fall issue
- March 1 for the Spring issue
- June 1 for the Summer issue

Format preferences:

- 1st: Disk (MAC or PC)
- 2nd: send an email message to dstotter@valdosta.edu
- 3rd: hard copies

For programs:

Please include your STATE and DATE OF PERFORMANCE in all submissions.

The CBDNA Executive Board and the editor encourage program submissions for specific concerts in performance order RATHER than repertoire lists for semesters, tours, or school years. Many CBDNA members are as interested in how their fellow members program as they are in what they program. In future issues of the *Report*, repertoire lists will be published only on a space-available basis.

Please note: When sending email or computer disk, DO NOT use ANY tabs, leader characters, boldface, italics, centering, justification, or ANY other formatting. Submissions will be formatted prior to publication.

The **CBDNA Athletic Band Advisory Committee** was formed in the spring of 1994 to help promote the welfare and traditions of the college athletic band. **David Woodley** (Indiana University) and **Jon Woods** (The Ohio State University) serve as co-chairs of the group. The division representatives are:

Eastern

Richard Bundy (Penn State University)

Southern

Dave McKee (Virginia Tech University)

Southwestern

Glen Hemberger (Oklahoma State Univ.)

Western

Don Peterson (Brigham Young Univ.)

Northwestern

Brad McDavid (Univ. of Washington)

North Central

Rod Chesnutt (University of Nebraska)

The committee meets once a year at the Midwest International Band and Orchestra Clinic in Chicago, and every other year at the CBDNA national convention. Recent topics of discussion have included television coverage of marching bands during the season and at bowl games, pep band regulations during the regular season and during tournaments, canned music and its effect on live music at sporting events, and funding concerns for all athletic bands.

Jon Woods has been working with network producers to find ways to give college bands more television coverage. His results, along with other information about our committee, are available on our web page: <http://php.indiana.edu/~marching/>

In addition, you can reach us by email at marching@indiana.edu. If you have questions or topics of interest, please contact us by email or by phone at 812-855-1372.

Mark Camphouse, director of bands at Radford University served as guest conductor of the Nebraska Intercollegiate Band in conjunction with the 36th Annual Convention of the Nebraska Bandmasters Association at the University of Nebraska-Lincoln. Works performed included: Praetorius SuiteJan Bach Watchman, Tell Us of the Night . Camphouse Königsarsch..... Strauss/Barrett

Kentucky CBDNA sponsored a clinic, "Quality Music for Quality Bands," at the 1997 KMEA In-Service. Clinic bands were the National Guard and Fort Knox Bands. Panel members were **Bob Hansbrough**, **Bob Hartwell**, **Dennis Johnson**, **Keith Vincent**, and **Jack Walker**.

Frank Battisti is the first recipient of The Louis and Adrienne Krasner Teaching Excellence Award, which was presented to him at the commencement ceremonies of the New England Conservatory on May 18, 1997. In the words of the conservatory's President-designate Robert Freeman, the award was established to "recognize the fact that at NEC, teaching is the primary function of the institution," and "without teachers who really care about students and their future as musicians, we would have no school."

News from **The University of North Carolina at Greensboro**:

UNCG hosted the 8th Annual Carolina Band Festival and Conductors Conference February 20-22, 1997. The festival attracted 190 high school students from North Carolina, South Carolina, Virginia, Tennessee, Georgia, Pennsylvania, Maryland, Florida, Ohio and Alabama, chosen by audition, as well as 55 band conductors. The Carolina Band Festival Honor Bands were conducted by **David Waybright** (University of Florida), who guest conducted the Symphonic Band (grades 11-12) and **Paula Crider** (University of Texas), who guest conducted the Concert Band (grades 9-10). The Carolina Conductors Conference featured **Craig Kirchoff** (University of Minnesota) as well as **John R. Locke**, festival host and Director of Bands at UNCG. Participating conductors had an opportunity to guest conduct the UNCG Wind Ensemble or Concert Band and receive a video-taped critique from the clinicians.

The North Carolina All-State Honor Bands were again hosted by the UNCG School of Music during the last weekend of April. **Eugene Corporon** (The University of North Texas), **Jack Stamp** (Indiana University of Pennsylvania), and **Mark Williams**, noted band composer from Spokane, Washington were guest conductors for the three honor bands.

The UNCG Wind Ensemble has completed recording its third compact disc from repertoire performed in October 1996. The title selection on the *celebration!* cd is Philip Sparke's exciting composition *Celebration*. Other selections include *Pineapple Poll* by Arthur Sullivan, Charles Ives' *Country Band March*, *Divertimento in F* by Jack Stamp, *Incantation and Dance* by John Barnes Chance, *Shakata: Singing the World Into Existence* by Dana Wilson, and *In Storm and Sunshine* by J.C. Heed.

Copies of *celebration!* may be ordered through the UNCG Band Office for a cost of \$10.00, plus \$2.00 shipping and handling. Checks and money orders should be made out to UNCG, or orders may be charged by phone or fax to Visa or Mastercard. Mail requests to: *celebration!*, Band Office, Room 261, Music Annex, UNCG School of Music, Greensboro, NC 27412-5001, Phone: 1-800-999-2869, Fax: (910) 334-5349.

David Whitwell has been awarded the *Goldege Verdienstmedaille*, the highest honor of the Austrian Band Association for his "excellent support of the band movement." Formalities will occur in July at a banquet held near Salzburg.

Share the Report

Please share this newsletter with your students and colleagues. Perhaps they will be interested in receiving the *Report* as a benefit of CBDNA membership.

Membership inquiries can be made to:

Richard Floyd
University of Texas
Box 8028
Austin, TX 78713

For information on duplication or reprints of the *Report*, contact the editor.

Whatsoever Things... by **Mark Camphouse** was premiered on March 22, 1997 at the National Concert Band Festival in Murat Theatre in Indianapolis with Ray Cramer conducting the 1997 **Honor Band of America**. Commissioned by **The Revelli Foundation** as the inaugural commission of **The Paynter Project**, the work is dedicated to the memory of the late John P. Paynter.

About *Whatsoever Things...* the composer has written:

The title (from Philippians 4:8) serves as the motto of Northwestern University:

Whatsoever things are true, whatsoever things are honest,
whosoever things are just, whatsoever things are pure,
whosoever things are lovely, whatsoever things are of good report;
if there be any virtue, and if there be any praise, think on these things.

Those are words John Paynter lived by, taught by, and made music by. He had unique ability in providing virtually all facets of our beloved profession with visionary leadership steeped in the traditions of personal and artistic integrity.

With a duration of approximately 13 minutes, this single movement work contains three major sections: a slow, mournful opening; a life-affirming middle section marked *Allegro Energico*; and a reverential third section which concludes with poignant serenity. The common thematic thread in all three sections is the varied employment of the Northwestern University Alma Mater Hymn, attributed to Franz Joseph Haydn's *St. Anthony Chorale*.

The 1997 Honor Band of America will include *Whatsoever Things...* on their July European performance tour to Holland, Germany and Austria, including a performance at the WASBE Conference in Schladming. The work will also be performed at the 1997 Mid-West Clinic in Chicago by the Austin Symphonic Band led by Richard Floyd.

Composer-conductor Mark Camphouse is currently director of bands at Radford University. He also serves as conductor of two Virginia-based professional ensembles: The New River Chamber Winds and The Skyline Brass Ensemble. He is a graduate of Northwestern University.

Two new compositions were recently premiered by the **Temple College Wind Symphony**, conducted by **Stephen Crawford**. *Sunset at Sonora Pass* was written by Benjamin Liles. A native Texan, Liles wrote this piece while a graduate student at University of California-Berkeley. His inspiration was a favorite backpacking place in the Sierra Nevada Mountains, Sonora Pass, on a warm summer afternoon. He uses the familiar cowboy tune *Bury Me Not On The Lone Prairie*, variations on that tune, and harmonies which evoke a "warm sound," to depict that time of day when the sun gradually sinks to the horizon and disappears in a blaze of color. A final bright ray (represented by flute and piccolo) illuminates a mountain peak, the sun disappears, and, as night quickly descends, the work comes to a quiet close.

Skirmishes (subtitled *Music for Quarrelling Instruments*), written by Ginger C. Mann, is a five minute, fanciful piece in predominantly 5/8 time. Ms. Mann studied orchestration and composition with David Gehr at Baylor University which eventually lead to this composition. In a lecture on woodwinds, Dr. Gehr said, "The woodwinds are really a quarrelling family of instruments." Mann took the notion of quarrelling instruments and made an arrangement for woodwind quintet. The same quintet forms the first section of the wind band version of *Skirmishes, Music for Quarrelling Instruments*. The piece was written especially for Stephen Crawford and the Temple College Wind Symphony.

Information about either work can be obtained by calling Stephen Crawford: (254)298-8560 or by email: crawford@sage.net

Tell Us!

Will any of your performing organizations premiere new works this year? The entire CBDNA membership would like to hear about the work!

Send us program notes, information regarding instrumentation, recordings, difficulty, and availability. You may also want to ask the composer to write additional material not included in the program note but of interest to CBDNA members.

Remember, the *Report* is a newsletter and your premieres are big news!

The **Morgan State University** Symphonic Band premiered Gary Powell Nash's composition *A Fraternal Prelude* on April 27, 1997 on its spring concert. This selection was written to commemorate Kappa Kappa Psi National Honorary Band Fraternity's new National Hymn. Although the Kappa Kappa Psi Hymn was the inspiration for composition, the hymn's melody was not used as the theme. However, there are some aspects of the hymn that are used throughout the composition.

Gary Powell Nash teaches theory and composition at Mississippi Valley State University. He studied composition at Western Michigan and Michigan State Universities and has written compositions for orchestras, symphonic bands, choral ensembles and a variety of solo and chamber groups. His orchestral selections have been performed by symphonies in Atlanta, Baltimore, Cincinnati, Detroit and Flint. Gary Powell Nash has received awards from the Virginia Center for the Creative Arts, ASCAP Foundation Grants to Young and the Atlanta Symphony Orchestra.

INTERNATIONAL NEWS

From Tim Reynish, Royal Northern College of Music, Manchester, England:

I am grateful for the hospitality and friendship shown to me at the recent CBDNA conference in Athens, Georgia. The entire development of my work in the field of wind repertoire has been inspired by that first International Conference which was promoted by CBDNA under the leadership of Frank Battisti here in Manchester in 1981, and it was a privilege sixteen years later to be able to report back to the USA something of what we have achieved. I enclose programmes for the current year (*see below*) which will demonstrate our search here to establish an international, alongside our developing national, repertoire, with a comment on works, possibly unknown to many, which I believe should have international status

and which can stand alongside the best of the premieres at the CBDNA Conference.

We played three works of significance which I think are contributions to the world repertoire for the next millennium and beyond, Bennett's brilliant Trumpet Concerto, Musgrave's more restrained and evocative marimba concerto, *Journey through a Japanese Landscape*, and the wonderful work for orchestral winds by the late Elizabeth Maconchy, *Music for Winds and Brass*. *Distant Variations* for Saxophone Quartet and Winds by John Casken is also a serious piece, and the virtuoso *Celebrations* by Edward Gregson for orchestral winds and brass is a tour de force. All five can act as a focal point in a programme.

In a lighter vein, I believe that Martin Ellerby and Adam Gorb are contributing works to stand alongside Guy Woolfenden and Edward Gregson. *Paris Sketches* by Martin Ellerby is a well-scored and evocative piece for audience and players, and Adam Gorb's recent *Awayday* is a six minute overture in the same genre as *Festivo*, while Buxton Orr's *John Gay Suite* is both witty and charming. It was a wonderful experience as always to tackle so much Grainger in preparation for a commercial recording with Chandos in their complete Grainger series, real examples of passion and wit; I suspect many of us neglect Brent Heissinger's (still for me and my students) powerful *Statements*.

For a good balance, we should have played one of the contemporary works from Japan or Sweden, perhaps a little more from USA (next year's programme will be informed by this year's CBDNA Conference), though from Europe we made our almost annual choice of Messiaen, and gave another of our frequent performances of the Flute Concerto *Instant Music* by Schwetsik. *Dionysiaques* with 120 players at the Barbican was an experience.

Our final concert of the year will feature a performance of *The Palace Rhapsody* by the very distinguished Finnish composer Aulis Sallinen, a joint commission between the College and CBDNA. Intended as a contemporary exercise in *Harmoniemusik* based on his opera *The Palace*, it is scored for orchestral forces with some doubling on saxophones; this

is a beautifully crafted work, with some minimalism but also strongly operatic. Like the Bennett and the Musgrave concerti, it is available from Novello.

Judged on the 1997 Conference, commissions and newsletters, world leadership in the field of wind ensemble repertoire certainly resides with CBDNA, and I have spent many hours wondering whether there is a role for WASBE to develop. I think that primarily this must be in identifying and promoting significant international repertoire at all levels, perhaps particularly at grade 3/4, the most difficult level for the composer not to lapse into formulas or not to be patronizing.

We are re-developing WINDS, the magazine of BASBWE, to carry a larger section of international news, and we most certainly need your input on all aspects of wind music. Send news and articles to: WINDS, Liz Winter, 7 Dingle Close, Tytherington, Macclesfield, SK10 2UT. Telephone/FAX 01625 430807 or +44 1625 430807.

She will also send details of the next British Conferences:

16th BASBWE Conference

University of Canterbury, Kent
26-28 September 1997

17th BASBWE Conference

Royal Northern College of Music,
3-6 April 1998

1997 is firmed up, but proposals for papers, clinics, new works or performances for 1998 should be sent in now.

See y'all in Texas in 1999, if not in Manchester in '98,

Tim Reynish

RNCM Wind Orchestra Programmes, 1996-1997

Timothy Reynish, Clark Rundell, Baldu Brönnimann, John Dickinson, conductors

September 24, 1996

Children's Overture.....Bozza
Finale of Saxophone Quartet Pascal
Laudibus in Sanctis.....Wilby
First SuiteHolst
GallimaufryWoolfenden
Sept Danses Les Malheurs de Sophie.....
.....Française

Paris SketchesEllerby
Sun Paints Rainbows Bedford

October 25, 1996

Pageant of LondonBridge
Toccata MarzialeVaughan Williams
Second Suite.....Holst
Heathcote's Inferno..... Marsh
Fantasia Ellis
Water Music Arnold
John Gay SuiteOrr

November 27, 1996

Fanfare for the Common ManCopland
Paris SketchesEllerby
GallimaufryWoolfenden
Trumpet ConcertoBennett
Awayday..... Gorb
Irish Tune from County Derry Grainger
Statement.....Heissinger
Bridgewater Breeze..... Gorb

December 10, 1996

Hill Song No. 2 Grainger
The Merry King Grainger
Molly on the Shore Grainger
Ye Banks and Braes Grainger
Gumsucker's March..... Grainger
Faeroe Island Dance..... Grainger
The Lads of Wamphray..... Grainger
Journey through a Japanese Landscape.....
..... Musgrave
Irish Tune Grainger
Shepherd's Hey Grainger
Colonial Song..... Grainger
Country Gardens Grainger
A Lincolnshire Posy..... Grainger

January 29, 1997

CelebrationGregson
Dream Carousels Gilbert
Paris SketchesEllerby
Et Expecto Ressurrectionem Mortuorum
..... Messiaen

February 21, 1997

Awayday..... Gorb
Dance SuiteMuldowney
Jug Blues and Fat Pickin' Freund
Prelude, Fugue and RiffsBernstein
Instant Music.....Schwetsik
Little Three-Penny MusicWeill

March 28, 1997

Music for Wind and BrassMaconchy
Distant Variations.....Casken
Toccata MarzialeVaughan Williams
First SuiteHolst
Variaziones Concertantes.....Maconchy

A Note to the Membership of CBDNA from Robert J. Garofalo:

RE: Suite für Zehn Blas-instrumente und Harfe, Opus 19 by Leland Cossart

Instrumentation: Dectet plus Harp (2222/2000 Hp)

Part I: Intrada, Elegie, Intermezzo

Part II: Canzonetta Napolitana, Alla Polacca, Thema mit Variationen (Capriccio Finale)

Duration: c. 45'

Published, 1908, Heinrichshofen's Verlag, Magdeburg, Germany (out of print)

Rental: C.F. Peters Corporation, US Agent for Heinrichshofen's Verlag

Recently I gave a concert that featured music for winds, percussion and harp. A noteworthy yet little-known composition on the program was Suite für Zehn Blas-instrumente und Harfe, Opus 19 by Leland A. Cossart. This two-part suite in six movements is symphonic in conception and substantial in quality (not unlike Emile Bernard's Divertissement). My purpose in writing this note is two-fold: to provide information about the composer and the piece, and to clarify published information that may be misleading.

First, Cossart's composition is erroneously listed as two separate works in *Wind Ensemble Literature* compiled by Bob Reynolds, et. al. (University of Wisconsin Bands, 1975): Suite for 10 Winds Instruments and Harp and Two Suites, in F Major, Opus 19. This information appears to have been reproduced verbatim in *Wind Ensemble/Band Repertoire* compiled by David Wallace and Eugene Corporan (University of Northern Colorado School of Music, 1984).

Second, Dave Whitwell notes in his fascinating book *The Longy Club: A Professional Wind Ensemble in Boston (1900-1917)* (WINDS, 1988) that the club performed Cossart's Suite in concert on December 23, 1909. The printed program, which appears in the book (p. 116), lists only three movements as being performed for the "(First time)":

I. Intrada

II. Élégie

III. Theme with Variations

These three movements are in fact movements 1, 2, and 6 of the composition which is as follows:

Part I

1. Intrada

2. Elegie

3. Intermezzo

Part II

4. Canzonetta Napolitana

5. Alla Polacca

6. Thema mit Variationen, Capriccio Finale

The indication "(First time)" probably means that the Club was performing the piece for the first time (not a premiere) as the work was completed more than two years earlier (see below).

When preparing program notes for the Suite I researched information about Cossart and his music in standard biographical dictionaries but found very little. Frustrated, I then faxed a note to

the publisher Heinrichshofen in Germany asking for help. Here is the reply I received.:

LELAND COSSART - Suite, Opus 19

HEINRICHSHOFEN'S VERLAG

February 18, 1997

Dear Dr. Garofalo,

Thank you very much for your fax dated from February 17th, 1997 and your interest concerning our composer Leland A. Cossart. Unfortunately we only have little biographical information about Cossart, too. In 1987 the Niederländisches Amateur-Bläserensemble (Dutch Amateur Wind Ensemble) gave a concert where also 4 movements of Cossart's Suite For Ten Winds & Harp were performed. In the accompanying program you can find the following text (translated by us from German into English):

"If one tries to find the composer Leland A. Cossart in one of the well-known, great encyclopedias of music, one will have no success with great probability. That is astonishing regarding the quality of the composition performed. Cossart was born on October 31, 1877, in Funchal, capital of the isle Madeira. He moved to the European mainland in order to study music with Eugen Gayrhos in Lausanne and with Felix Draeseke at the Conservatory of Dresden. Finally, he became director of music at the Stadttheater in Magdeburg and Professor at the Conservatory of Dresden. During the First World War he was interned a non-German as citizen, a measure which was evidently such a big disappointment for him that he decided to leave Germany. In 1919 he settled in Montreux where he died in 1965. He mainly composed songs, piano pieces and chamber music. As he hardly ever composed orchestral works, the Suite für 10 Bläser und Harp, opus 19 is certainly a unique work. In the preface of the score the composer says that he intended to compose a chamber music work, but that he knows that the number of instruments corresponds more to a serenade-orchestra. It really seems to be an orchestra work. The suite-composed between June 1906 and February 1907-conveys an atmosphere of late Romanticism., similar as found in the works of Gustav Mahler and Richard Strauss. However, Cossart does not have the affected emotions of Mahler or the moodiness of Strauss. Moreover certain influences of Bruckner can be ascertained.

Besides the Suite op. 19 we edited two other compositions of Leland A. Cossart:

op. 8, Nocturno für Englisch Horn und Klavier Ed.-No, 2328

op. 23, 5 Vortragsstücke für Oboe und Klavier Ed.-No, 2329.

We hope that our information will be helpful to you.

Sincerely yours,

HEINRICHSHOFEN'S VERLAG

From Dissertation Abstracts:

American Women Composers of Band Music: A Biographical Dictionary and Catalogue of Works

by Susan Diane Creasap—D.A. Thesis, Ball State University. 1996. 364p. Order Number AAI9623143.

Throughout the history of band music, works by women have received little, if any, acclaim. While some of the reasons for this lack of acknowledgment are grounded in the historical development of the band and the social restrictions of the times, an even greater problem has been the lack of reference sources concerning band works composed by women. Likewise, the works themselves are frequently unpublished. This study compiles a dictionary of American women composers who have written for band during the period from 1865 to 1996 and a catalogue of these works.

The introduction presents a brief analysis of the status of the woman composer and her relationship with the historical development of the band tradition. A guide to the use of the dictionary outlines the decisions that were made in the compilation and presentation of the material. The actual dictionary includes entries for more than two hundred women who have composed at least one original composition for band. Each composer is represented by a biographical sketch including education; list of awards, honors, and grants; reference citations; and a catalogue of known band works. The list of works presents as much information as possible including title, year of composition and/or publication, level of difficulty, duration, and availability. Beyond the biographical entries, the compositions for band composed by women are listed in the appendixes in four different formats: alphabetized by title of composition, alphabetized by composer's last name, listed by level of difficulty, and listed by year of composition or publication.

Works range in difficulty from those that are intended for use with a beginner band to compositions that were commissioned by the professional service bands of the United States. It is no surprise that the majority of these works were composed post-1970. The study makes no attempt to evaluate the musical value of any of the cited works, but rather is intended as an initial reference on the subject. It also raises several questions concerning the place of these works in the marketplace and in relation to other creative fields.

An Examination of Innovative Percussion Writing in the Band Music of Four Composers: Vincent Persichetti—Symphony for Band; Karel Husa—Music for Prague 1968; Joseph Schwantner—and the mountains rising nowhere; Michael Colgrass—Winds of Nagual

by Craig Thomas Pare—DMA Thesis, University of Cincinnati. 1993. 98p. Order Number AAI9329971.

The purpose of this examination is to show that Symphony for Band by Vincent Persichetti, *Music for Prague 1968* by Karel Husa, *...and the mountains rising nowhere* by Joseph Schwantner, and *Winds of Nagual* by Michael Colgrass are among the best examples of works which represent advances and achievements

in Twentieth-century percussion writing for band. The examination of each work consists of a brief profile of the selected piece, an evaluation of its percussion instrumentation requirements, and discussions pertaining to the motivic, coloristic, textural, and where applicable, harmonic uses of the percussion writing in each work.

To narrow the focus of the examination, seven factors are considered: the specificity of the percussion requirements, regarding both instruments and timbres; the use of traditional percussion instruments; the use of new or unusual percussion instruments; the use of new playing techniques; new sounds created by combining traditional instruments with new playing techniques; interesting textures created by combining percussion with brass and/or woodwind instruments; and the use of percussion in the compositional process.

A Study of Selected Band Music of Roy Harris

by Mitchell James Fennell—D.A. Thesis, University of Northern Colorado, 1991. Order Number AAI9135535.

Roy Harris composed 21 works for band, most of which are unknown to the professional community. These pieces represent a large body of music by one of America's important contemporary composers. The purpose of the study is to evaluate the influence Harris had on the development of the American concert band movement.

The dissertation examines four of the most ambitious works composed between 1941 and 1958: *Cimarron*, Concerto for Piano and Band, Symphony for Band and *Ad Majorem Univerisitatit Gloriam*. The writer discusses background information about each piece as well as the melody, rhythm, structure and sound (including harmony, instrumentation and orchestration) of each piece. The paper includes charts of musical forms and catalogs of themes of each composition discussed.

Although the study criticizes the compositions on a structural level, all the pieces demonstrate the outstanding qualities that Harris brought to this genre of music. Additionally, the study reviews Harris' overall compositional style and the historical development of the American concert band.

The writer establishes that Harris was one of the first American symphonists to write for the modern concert band. Harris' melodic and harmonic language, as well as his orchestrations, helped set the course of the American concert band (and ultimately the "wind ensemble") as a medium of serious musical expression.

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- PROGRAMS

PLEASE NOTE:

Include your STATE and DATE OF PERFORMANCE in all submissions.

The CBDNA Executive Board and the editor encourage program submissions for specific concerts in performance order RATHER than repertoire lists for semesters, tours, or school years. Many CBDNA members are as interested in how their fellow members program as they are in what they program. In future issues of the *Report*, repertoire lists will be published only on a space-available basis.

ALSO: When sending email or computer disk, DO NOT use ANY tabs, leader characters, boldface, italics, centering, justification, or ANY other formatting. Submissions will be formatted prior to publication.

ARKANSAS

Ouachita Baptist University
Craig V. Hamilton, conductor
Wind Ensemble—November 25, 1996
Festivo Edward Gregson
English Dances, Set One....Arnold/Johnstone
Australian Up-Country Tune
..... Grainger/Bainum
Americans We Filmore/Fennell
Variants on a Medieval TuneDello Joio

Concert Band—February 13, 1997
Fanfare for Annapolis Barnes
Salvation is Created Erickson
A Movement for Rosa..... Camphouse
Folk Song Suite.....Vaughan Williams
Let the Spirit Soar Swearingen
Lincoln Portrait Copland/Beeler

Wind Ensemble Spring Tour
March 16-20, 1997
Fanfare and Flourishes.....Curnow
Laudes and Tropes in PraiseMcBeth
Irish TuneGrainger/Rogers
English Dances, Set One....Arnold/Johnston
Divertimento in F..... Stamp
Shepherd's HeyGrainger/Rogers
Fanfare Prelude on the Italian Hymn Curnow
On a Hymnsong of Philip BlissHolsinger
Amazing Grace Ticheli
A Childhood Hymn.....Holsinger
Chorale Prelude-God of Our Fathers....Smith

The University of Central Arkansas
Ricky Brooks & Ken Williams, conductors
Wind Ensemble—February 12, 1997
Circuits Cindy McTee
Bride of the Waves.....Clarke
TrauersinfonieWagner/Leidzen
Tam O'Shanter Arnold
Music for Prague, 1968..... Husa
The Free Lance March.....Sousa

Symphonic Band—March 4, 1997
Flourish for Wind BandVaughn Williams
La Fiesta Mexicana Reed
Suite No. 2 in F for Military BandHolst
A Festival Prelude..... Reed
I'm Seventeen Come Sunday Grainger/Dahn
Prelude, Siciliano and Rondo Arnold
Old ComradesTeike

Wind Ensemble—1997 Spring Tour
American Overture for Band Jenkins
Molly on the Shore Grainger
Ghost Train.....Whitacre
Folksongs for Band No. 3.....Stanhope
Sea SongsKnox
Free Lance MarchSousa
Tam o'Shanter Arnold

Symphonic Band—April 22, 1997
Gavorkna Fanfare..... Stamp
Amazing Grace Ticheli
St. Martin's SuiteVan der Roost
Fairest of the FairSousa/Fennell
KaddishMcBeth
Trailridge Saga Barnes
Pineapple Poll (mvmt III) ... Sullivan/Duthoit

CALIFORNIA

Pomona College Band
Graydon Beeks, conductor
April 18, 20 & 26, 1997
Three Dances from Henry VIII
..... German/Laurendeau
The Gum-Suckers March..... Grainger
On a Hymnsong of Philip BlissHolsinger
Festive Overture, op. 96
.....Shostakovich/Hunsberger
A Somerset Rhapsody..... Holst/Grundman
Symphonic Songs for BandBennett
The Chirpin' Time RagBeeks/Russell

FLORIDA

Florida College Concert Band
Douglas G. Barlar, conductor
October 22, 1996
The Untitled March.....Sousa
Fantasy Variations on a Theme by Niccolo Paganini
..... Barnes
Pictures at an Exhibition (selections)
.....Moussorsky/Leidzen
The SinfoniansWilliams

April 8, 1997
American Overture for Band Jenkins
TrauermusikWagner/Votta/Boyd
Ghost Train.....Whitacre
Symphony No. 3Kozhevnikov/Bourgeois
The Stars and Stripes Forever.....Sousa

GEORGIA

Columbus State University
Symphonic Wind Ensemble
Robert W. Rumbelow, conductor
April 19, 1997
Rocky Point Holiday..... Nelson
Gallant Seventh MarchSousa
Symphonic Songs for Band R. R. Bennett
Music for the Royal Fireworks.....Handel
Stars and Stripes ForeverSousa

June 3, 1997
Flourish for Wind Band ...Vaughan Williams
RhosymedreVaughan Williams
Toccata MarzialeVaughan Williams
Funeral March Grieg
Old Wine in New Bottles..... Jacob
Praeludium and Allegro Giannini
Night.....Rumbelow

INDIANA

Indiana State University Symphonic
Band and Symphonic Wind Ensemble
Jeff Girard, Randy Mitchell, Doug Keiser
and John Boyd, conductors
October 21, 1996
Symphonic Band
Them Bases Huffine
Salvation is CreatedTschesnokoff
My Shepherd Shall Provide My Need... Trad.
Suite in B-flat..... Jacob
Blithe Bells.....Bach/Grainger/Jager
GalopShostakovich/Hunsberger
Symphonic Wind Ensemble
Short Ride in a Fast Machine Adams
Concertino for Marimba and Band....Creston
Symphony for Wind Orchestra Hultgren
National Emblem Bagley

February 23, 1997

Symphonic Band

Strike Up the Band..... Gershwin/Paynter
Sea SongsVaughan Williams
Dramatic EssayWilliams
Carnival of Venice.....Staigers
Chorale and Alleluia Hanson

Symphonic Wind Ensemble

Flourish for Glorious John.....
.....Vaughan Williams/Boyd
Slovak Dance Husa/Boyd
Rhapsody for TrumpetTull
Sym. on Themes of John Phillip Sousa (II,III)
..... Hearshen
Napoli Bellstedt
National Emblem Bagley

March 14, 1997

Atlanta Intern'l Band and Orchestra Clinic
Symphonic Wind Ensemble

Flourish for Glorious John.....
.....Vaughan Williams/Boyd
Slovak Dance Husa/Boyd
Variations on a Bach Chorale Stamp
Sym. on Themes of John Phillip Sousa (II,III)
..... Hearshen
Rhapsody for TrumpetTull
Dance Movements (IV) Sparke
Hello Dolly.....Herman

April 20, 1997

Symphonic Band

Toccata Cassado
First Suite in E-flat.....Holst
Resting in the Peace of His HandsGibson
His HonorFillmore

Symphonic Wind Ensemble

Serenade, Op. 7Strauss
Concertino de Camera Ibert/Paynter
Three Spanish Dances..... Granados/Girard
Pastorale for Oboe Watkins
Symphony No. 33 ...Kozhevnikov/Bourgeois

Indiana University

*Ray Cramer, Stephen Pratt and
David Woodley, conductors*

Wind Ensemble—January 17, 1997

March from Symphonic Metamorphosis.....
..... Hindemith
ImprintsMahr
Resting in the Peace of His HandsGibson
Blue Bells of ScotlandPryor
Dance of the New World..... Wilson
Fairest of the FairSousa
Celebration Sparke

Wind Ensemble—April 1, 1997

Motown Metal..... Daugherty
Overture for BandMendelssohn
Jig Godfrey
Intermezzo from Vanessa..... Godfrey
All the Bells and WhistlesHaas
Folk Dances.....Shostakovich

Wind Ensemble—April 24, 1997

Prelude for an Occasion.....Gregson
Crimson Century March Marsh
premiere

Concerto Grosso for Saxophone Quartet/Band
.....Bencriscutto
Overture to Die Meistersinger
..... Wagner/Hindsley

Symphonic Band—February 11, 1997

English Dances..... Arnold
Symphony AD 1978..... Jacob
Harvest Hymn Grainger
Postcard Ticheli

Symphonic Band—April 13, 1997

Ballet SacraHolsinger
Three Chorale Preludes..... Latham
The Solitary Dancer Benson
Sinfonia II for Wind Ensemble Downs
Nocturne, Op. 9, No. 2..... Scriabin
Laude Hanson

Symphonic Band—April 24, 1997

The Courtly Dances from Gloriana, Op. 53...
..... Britten
Scherzo alla MarciaVaughan Williams
La Tregenda from Le Villi Puccini

Concert Band—February 11, 1997

Marche Des Parachutistes Belges....Leemans
From Every HorizonDello Joio
Serenade for Wind BandBourgeois
Russian Christmas Music Reed

Concert Band—April 15, 1997

La Fiesta Mexicana Reed
Folk Song Suite.....Vaughan Williams
HavendanceHolsinger
Wizard of the West.....Duble

Concert Band—April 24, 1997

Suite from Pineapple Poll Sullivan
March Past of the Kitchen Utensils.....
.....Vaughan Williams/Woodley
DanzonBernstein
The World is Waiting for the Sunrise
.....Lockhart/Seitz

University Band—March 4, 1997

Alan Lourens, conductor
Pacific Preamble Hultgren
Fantasy on Sakura, Sakura..... Cramer
The Mad MajorAlford
Daniel in the Lion's Den.....McBeth
Suite in E-flatHolst
Little Ripper March Stanhope
The Dragoon's Farewell Karrick
Of Sailors and WhalesMcBeth

University Band—April 13/15, 1997

Scott Stewart, conductor

Merry Music..... Hidas
Do Not Go Gentle into That Good Night
.....Del Borgo
El Camino Real Reed
Pas Redouble.....Saint Saens
Second Suite in FHolst
Come, Sweet Death.....Bach/Reed
Pusztavan der Roost

University of Indianapolis

Concert Band & Wind Ensemble

John Graulty, conductor

April 20, 1997

Concert Band

Gandalf de Meij
Portrait of a Trumpet..... Nestico
Divertimento Persichetti

Wind Ensemble

Kleines KonzertOrff
Three Merry Marches, Op. 44Krenek

Concert Band

InglesinaDelle Cese
Amazing Grace Ticheli
Folk Song Suite.....Vaughan Williams

IOWA

The University of Iowa Symphony Band

Myron Welch, conductor

April 16, 1997

Profanation Bernstein/Bencriscutto
Dance of the New World..... Wilson
RapsodiaRoberto Sierra
Zion Welcher

KENTUCKY

Asbury College Concert Band

Lynn Cooper, conductor

Spring Tour

Fanfare Prelude on the Italian Hymn Curnow
Celestial Celebration.....Curnow
Of Sailors and WhalesMcBeth
Two Chorales Tchesnokov/Gilbert
Amazing Gracearr. Dawson
Prospect LaPlante
On a Hymnsong of Philip BlissHolsinger
March of Faith.....Smith

April 29, 1997

Of Sailors and WhalesMcBeth
The Last Spring..... Grieg/Curnow
Concertino for Solo Percussion and Band
.....Curnow
Nessun Dorma, from Turandot Puccini
His HonorFillmore

0 - PROGRAMS

Campbellsville University Concert Band
David McCullough, conductor
March 6, 1997

HavendanceHolsinger
Earle of Oxford's Marche Jacob
Concertino for Marimba & Band (I) .Creston
Crystals.....Duffy
First Suite in E-flat.....Holst

April 28, 1997

Whip and SpurAllen
Chorale and Shaker Dance..... Zdechlik
Festive Overture....Shostakovich/Hunsberger
FestivoNelhybel
Tribute Camphouse

Murray State University
Symphonic Wind Ensemble

Dennis Johnson & John Fannin, conductors
Tour Repertoire—March 19-21, 1997

Ave MariaBieble/Cameron
Watchman Tell Us of the Night .. Camphouse
Little English GirlDelle Cese
Lord of the Rings de Meij
Scenes from The Louvre.....Dello Joio
Prophecy of the Earth Gillingham
Molly on the Shore Grainger
Second Suite in FHolst
Divertimento Persichetti
March, Op. 99Prokofieff
Washington Post.....Sousa
Postcard Ticheli
Toccata MarzialeVaughan Williams

April 20, 1997

Jug Blues and Fat Pickin' Freund
Two Bagatelles.....Alfred Reed
premiere
Waking Angels Gillingham
DavidMelillo

Northern Kentucky Symphonic Winds
Carol Pennington, conductor

November 30, 1996

Children's March Grainger
Elegy for a Young American.....Lo Presti
Variations on America.....Ives
Concerto Grosso a Quattro Chori Stolz
Fiesta del Pacifico..... Nixon

University of Kentucky
Concert Band—November 25, 1996

Richard Clary, conductor

Alleluia! Laudamus Te..... Reed
Fairest of the FairSousa
Elegy for a Young American.....Lo Presti
Prelude, Siciliano & Rondo ...Arnold/Paynter
Dedication Fanfare.....Schuman
The Immovable Do Grainger
Liturgical DancesHolsinger

Wind Ensemble—November 26, 1996

Richard Clary, conductor

La Procession du RocioTurina
New England TriptychSchuman
Illyrian DancesWoolfenden
Urban Requiem Colgrass

Symphony Band—March 11, 1997

George Boulden, conductor

March HongroiseBerlioz/Smith
Sketches on a Tudor Psalm.....Tull
Walking Tune Grainger
Folk Dances.....Shostakovich/Reynolds
Chorale and Alleluia Hanson
Trauermusik Wagner/Boyd
Escape from Plato's CaveMelillo

Wind Ensemble—April 22, 1997

Richard Clary & George Boulden, conductors

Desi Daugherty
Concerto for Trumpet..... Arutunian
DivertimentoCichy
Burlesca.....Contreras
Hill Song No. 2 Grainger
Gloriosa Ito

Symphony Band—April 27, 1997

George Boulden, conductor

Petite SymphonieGounod
Celebrations Zdechlik
A Movement for Rosa..... Camphouse
Fanfare for Winds & Percussion...Daughters
Apocalyptic Dreams Gillingham

Western Kentucky University

Concert Band and Wind Ensemble

Robert Hansbrough & John Carmichael, conductors

February 25, 1997

Concert Band

Semper FidelisSousa
They Hung Their Harps in the Willows
.....McBeth
Follow the Wild Wind..... Karrick
Suite for Band Charles Smith
Morning, Noon and Night in Vienna
..... von Suppe/Filmore

Wind Ensemble

St. Anne's FugueBach/Rhoads
Trombone ConcertoBourgeois
When Jesus WeptSchuman
Three Japanese Dances Rogers
Circus Polka Stravinsky

Concert Band—April 15, 1997

Four Scottish DancesArnold/Paynter
Praise Variants..... Carter
Alterances..... Waignein
Courtly Airs and Dances..... Nelson
Lonely Beach Barnes
Broadway Show-Stoppers Overture ...Barker
Overture on Themes from The Wizard of Oz
.....Harburg/Barnes

Wind Ensemble—April 22, 1997

Vanity Fair Fletcher
Masquerade Persichetti
La Tragenda..... Puccini/Foster
Let Nothing Ever Grieve Thee
..... Brahms/Kopetz
Dance of the Comedians Smetana/Foster
DiversionHeiden
Uhuru..... Basler
The Kings Go ForthGregson
Wedding Dance Press/Johnston

LOUISIANA

McNeese State University

Symphonic Band and Wind Ensemble

Jeffrey Lemke & Royce Tevis, conductors
March 6, 1997

Symphonic Band

Gavorkna Fanfare..... Stamp
Who Puts His Trust in God Most Just
.....Bach/Croft
LochinvarCurnow

Wind Ensemble

Music for Prague, 1968..... Husa
Theme from Shindler's List. Williams/Custer
The ThundererSousa
Symphony on Themes of John Philip Sousa (II)
..... Hearshen
Carrollton March.....King

April 25, 1997

Symphonic Band

Overture to Candide..... Bernstein/Beeler
Elegy and Affirmation Stamp
A Movement for Rosa..... Camphouse
Star Wars Saga Williams/de Meij
Wind Ensemble
Suite: Guiding Spirit William Rose
premiere

Laude, Chorale, Variations & Metamorphoses
..... Hanson

Ritmo Jondo Surinach
Symphony No. 3 Giannini

Combined Bands

Fanfare and Steeplechase..... Cheetham

MARYLAND

Morgan State University Symphonic Band
Melvin N. Miles, Jr., conductor

April 27, 1997

Procession of the Nobles ..Rimsky-Korsakov
Variations on a Hymn Claude T. Smith
Pavane Faure
CanzonaMennin
Concertino for Flute..... Chaminade
American Faces.....Holsinger
A Fraternal Prelude Gary P. Nash
premiere

Air Nostalgique Ted Huggens
Ghost Train..... Whitacre
Whip and Spur Thomas S. Allen

MASSACHUSETTS

Harvard Wind Ensemble
Thomas Everett, conductor
December 7, 1996

Fanfare for Freedom Gould
 Ballad for Band Gould
 Concerto for Timpani..... Jacob
 Festive Music Hidas
 Fanfare.....Smetana/Nelhybel
 Hymnal on We Shall Overcome Gould
 Prisms Gould
 American Salute..... Gould

March 15, 1997

RS-2..... Lamont Downs
 Somersault..... Hale Smith
 Concerto for Trombone and Band .. Grondahl
 March from Symphonic Metamorphosis.....
 Hindemith
 The Side PipersGiuffre
 Recitative and Aria.....Smith
 Concerto for Saxophone and Band.... Benson
 Variations on America.....Ives/Schumann

MINNESOTA

Bemidji State University Band
Jeffrey Macomber, conductor
Spring Tour Program

Eagle SquadronAlford/Gore
 English Dances.....Arnold/Johnstone
 La MandolinataBellstedt/Leidzen
 Overture to Candide..... Bernstein/Beeler
 Australian Up-Country Tune
 Grainger/Bainum
 Selections from A Chorus Line
 Hamlish/Cacavas
 Suite from The Water Music...Handel/Loritz
 NilesdanceHolsinger
 First Suite in E-Flat.....Holst
 Robin Hood Kamen/Lavender
 Robinson's Grand EntreeKing
 Victory At Sea Rodgers/Bennett
 God Of Our FathersSmith
 The Invincible EagleSousa
 Gavorkna Fanfare..... Stamp
 Allerseelen Strauss/David

University of Minnesota
Symphonic Wind Ensemble
Craig Kirchoff, conductor
June 3, 1997

DreadnaughtBrooks
 premiere

Urban Requiem Colgrass
 Trois Poemes d'Henri Michaux..Lutoslawski
 Variations on the "Porazzi" Theme of Wagner
 Reed
 Symphony on Themes of John Philip Sousa ..
 Hearshen

MISSOURI

Culver-Stockton College Symphonic
Band and Wind Ensemble
R. Joseph Dieker, conductor
1996-1997 Repertoire

Symphonic Band
 Bach/Reed Our Father Who Art in Heaven
 Fucik/Seredy Entry of the Gladiators
 Holst Mars
 McBeth Kaddish
 Schonberg/Barker Medley from Miss Saigon
 Smetana/Nelhybel3 Revolutionary Marches
 SmithEmperata Overture
 Sousa/Glover The Dauntless Battalion
 Ward/Dragon America the Beautiful
 Warrington.....Original Dixieland Concerto
 WoodMannin Veen

Wind Ensemble

AndersonBugler's Holiday
 Bach/Reed Jesu Joy of Man's Desiring
 Bernstein/Polster
 West Side Story Sym. Dance Music
 Herbert/Dieker Eldorado March
 Grainger.....Irish Tune from County Derry
 Grainger.....Shepherd's Hey
 Jacob..... Giles Farnaby Suite
 Nelson..... Resonances I
 Persichetti.....Divertimento
 Reed.....El Camino Real
 SchumanWhen Jesus Wept
 Schuman Chester
 Shostakovich/Hunsberger ... Festive Overture
 Sousa Fairest of the Fair
 Tschesnokoff/Houseknecht.....
Salvation is Created

Evangel College Band
John Shows, conductor
November 14, 1986

Washington Grays ...Grafulla/Reeves/Fennell
 Folk Song Suite, mvmt I ...Vaughan Williams
 Concerto for Band and TromboneLeidzen
 Entry of the Gods into Valhalla
Wagner/O'Neill

February 1, 1997

Missouri Music Educators Conference
 Washington Grays ...Grafulla/Reeves/Fennell
 Entry of the Gods into Valhalla
Wagner/O'Neill
 Concerto for Band and TromboneLeidzen
 Festive Variations on Lasst Uns Erfreuen
Root

March 18, 1997

The Invincible EagleSousa
 Concertino Chaminade/Wilson
 Gandalf de Meij
 The Ramparts of Courage Reed
 Introduction, Theme and Variations
 Rossini/Herman
 Hungarian Dance #5Brahms/Longfield

NEW YORK

Ithaca College Concert Band
Karl D. Swearingen, conductor
February 17, 1997

Alleluia! Laudamus Te..... Reed
 Wind Chimes.....Frank Erickson
 Danses Sacred and Profane... William H. Hill

March 5, 1997

To Be Fed By RavensMcBeth
 O Cool Is The Valley..... Persichetti
 Rolling ThunderFillmore

April 30, 1997

Three Quotations Suite Sousa/Rogers
 Symphony for BandAnthony W. Fox

SUNY-Plattsburgh Symphonic Band
Daniel Gordon, conductor
April 25, 1997

Overture, Op. 24 Mendelssohn/Greissle
 Divertimento Persichetti
 Night Soliloquy.....Kennan
 Symphony #1Bukvich
 RhosymedreVaughan Williams/Beeler
 Mars.....Holst
 JupiterHolst

NORTH CAROLINA

Appalachian State University
Wind Ensemble
William A. Gora, conductor
October 15, 1996

Profanation Bernstein/Bencrisciutto
 The ThundererIra Hearshen
 The Thunderer John Philip Sousa
 Suite No. 1 in Eb..... Gustav Holst
 Children's MarchPercy Grainger
 Symphony No. 3Kozhevnikov/Bourgeois

December 5, 1996

The Courtly Dances Britten
 Tam O'ShanterArnold/Paynter
 Hommage a l'ami Papageno..... Francaix
 Apotheosis of this Earth Husa

February 20 & 21, 1997

Tam O'ShanterArnold/Paynter
 Concerto for Trumpet..... Arutyunian
 Dance of the New World..... Wilson
 The Thunderer Hearshen
 The ThundererSousa
 Hoe Down, from Rodeo..... Copland/Rogers
 The World is Waiting for the Sunrise ..Alford

April 25, 1997

Jug Blues and Fat Pickin' Freund
 Prelude, Fugue and RiffsBernstein
 A Child's Garden of DreamsMaslanka

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East Carolina University
Scott Carter and Christopher Knighten,
conductors
April 23, 1997

Concert Band

The Washington PostSousa
Amazing Grace Ticheli
Elegy and Affirmation Stamp

Symphonic Band

Antithigram Stamp
Second Suite in FHolst
Elsa's Procession to the Cathedral..... Wagner
Shepherd's Hey Grainger

Symphonic Wind Ensemble

Festive Overture.....Shostakovich
Divertimento in F..... Stamp
Passacaglia Nelson

Elon College Wind Ensemble
Thomas Erdmann, conductor
March 17, 1997

When Jesus WeptSchuman
Chester.....Schuman
Medieval Suite Nelson
Concerto in B-flat, K. 191Mozart/Fote
Supposes: Imago MundiChilds
MasqueMcBeth

May 12, 1997

Marriage of Figaro Overture.....Mozart
Trauer- und Triumph- Symphonie, Op. 15.....
.....Berlioz

University of North Carolina Greensboro
Wind Ensemble

John R. Locke, conductor
December 3, 1996

Aegean Festival Overture Makris
The Soaring HawkMahr
Armenian Dances..... Reed
Report Lubos Fiser
Symphony in B-flat..... Hindemith
The Battle of Shiloh..... Barnhouse

February 21, 1997

Overture to Candide..... Bernstein/Beeler
Blue Lake Overture..... Chance
Fantasy Variations..... Barnes
Cartoon Hart
Zion Welcher

OHIO

Case Western Reserve University
Gary M. Ciepluch, conductor
96-97 Repertoir

Symphonic Winds and Chamber Winds

Arnold.....Peterloo Overture
Bernstein/Polster
.....Dances from West Side Story

Clough The Invincible Clevelanders
premiere

CoplandFanfare for the Common Man
Copland/Rogers..... Hoe Down from Rodeo
Dello JoioVariants on a Medieval Tune
Hoshina Symphonic Ode
Kamen/Lavender An American Symphony
MelilloA Walk in Jurassic Park
Moss The Night Before Christmas
Moussorgsky/Hindsley

..... Pictures at an Exhibition
NelhybelTrittico
Nelson.....Passacaglia
Saint-Saens/Franckenpohl Pas Redouble
Sayre..... Portrait of a Duke
ShawConcerto for Clarinet
Sparke..... The Year of the Dragon
Strauss Suite in B-flat, op. 4
Tower.....Fanfare for the Uncommon Woman
TullReflections on Paris
Webber/de Meij.....Phantom of the Opera
University Circle Wind Ensemble

Eberhard For Musicians of the Queen
EnescoDixtour
Francaix..... Musique pour faire plaisir
Grainger..... Lincolnshire Posy
Hultgren.....Symphony for Wind Orchestra
KrenekThree Merry Marches
MilhaudL'Homme et son desir
Persichetti.....Masquerade
Plog ... Concerto for Flute & Wind Ensemble
Reynolds..... Scenes
Riegger
.....Music for Brass Choir & Perc., Op. 45
Schoenberg....Theme and Variations, op. 43a
Sparke..... Pantomime

OKLAHOMA

Oklahoma State University Bands
Joseph Missal and Glen Hemberger,
conductors

Chamber Winds and Wind Ensemble
November 26, 1996

Allegro from Partita, Op. 57.....Krommer
Fratres..... Pärt
Four Scottish DancesArnold
Bum's Rush Grantham
Blue Shades..... Ticheli

Wind Ensemble and Symphony Band
February 25, 1997

Variations on America.....Ives
Marches from West Point Symphony.. Gould
American Fanfare..... Wasson
Cajun Folk Songs..... Ticheli
JFK: In Memoriam.....Curnow
Good News From Beijing..... Chun Lu
american premiere

La Fiesta Mexicana Reed

Wind Ensemble—April 17, 1997

Early Light Bremer
Variations on America.....Ives
Country Band MarchIves
Concertino for Percussion and Wind Ensemble
..... Gillingham
premiere

Soundings..... McTee
Marches from West Point Symphony.. Gould
Blue Shades..... Ticheli

Concert Band, Symphonic Band, and
Chamber Winds—May 1, 1997

Serenade No. 12 (II, I)Mozart
A Yorkshire Overture Sparke
Amazing Grace Ticheli
Shepherd's Hey Grainger
Irish Tune Grainger
King Cotton.....Sousa
Ghost Train.....Whitacre

Southwestern Oklahoma State University
James South, conductor

Combined Bands—November 24, 1997

Ambrosian Hymn VariantsWhite
Spiritual from Sym. No. 51/2..... Gillis/Bainum
Variations on America.....Ives
Hands Across the Sea.....Sousa

Wind Ensemble—Feb. 23, 1997

Suite FrançaiseMilhaud
Concert Suite from Madam Butterfly.....
..... Puccini/Antonini/Cacavas
Shepherd's Hey Grainger
Ballet Music from Faust
..... Gounod/Laurendeau
A Movement for Rosa..... Camphouse
The Northern PinesSousa

Symphonic Band—March 6, 1997

Prelude, Siciliano & Rondo ...Arnold/Paynter
Blessed are They Brahms/Buehlman
Military Symphony (Mvt. I)Gossec
Cajun Folk Songs..... Ticheli
Rough Riders.....King

Wind Ensemble—April 20, 1997

Marriage of Figaro Overture. Mozart/Slocum
A Passing FantasyTull
An Original SuiteJacob
Children's MarchGrainger/Rogers
TrauersinfonieWagner/Leidzen
Old Home Days..... Ives/Elkus
Passacaglia Nelson
The Stars and Stripes Forever.....Sousa/Brion

Symphonic Band—April 24, 1997

President Garfield's Inaugural March .Sousa
Harvest Hymn Grainger/Kreines
Variants on an Early American Hymn Tune...
.....Curnow
Prelude to Revelry Jacob
Night Dances.....Yurko

SOUTH CAROLINA

Newberry College Concert Band
William Long, conductor
April 17, 1997

Gavorkna Fanfare.....Jack Stamp
 The SouthernerAlexander/Bainum
 Symphony #1 Robert W. Smith
 Sinfonia Voci.....David Holsinger
 Canticle: All Creatures of Our God and King
 Claude T. Smith

PENNSYLVANIA

Gettysburg College Symphonic Band
John William Jones, conductor
April 12, 1997

The Symphonic Gershwin ..Gershwin/Barker
 Chorale and Alleluia Hanson
 Jupiter Hymn..... Holst/De Meij
 Of Sailors and WhalesMcBeth
 The Inferno.....Smith
 The Freelance MarchSousa/Revelli
 Cenotaph Stamp
 Chorale and Toccata..... Stamp
 Linden LeaVaughan Williams/Stout
 Sine Nomine..... Vaughan Williams/Reed
 Prelude to Act IVerdi/Falcone

TEXAS

Waco Community Band
James Popejoy, conductor
February 23, 1997

Mallory Thompson, guest conductor
 Commando MarchBarber
 after "The Thunderer" Hearshen
 The ThundererSousa
 Nimrod Elgar/Reed
 Scenes from The Louvre.....Dello Joio
 Fantasia in GMahr

McLennan Community College
Wind Symphony
James Popejoy, conductor
March 5, 1997

Centennial FanfareCichy
 Night Dances.....Yurko
 Broadway One-StepKing
 An Original Suite Jacob
 Tryptich IIDel Borgo

April 28, 1997

Finale from Sym. No. 1 Kallinnikov/Curnow
 Cajun Folk Songs..... Ticheli
 First Suite in EbHolst
 HavendanceHolsinger

Waco Area Youth Wind Ensemble
James Popejoy, conductor
April 14, 1997

FandangoPerkins/Werle
 The Fire of Eternal Glory Shostakovich/Rhea
 March des Parachutistes BelgesLeemans
 Prelude and Rondo.....Holsinger
 Tiger Rag..... arr. Higgins

Southern Methodist University
Symphony Band
David T. Kehler, conductor
February 26, 1997

Fanfare for the Great Hall..... Stamp
 An Original Suite Jacob
 Symphony No. 1Bukvich
 On A Hymnsong of Philip BlissHolsinger
 The Pines of Rome..... Respighi

April 29, 1997

Fortress Ticheli
 Old Home Days.....Ives
 Prayer of St. GregoryHovhaness
 Irish Tune from County Derry Grainger
 Grand Serenade PDQ Bach
 Four Scottish Dances Arnold

Southwestern University Wind Ensemble
Lois Ferrari, conductor
November 24, 1996

Folk Dances..... Shostakovich/Reynolds
 An Original SuiteGordon Jacob
 Illyrian DancesGuy Woolfenden
 Serenade in Eb, Op. 7Richard Strauss
 Wind Dancer Jared Spears
 Jupiter Gustav Holst

April 18, 1997

Ballo del Granduca Sweelinck/Walters
 Lincolnshire PosyPercy Grainger
 Serenade, Op. 44 Antonin Dvorak
 Mars from "The Planets" Gustav Holst
 Nobles of the Mystic ShrineSousa

Chamber Ensemble 1997 Tour Program
 Serenade in Eb, Op. 7Richard Strauss
 Petite Symphonie Charles Gounod
 Serenade, Op. 44 Antonin Dvorak

Temple College Wind Symphony
Stephen Crawford, conductor
April 20, 1997

CanzonaMennin
 Ballad for Band. Gould
 Rossini Variationsarr. Wm Schmidt
 Sunset at Sonora PassBenjamin Liles
 premiere

A Cornfield in July and The RiverPenn
 Ye Banks & Braes Grainger
 Skirmishes Ginger C. Mann
 premiere

Texas A&M University Bands
Timothy Rhea and Ray Toler, conductors
1996-97 Repertoire

Symphonic Band

Alford Colonel Bogey March
 Arnold/JohnstoneEnglish Dances, Set I
 BennettAutobiography
 Bernstein/BenscriscuttoProfanation
 Bernstein/Grundman Slava!
 Chance Variations on a Korean Folk Song
 Fillmore/ed. Rhea.....Trooper's Tribunal
 Gould..... American Salute
 Grainger.....Irish Tune from County Derry
 Grainger.....Shepherd's Hey
 Grainger ... Sussex Mummer's Christmas Carol
 Hearshen.....Symphony on Themes of Sousa
 Ives Variations on America
 King Purple Pageant March
 Knox American Pageant
 Press/JohnstoneWedding Dance
 Respighi/DukerPines of Rome
 Rhea..... Christmas Celebration
 Rhea.....Divertimento for Wind Symphony
 SchullerTribute to Rudy Weideoft
 Shostakovich/Hunsberger ... Festive Overture
 Sousa Sempre Fidelis March
 Sousa/ed. RheaFrom Maine to Oregon
 Tchaikovsky/LakeOverture 1812
 TexidorAmparita Roca
 von Blon Watch on the Rhine
Concert Band

Anderson Christmas Festival
 Bach/Reed Jesu, Joy of Man's Desiring
 Curnow Fanfare and Flourishes
 Dello JoioSatiric Dances
 End/FennellBlues for a Killed Kat
 FillmoreAmericans We
 Frescobaldi/SlocumToccata
 HolsingerOn a Hymnsong of Philip Bliss
 KingBolivar March
 Nestico.....Battle Hymn of the Republic
 Reed..... First Suite for Band
 Rhea.....Spanish Dance Reflections
 SmithThe Ascension
 Sousa/FennellGallant Seventh March
 Vaughn Williams Folk Song Suite
 Zdechlik..... Chorale and Shaker Dance

Texas Christian University Bands
Gregory Clemons and Robert Foster, Jr,
conductors

Wind Symphony—February 12, 1997

Texas Music Educators Association
 March, Opus 99..... Sergei Prokofiev
 Prelude in E-flat Minor
 Shostakovich/Reynolds
 Colloquy for Trombone and Wind Ensemble.
William Goldstein
 Serenade, Opus 7Richard Strauss
 Zion Dan Welcher
 SilveradoBruce Broughton/Bass

4 - PROGRAMS

Wind Symphony—April 2, 1997

Symphony No. 1Johan de Meij
Introduction, Theme & Variations Rossini
Second Suite in F Holst
Crown Imperial Walton/Dutoit

Symphonic Band—April 2, 1997

Fanfare for the Common ManCopland
Sea Songs Vaughan Williams
Children's MarchGrainger/Rogers
Military March in C Beethoven
La Tregenda from Le Villi Puccini/Foster

Wind Symphony and Choral Union April 28, 1997

Mass No. 2 in E MinorBruckner

Symphonic Band—April 30, 1997

Three Chorale Preludes..... Latham
March Reveille Wilson
First Suite in E-flat.....Holst
Concertino for Tuba and Band ..Benciscutto
Lassus TromboneFillmore

Commencement Festival Band May 10, 1997

Procession of NoblesRimksy-Korsakov
Light Cavalry von Suppe/Fillmore
God of Our FathersWarren/Smith
Americans We Fillmore/Fennell
Beguine for Band Osser
Academic Procession.....Williams
Bugler's HolidayAnderson
Lassus TromboneFillmore
Variations on a Korean Folk Song.... Chance
The Free LanceSousa
Folk Song Suite.....Vaughan Williams

The University of Texas-Pan American Concert Band

Dean R. Canty, conductor March 25, 1997

Americans WeFillmore
First Suite in E-flat.....Holst
TritticoNelhybel
PavaneFaure/Norman
BlasenfestFry
Ambrosian Hymn VariantsWhite
Jupiter from The PlanetsHolst
Agüero.....Franco
Berceuse and Finale Stravinsky
The Black Horse Troop.....Sousa

VIRGINIA

James Madison University

Wind Symphony

John Patrick Rooney, conductor

VMEA—November 21, 1996

Pineapple PollSullivan/Mackerras
Twelve Seconds to the Moon.....Smith
Concertino for Three Brass & Band.....Werle

Paris Sketches, Homages for Band.....Ellerby
The Sword and the CrownGregson
La Tregenda from LeVilli Puccini/Foster

February 22, 1997

Fantasies on a Theme by Haydn....Dello Joio
William Byrd Suite Jacob
Music for Prague, 1968..... Husa

Radford University

Wind Ensemble and Concert Band

Mark Camphouse, conductor

February 19, 1997

As Torrents in Summer Elgar/Davis
Moro LassoGesualdo/Phillips
Blessed are They Brahms/Buehlman
AllerseelenStrauss/Fennell
Variations on a Korean Folk Song.... Chance
Moorside March..... Holst/Jacob
Comrades of Tuesday..... Wm. Camphouse
Brighton Beach Latham
Come, Sweet Death.....Bach/Reed
Chorale and Shaker Dance..... Zdechlik

April 23, 1997

Wind Ensemble

FestivoGregson
Do Not Go Gentle Into That Good Night.....
.....Del Borgo
An Original Suite Jacob
When on the Fields They Lay..Robert Cozart
premiere

Chester.....Schuman

Concert Band

Fortress Ticheli
Fantasia and Fugue in C Minor ..Bach/Miller
Three American Portraits..... Wilson
Stars and Stripes ForeverSousa/Brion

WASHINGTON, D.C.

The Catholic University of America

Chamber Winds

Robert Garofalo, conductor

96-97 Repertoire

BegräbnisgesangBrahms
Braziliana from Chamber Symphony..Ripper
La Peri Fanfare..... Dukas
Cantilena and Dance Garofalo
Carmen Suite.....Bizet/Sheen
Concertino for Piano, Winds, Perc. & Harp...
.....Lendvay
King DavidHonegger
Kleine Kammermusik für fünf Bläser
..... Hindemith
Le bal de Beatrice d'EsteHahn
Madama Butterfly Puccini
Rumanian Folk Dances.....Bartok
Suite für Zehn Blasinstrument und Harpe
..... Cossart
Symphony for Brass and Timpani . Haufrecht

WISCONSIN

Concordia University-Wisconsin

Wind Ensemble and Chamber Winds

Louis A Menchaca, conductor

April 13, 1997

Le Bal De Beatrice d'EsteHahn
Symphony for Band Persichetti
Alleluia, Laudamus Te Reed
Andante Cantabile from Paganini Variations .
.....Rachmaninoff/Custer
Symphonic Suite from Robin Hood
..... Kamen/Lavender

April 18, 1997

Fanfare Prelude on God of Our Fathers
.....Curnow
Overture to Candide.....Bernstein/Grundman
An American SaluteGould/Lang
Alleluia, Laudamus Te Reed

WYOMING

University of Wyoming

Wind Ensemble and Symphonic Band

Robert Belser, conductor

Wind Ensemble—January 19, 1997

Wyoming Music Educators Conference

Soundings, for Brass and Percussion .. Belser
premiere

The Engulfed Cathedral... Debussy/Patterson
Suite of Old American DancesBennett

Symphonic Band and Wind Ensemble— February 21, 1997

Symphonic Band

The Free Lance March.....Sousa
Folk Song Suite.....VaughanWilliams
Danzon Bernstein/Krance
Wind Ensemble

Sokol FanfareJanacek
Symphonic Songs for BandBennett
Chorale and Shaker Dance..... Zdechlik

Symphonic Band—April 13, 1997

Canzona per Sonare #4 ...Gabrielli/Brinkman
Divertimento for Band Persichetti
His Honor MarchFillmore
Azrael Reed
Pineapple Poll ... Sullivan/Mackerras/Dutoit

Wind Ensemble—April 20, 1997

The Duke of Marlborough Fanfare.. Grainger
Concerto for Trumpet.....Arutunian/Duker
RequiemLeslie Ann Hogan
premiere

Symphony No. 3Vittorio Giannini

Submissions to the Report

please note the NEW ADDRESS as well as changes in guidelines for submissions of concert programs.

Send all materials to:

*Dr. Douglas Stotter, editor
CBDNA Report
Music Department
Valdosta State University
Valdosta, GA 31698-0115*

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- June 1 for the Summer issue

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- 2nd: send an email message to *dstotter@valdosta.edu*
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For programs:

Please include your STATE and DATE OF PERFORMANCE in all submissions.

The CBDNA Executive Board and the editor encourage program submissions for specific concerts in performance order RATHER than repertoire lists for semesters, tours, or school years. Many CBDNA members are as interested in how their fellow members program as they are in what they program. In future issues of the *Report*, repertoire lists will be published only on a space-available basis.

Please note: When sending email or computer disk, DO NOT use ANY tabs, leader characters, boldface, italics, centering, justification, or ANY other formatting. Submissions will be formatted prior to publication.

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