

Spring 1998

From the Podium:

It's 1:30am. I'm sitting in my living room watching the reflection of the moon on the fresh white snow of yesterday's storm that blanketed Colorado. With city lights far in the distance, the stark moonlight illuminates the icy landscape, chills the night and prolongs the face of winter beyond the first day of Spring.

This time of year always brings a dichotomy of feelings and thoughts to me. It is Spring! The end of both a semester and an academic year is near. Score study, rehearsals and concerts have filled my life with the happiness of sharing the art of music with wonderful students and appreciative audiences. Yet it saddens me that my last musical collaboration with so many talented, graduating students is imminent. Faculty meetings, reports, budget requests, university politics, income taxes, auto repair, home improvement and the need to lose at least ten unwanted pounds have frequently distracted and annoyed me; but the academic year-end brings closure to many of these things as well, and the others will receive more commitment from me before summer begins. The academic year-end also stimulates in me reflections of my own effectiveness as an artist, musician, teacher, colleague and friend.

As I look back on the year, I evaluate the success of the repertoire I selected, my rehearsal techniques, my conducting and my ability to motivate students. I reflect upon the scores I've studied, the books I've read, the people who have challenged me to think new thoughts—my growth! And it is this time of year, more than New Year's Eve, that I find myself making resolutions for next academic year. The perennial resolution I make is to give myself more TIME! Time to study, time for play, but most of all time for solitude.

CREATIVITY NEEDS SOLITUDE. It needs concentration without interruptions. It needs a myriad of daydreams to sift through until it arrives at that "certainty" that comes from the depth of the soul and inspires its destiny. A musical phrase may be born here or a philosophy of life. The unpredictability of solitude's gift

does not, however, lessen its value to my life. I am more centered after I have freed my imagination to explore eternity. I find myself less concerned with making the world go around and more concerned with making it go forward. It is, therefore, solitude that fuels the creative artist in me—that part of me which avoids repetition, rejects the ordinary and seeks the extraordinary.

Next academic year, I resolve to give solitude more time in my life! And by then I will have dropped those ten pounds.

It is my wish for you, my colleagues, that the conclusion of your academic year be successful and fulfilling and that your next year have the potential for solitude. If all else fails, you might try 1:30am.

Allan McMurray

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**1999 CBDNA
National Conference
February 24-27, 1999
The University of Texas at Austin
Omni Austin Hotel**

address for submissions

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The **New England Conservatory Wind Ensemble** performed John Harbison's CBDNA commission *Olympic Dances* on their concert of October 23, 1997. The performance was reviewed by all of the Boston newspapers and NEC conductor **Frank Battisti** has forwarded a review by Boston Herald's dance critic, Karen Campbell:

"John Harbison's *Olympic Dances* was given its Boston premiere by the New England Conservatory Wind Ensemble led by Frank Battisti on Thursday night. It is a colorful, meticulously crafted multipart suite that evokes another time and place while remaining contemporary. . .

. . . Harbison's score will get additional performances by the consortium of colleges, so the life span of this particular project, in an era of one-shot deals, is terrific. Bravo."

The **Virginia Intercollegiate Band** met February 12-14 at Norfolk State University for the 23rd annual Symposium for New Band Music. Eight Virginia colleges and universities were represented in the 80 member band, which was hosted by **Alzie Walker**, Director of Bands at **Norfolk State**. The following composers attended the Symposium and conducted their own works in open reading rehearsals over the three day period:

Evan Chambers-University of Michigan, *Polka Nation*
 Mark Dal Porto-Texas Women's University, *Galactica*
 William Davis-University of Georgia, Rhapsody for Oboe and Concert Band

Peter Knell-Longwood College and Virginia Commonwealth University, *Infernal Whispers*

Elliott Schwartz-Bowdoin College, *Chiaroscuro: Zebra Variations*
 The composers also participated in a panel discussion on their works, careers, and other topics, as well as answering questions from the group. All works were recorded during the final session.

Tim Salzman and the **University of Washington** have a new website. Visit them at <http://weber.u.washington.edu/~uwwinds/>.

The **University of North Carolina-Greensboro** School of Music hosted the 9th Annual Carolina Band Festival and Conductors Conference on February 19-21, 1998. Two highly select high school honor bands were chosen by a competitive audition process. The Concert Band is comprised of students currently in the 9th or 10th grade and the Symphonic Band by students in the 11th or 12th grade. Each student applicant submitted a resume of his or her performing experience and musical studies, as well as a cassette tape recording. Over 360 students submitted applications and tape recordings for consideration this year. Students submitting tapes and applications represented some of the very best music students from a nine state area including North Carolina, South Carolina, Tennessee, Virginia, West Virginia, Maryland, Pennsylvania, Ohio, Michigan and New York.

Two nationally known guest conductors worked with these talented students as conductors of the honor bands. **James Croft**, Director of Bands at the Florida State University in Tallahassee guest conducted the Symphonic Band (grades 11-12). **Leslie Hicken**, Director of Bands at Furman University in guest conducted the Concert Band (grades 9-10).

While student instrumentalists were participating in the Carolina Band Festival, many of their teachers, primarily band directors, participated in a conducting workshop called the Carolina Conductors Conference. This conference began on Thursday evening, February 19 and included lectures, demonstrations, and clinic sessions for band directors. Participants have had the opportunity to observe and learn from **Frank Wickes**, Director of Bands at Louisiana State University. **John R. Locke**, Director of Bands at UNCG also served as a clinician conference. Croft, Hicken and **Craig Whittaker**, saxophone professor at UNCG, also assisted with the teaching and clinic sessions for the conductors conference.

Jonathan Good, Director of Bands at **Montana State University-Bozeman**, has recently published "British Literature for Symphonic Winds," a selective representative listing of wind band/wind orchestra literature composed and/or published in the United Kingdom and the Republic of Ireland. "British Literature...was written to provide a resource for conductors who seek to incorporate British music for wind band into their ensemble's performance repertoire." The book lists more than 700 works, organized by composer, and identifies compositions by publisher, duration, level of difficulty, and instrumentation. This publication also includes information on British composers, publishers, and British music information centers. Information on this book made be obtained by contacting the author.

Patricia Hoy and **Northern Arizona University** are sponsoring two conferences this summer:

A Multicultural Celebration of Diversity in Music conference will be held June 24-28. The conference will include a tribute to William Grant Still, a multi-ethnic dance workshop, and special sessions for music educators. Sessions will include internationally renowned speakers and performers, including conference conductor **Ronnie Wooten**, and featuring performing artist Lula Washington Dance Theatre.

Music in Education: Toward a New Millennium conference will be held July 15-18. The conference will include special sessions for public school music teachers, classroom teachers, and university music professors. Featured speakers will include Bennett Reimer, Jeff Kimpton, Gerald Olson, Robert Duke, Martha Brady, Gail Dixon, and Susan Kempter.

For more information on these conferences contact : Patricia Hoy at Northern Arizona University, School of Performing Arts, P.O. Box 6040, Flagstaff, AZ 86011, 520-523-8002; e-mail: patricia.hoy@nau.edu

The **Columbus State University** (GA) hosted a Wind Conductor's workshop in November. It featured clinicians **Donald Hunsberger**, **Michael Votta**, and **Robert Rumbelow**, director of wind band activities at Columbus. The format was an intensive day consisting of three lectures, two panel discussions and three conducting sessions with three different ensembles. The workshop was such a success that the school has committed to making it a yearly offering. Next year's workshop will be held on Saturday, October 24, 1998.

**NORTH CENTRAL and
SOUTHWESTERN DIVISIONS**

with the Sonneck Society

February 19-21, 1998

University of Missouri-Kansas City,

Gary W. Hill, host

Programs

Southern Illinois University-Edwardsville

Wind Symphony

John R. Bell, conductor

- A Fugal Overture..... Holst/Singleton
 Cimarron.....Roy Harris
 Kenneth Singleton, guest conductor
 Waking Angels Gillingham
 CrusadesBrett Stamps
 world premiere
 Sinfonia Brevis (II)Lukás

Arkansas State University

Wind Ensemble

Thomas J. O'Neal, conductor

- Rocky Point Holiday Nelson
 Concertino for Piano and Wind Ensemble..... Husa
 Theron Waddle, piano
 Karel Husa, guest conductor
 Apotheosis of this Earth..... Husa
 Monk SketchesTom O'Connor
 premiere

Oklahoma State University

Wind Ensemble

Joseph P. Missal, conductor

- Pas Redoublé Saint-Säens
 DionysiaquesSchmitt
 XScott McAllister
 Fast Forward.....Shafer Mahoney
 Jonathan Keeble, flute
 premiere
 Dance Movements..... Sparke

University of Akron

Symphonic Band

Robert D. Jorgensen, conductor

- Keynote Fanfare Michael Golemo
 premiere
 Folksongs for Band, Suite No. 3.....Stanhope
 Solo de Concours Messenger
 Håkan Rosengren, clarinet
 Michael Golemo, conductor
 Caricatures for Wind Symphony.....Jere Hutcheson
 From Maine to Oregon.....Sousa
 Dance Movements (IV)..... Sparke

An American Collage

featuring the University of Missouri-Kansas City

Conservatory Wind Ensemble

Gary W. Hill, artistic director

- George Washington BridgeSchuman
 Rag infernal (Syncopes apocalyptiques)Bolcom
 from *Twelve New Etudes for Piano*
 Melinda Smashey, piano
 Tippecanoe QuickstepHenry Schmidt/Elkus
 David Whitwell, conductor
 Pastorale Amy Beach
 Penelope Wheeler, flute; Melissa Peña, oboe;
 Carol Garris, clarinet; Michael Willen, bassoon;
 Julia Erdmann, horn
 Prelude and Dance.....Creston
 Jason Stephen, accordion
 Polka Nation.....Evan Chambers
 H. Robert Reynolds, conductor
 Back From the Edge.....James Mobberley
 from *Edges for Wind Ensemble*
 Come Where My Love Lies Dreaming..... Stephen Foster
 Susan Buehler, soprano; Douglas Niedt, guitar
 Scherzo: The See'r Ives/ed. Schuller
 Ann Street..... Ives/ed. Schuller
 Mists Ives/ed. Singleton
 Country Band March..... Ives/Sinclair
 Three Moravian Folk Songs..... Husa
 UMKC Heritage Chorale, Eph Ely, director
 Karel Husa, conductor
 SlangLibby Larsen
 Benjamin Plummer, violin; Michael Alan Isadore, clarinet;
 Paul Erickson, piano
 Los Chuntaes y Abre Campo (excerpt).....Traditional/Kaptain
 Marimba Yajalón, Lawrence Kaptain, musical director
 The Stars and Stripes ForeverSousa

Miami University

Wind Ensemble

Gary A. Speck, conductor

- Masquerade Persichetti
 Sea ChangesC. James Sheppard
 Skating on the Sheyenne Finney
 Symphony No. 2 (V) Ives/Elkus

Baylor University

Wind Ensemble

Michael Haithecock, conductor

- Melody Shop King
 Tempered SteelCharles Rochester Young
 Second Prelude Gershwin/Krance
 Blue Dawn into White Heat Schuller
 Variations on a Shaker MelodyCopland
 Night, AgainDaron Hagen
 New England TriptychSchuman

- DIVISIONAL CONFERENCES

Small College Honor Band "Gems for the Small College Band"

Trauermusik.....	Wagner/Votta/Boyd
Allan McMurray, conductor	
Ghost Dance	Hilliard
William Carson, conductor	
Celtic Hymns and Dances	Ewazen
Jonathan Hooper, conductor	
My Jesus, Oh What Anguish.....	Bach/Reed
Craig Kirchoff, conductor	
Suite from Holocaust	Gould
Reed Thomas, conductor	
First Suite in F	Thom Ritter George
James Cochran, conductor	

Presentations and Panel Discussions

Forum I: A Colloquium of Composers

William McGlaughlin, moderator

Panel Members:

Evan Chambers, *The University of Michigan*

Daron Hagen

Karel Husa, *Ithaca, NY*

Libby Larsen

James Mobberley, *UMKC*

Charles Rochester Young, *Univ. of Wisconsin-Stevens Point*

Brown Bag Lunch: *The American Wind Band's Transformation from Street to Stage: Are We There Yet?*

Frederick Fennell, featured speaker

Conducting Session: *The Internal Conductor: The Final Element*

H. Robert Reynolds, clinician

assisted by members of the UMKC Conservatory Wind Ensemble

Forum II: *Promoting Fidelity in Performance Practice*

Scott Cantrell, moderator

Panel Members:

Michael Broyles, *musicologist-Penn State University*

Stanley DeRusha, *conductor-Butler University*

Joseph Straus, *music theorist-Queens College, New York*

Forum III: *Advancing Historically Informed Performance Practice*

Frank Cipolla, moderator

Panel Members:

Raoul Camus, *Whitestone, NY*

Renée Camus, *Baltimore, MD*

David Whitwell, *California State University-Northridge*

EASTERN DIVISION

with the Pennsylvania Collegiate
Bandmasters Association

February 26-March 1, 1998

The Pennsylvania State University

O. Richard Bundy and Dennis Glocke, hosts

Programs

Pennsylvania State University Symphonic Wind Ensemble

Dennis Glocke and O. Richard Bundy, conductors

Smetena Fanfare.....	Husa
Huntingtower Ballad	Respighi
Sinfonietta	Dahl
Florentiner	Fucik
Ballad from Cajun Folk Songs II	Ticheli
Profanation	Bernstein

Bucknell University Symphonic Band William Kenny, conductor

Rocky Point Holiday	Nelson
Woodland Sketches	MacDowell
Folk-Tune (Sheep Shearing Song)	Goosens/Grainger
Blue Shades	Ticheli
Olympia Hippodrome	Alexander

Syracuse University Wind Ensemble

John M. Laverty, conductor

Bradley P. Ethington, associate conductor

March Militaire Francaise	Saint-Saens
Gaian Visions	Ticheli
Concerto for Piano and Wind Instruments (II, III)	Stravinsky
Sar-Shalom Strong, piano	

Tangents..... Wasson

Boston Brass

To the Muses!

Daniel Godfrey
world premiere

Duquesne University Wind Symphony Robert C. Cameron, conductor

Golgotha	Dietz
Danza de los Duendes	Galbraith
Two Movements for Solo Tenor Saxophone	
Lento	
Ward/Leist	
Humoresque	
Hartley	
James Houlik, saxophone	
Dance of the Jesters.....	Tchaikowsky/Cramer

Keystone Wind Ensemble

Jack Stamp, conductor

Eugene Corporon, guest conductor

Fanfare for Freedom..... Gould
 Canzona Mennin
 Watchmen, Tell Us of the Night.....Camphouse
 March with Trumpets Bergsma
 Four Maryland Songs Stamp
 Elizabeth Curtis, soprano
 Fantasia in GMahr

Pennsylvania Intercollegiate Band

John Whitwell, guest conductor

Prelude, Siciliano and Rondo.....Arnold/Paynter
 The Passing Bell..... Benson
 Morning StarMaslanka
 Amazing Grace..... Ticheli
 Dance of the Jesters.....Tchaikowsky/Cramer

Presentations

“Conducting: The Final Element”

H. Robert Reynolds, *The University of Michigan*

Research Session:

“Mozart’s Serenade in B-flat: Musical Influences and Thematic Borrowing”—Bradley P. Ethington, *Syracuse University*

“Hushed Lineage: The Secret Relationships Between Dahl’s Sinfonietta and the Original Version of the Concerto for Saxophone”—Paul Cohen, *Manhattan School of Music and Oberlin Conservatory*

“Whole Brain Listening”

Eugene Corporon, *University of North Texas*

“Coaching Wind Chamber Music”

Daryl Durran, *The Pennsylvania State University*

Composer/Conductor Forum

Tom Duffy, chair, *Yale University*
 Paul Barsom, *The Pennsylvania State University*
 Eugene Corporon, *University of North Texas*

Athletic Bands Roundtable

Report from Marching Band Advisory Committee

O. Richard Bundy, *The Pennsylvania State University*

SOUTHERN DIVISION

M. Dale Blackwell, Jr.,

**Florida Community College/Jacksonville
 and Artie Clifton, Jacksonville University,
 conference hosts**

Programs

First Coast Wind Ensemble

Artie Clifton and Dale Blackwell, conductors

Concerto for Soprano Saxophone and Timpani..... Tony Steve
 Matthew Vance, saxophone; Tony Steve, timpani
 premiere

Songs of the British IslesAlbert O. Davis
 GalopBird/ed. Syler

James Syler, guest conductor

Marche des Parachutists Belges..... Leemans/Wiley
 Divertimento..... Persichetti
 Alarums for Band.....Mailman

University of Florida

Wind Symphony

David A. Waybright, conductor

Blue Shades Ticheli
 Prelude II for PianoGershwin

Douglas Maxwell, piano

Fantasy Variations on Gershwin's Prelude II for Piano
 Grantham
 premiere

Prelude, Fugue and Riffs..... Bernstein
 Bruce Marking, clarinet

It Takes a Village..... Yuponce
 Kenneth Braodway, percussion

East Carolina University

Symphonic Wind Ensemble

Scott Carter, conductor

La Péri Fanfare Dukas
 Chorale Preludes, Op. 122Brahms/Boyd/Fennell

Four Maryland Songs Stamp
 Sharon Munden, soprano

Waking Angels Gillingham
 Gumsuckers MarchGrainger/Rogers

Murray State University

Symphonic Wind Ensemble

Dennis L. Johnson, conductor

John E. Fannin, assistant conductor

Roman Wells Janssen
 Petite SymphonieGounod

Der Traum des Oenghus (II)Rudin
 Country Band March.....Ives

- DIVISIONAL CONFERENCES

Florida A&M University
Symphonic Band
William P. Foster, conductor
Julian E. White, associate conductor
Charles S. Bing, assistant conductor

Emissary Fanfare.....Verdi/Hastings
Elsa's Procession Wagner
Procession of Nobles.....Rimsky-Korsakov/Leidzen
Rolling ThunderFillmore
In the SpringHolsinger
NocturneScriabin/Reed
Morning, Noon, and Night in Vienna von Suppe/Fillmore
The Pines of the Appian Way..... Respighi/Leidzen

Furman University
Wind Ensemble
Leslie W. Hicken, conductor

Ballistic Etude No. 1: Fanfare.....Mark Kilstofte
world premiere
Jubilee Overture Sparke
Intrigues..... Makris
Robert Chesebro, clarinet
Designs, Images and Textures.....Bassett
Nobles of the Mystic ShrineSousa
Dan A. Ellis, guest conductor
Savannah River Holiday Nelson

University of Alabama
Wind Ensemble
Gerald Loren Welker, conductor

Spiel.....Toch
Variations on a Korean Folk Song Chance
Concertino for Four Percussion and Wind Ensemble.....
..... Gillingham
Gloriosa Ito
Till Eulenspiegel's Merry Pranks Strauss/Hindsley
Dance Movements..... Sparke

1998 Southern Division
Intercollegiate Band
Col. Arnard D. Gabriel, conductor

The Eagle SquadronAlford
La Belle Helene Overture Offenbach/Odum
The Divine ComedySmith
Toccata..... Frescobaldi/Slocum
Festival VariationsSmith

WESTERN and NORTHWESTERN DIVISIONS

March 12-14, 1998
University of Nevada-Reno
A.G. McGrannahan III, host

Programs

Southern Oregon State University
Symphonic Band
Cynthia Hutton, conductor

Signature..... Van der Roost
Canticle..... Stamp
Hans Christian Anderson Suite Søren Hyldgaard
Diversion for Alto Saxophone and BandHeiden
Der Traum des Oenghus..... Rolf Rudin

Utah State University
Wind Orchestra
John Cody Birdwell, conductor

Prelude, op. 34, no. 14 Shostakovich/Reynolds
La Procession du Rocio..... Turina
Folksongs for Band, Set III..... Stanhope
Concertino for Four Percussion and Wind Ensemble Gillingham
After "The Thunderer"Hearschen
The ThundererSousa

Los Medanos Community College
Concert Band
John F. Maltester, conductor

Duke of Marlborough Fanfare Grainger
Without WarningMelillo
On A Hymnsong of Lowell MasonHolsinger
Allegro Molto from Concerto for Piccolo Vivaldi/Reed
Canticle for Three Solo Flutes and Wind Ensemble...Del Borgo
Esprit de Corps Jager

Boise State University
Symphonic Winds
Marcellus Brown, conductor

British Eighth March..... Elliott
Whatsoever Things.....Camphouse
Hell's GateMaslanka
Finale from Symphony No. 3..... Barnes

California State University, Long Beach
Wind Symphony
John Carnahan, conductor

Fanfare from Festmusic der Stadt WienStrauss/Flores
Dances of LACA..... Bruce Edward Miller
premiere
Folksongs for Band, Set II Stanhope
Decline and Fall of a BridgeDankworth/Morsch

**Pacific Lutheran University
Wind Symphony
Raydell Bradley, conductor**

Symphonic Dance No. 3, op. 46 Rachmaninoff/Satoh
Ritmico and Molto Vivo from Dance Movements Sparke
Padstow Lifeboat..... Arnold
Danny Boy.....Traditional
Mock Morris.....Grainger/Simpson
Apocalyptic Dreams..... Gillingham

**California State University, Stanislaus
Wind Ensemble
Edward C. Harris, conductor**

Danza de los DuendesNancy Galbraith
Lads of Wamphrey Grainger
Storyville Syler
Samurai.....Nigel Clarke

**University of Puget Sound
Wind Ensemble
Robert Musser, conductor**

The Mad MajorAlford/ed. Fennell
Ritmico from Dance Movements..... Sparke
Van Gogh PortraitsAldo Forte
Rondo alla marcia from Concerto for Alto Saxophone and Wind
OrchestraDahl
A Sea of Glass Mingled with Fire..... Jager

**University of California, Los Angeles
Wind Ensemble
Thomas D. Lee, conductor**

Marche HongroiseBerlioz
Symphony in B-flat Hindemith
Salvation is CreatedTschesnokoff/Houseknecht
Hill Song No. 2 Grainger
Molly on the Shore..... Grainger
Blue Shades Ticheli

**University of Redlands
Symphony Band
Eddie R. Smith, conductor**

Radetzky March Strauss/Reed
Early One Morning Grainger
Six Dukes Went a Fishin' Grainger
Symphony No. 6..... Persichetti
Facade.....Walton
Suite from Pineapple Poll Sullivan

**Western/Northwestern Division Intercollegiate Band
Allan McMurray, conductor**

Overture to CandideBernstein/Grundman
Cajun Folk Songs II Ticheli
Trauersinfonie Wagner/Boyd
Soundings McTee

Presentations

**Clinic/Concert: *Achieving Good Intonation and Balance*
W. Francis McBeth, clinician**

Clinic ensemble: University of Nevada Wind Ensemble, A.G.
McGrannahan, conductor

Clinic: *Quality Band Literature Without Excessive Technical Demands (in two parts)*

**Clinic: *Performance Practice for the Music of John Philip Sousa*
Keith Brion, clinician and conductor**

Clinic ensemble: University of Nevada Wind Ensemble
Sousa selections performed: *Manhattan Beach, The Invincible Eagle, Washington Post, The Stars and Stripes Forever.*

**Clinic: *Conductor Ticheli on Composer Ticheli*
Frank Ticheli, clinician**

Clinic ensemble: University of California, Los Angeles Wind Ensemble, Thomas Lee, conductor

Conference Premieres

To the Muses! by Daniel S. Godfrey received its world premiere performance by the **Syracuse University Wind Ensemble**, John Laverty, conductor, at the Eastern Division conference. The work is a salute to the goddesses of music and dance. It was commissioned by a consortium of seven wind ensembles from Florida State University, Stetson University, the University of Central Florida, the University of Nebraska, Western Kentucky University, and Western Michigan University.

The **Southern Illinois University-Edwardsville Wind Symphony**, John Bell, conductor, premiered Brett Stamps' *Crusades* at the Kansas City conference. The work melds the traditional symphonic band sound with contemporary jazz ensemble complexity of rhythm. The composer writes:

"The work is an attempt to cross boundaries and couple the traditional jazz band rhythm section with concert band winds to achieve a studio-like effect featuring the guitar as the main solo instrument. Essentially a samba, this work was influenced by a variety of rhythmic idioms including New Orleans second line, world music especially Afro-Cuban, rhythmic breaks and contemporary jazz. I tried to incorporate these within the instrumental framework of the traditional concert band."

Brett Stamps is Professor of Music and Director of Jazz Studies and Studio Music Performance at Southern Illinois University-Edwardsville. He has composed and performed professionally for the U.S. Army Field Band Jazz Ambassadors, the University of Miami Concert Jazz Band, and the Stan Kenton Orchestra.

- PREMIERES

Monk Sketches by Tom O'Connor was premiered at the Kansas City conference by the **Arkansas State University Wind Ensemble**, Thomas O'Neal, conductor. The composer writes:

"*Monk Sketches* is an homage to the legendary jazz composer Thelonius Monk. Melodic, harmonic, and rhythmic material from three original Monk tunes served as inspiration for the three movements. The first movement, *Needn't*, was inspired by *Well You Needn't*; the second movement, *Midnight*, is an organic outgrowth of *Round Midnight*. The final movement is called *Chaser*, and the melodic and harmonic material is generated from Monk's fast bebop swinger, *Straight, No Chaser*."

Tom O'Connor joined the music faculty at Arkansas State University in 1978. Prior to becoming Director of Jazz Studies, Dr. O'Connor served as Director of Bands. He holds the DMA degree in composition from the University of Memphis, where he studied with Don Freund.

Edges for Wind Ensemble was written for Gary W. Hill and the **University of Missouri-Kansas City Conservatory Wind Ensemble** by James Mobberley. The first movement, *Back from the Edge*, was premiered by the Wind Ensemble at the Kansas City conference. The composer describes the work's creation as follows:

"This work is the result of two shattering and enlightening experiences in my life. The first was my own visit to the edge in Spring, 1995. I was attacked by the infamous "flesh-eating bacteria," and went from healthy to very nearly dead in less than 36 hours. *Back from the Edge* stems from the struggle of doctors, family members, and me to get my body and spirit back together again. The second movement (in progress) mixes dreamlike states of my recovery process with other experiences of mine and others that are etched, like postcards from other worlds, on my life. The last movement is my attempt to capture the spirit of one of my very best friends, Robert Cooper, who passed away suddenly at the woefully young age of 45. He was a man of boundless energy, fierce devotion to family and friends, and the strength of character sufficient to endure the most difficult circumstances with grace and humor. The candle that burns the brightest burns fastest."

James Mobberley has been on the composition faculty of the UMKC Conservatory of Music since 1983. He also directs the Conservatory's Music Production and Computer Technology Center. Since 1991 he has been the Kansas City Symphony's first composer-in-residence. This residency has been expanded to include the State Ballet of Missouri and the Paseo Academy of the Performing and Visual Arts, the local magnet school.

The **Oklahoma State University Wind Ensemble** and conductor Joseph P. Misal premiered *Fast Forward* by Shafer Mahoney at the Kansas City conference. The work was written in 1997 for Jonathan Keeble and the OSU Wind Ensemble and was commissioned by the music organizations at OSU: Tau Beta Sigma, Kappa Kappa Psi, Phi Mu Alpha and Sigma Alpha Iota.

Fast Forward is about 10 minutes long; it is fast and rhythmic from start to finish. The opening motive, D-E, is very important. This figure appears throughout the work, in melodies, in chords, and as a basis for background accompaniment. When these figures are played one after another, they create a stream of fast notes which propel the piece forward. The work is not a conventional soloist and ensemble dual, but rather conceived as a collaboration. The solo flute shares much of the material played by the wind ensemble, with the two forces working together to form a shimmering, rhythmically-driven piece.

Shafer Mahoney is Assistant Professor of theory and composition at SUNY-New Paltz. He holds degrees from Princeton University and the Eastman School of Music.

The first work to be commissioned by the **Big-12 Band Directors Association**, *Tempered Steel* by Charles Rochester Young, was performed by the Baylor University Wind Ensemble, Michael Haithcock, conductor, at the North Central/Southwest CBDNA conference in Kansas City. The composer provided these comments on the work:

"As we grow stronger and more resilient through hardship, we become "tem-

pered." *Tempered Steel* is a celebration of our triumph over these unavoidable hardships and obstacles that we regularly face. It rejoices in the tenacious and unrelenting resolve that is part of us all.

As the title musically implies, the metallic sonorities of the wind band are continually being explored and developed throughout the work, while the "tempest" as a symmetric hexachord that is exposed and developed through a variety of juxtaposed gestures and themes."

Other Premieres

From **Bob Garofalo**:

Recently my university chamber wind ensemble gave a concert of new and commissioned works (see program section). One of the pieces on the program is truly outstanding and deserves wide exposure and performance. The composition is Chamber Symphony for Winds (instrumentation: 2222/2220 pno, bass, timp, and perc). It was written by Joao Guilherme Ripper, a brilliant, young Brazilian composer. According to Ripper, the work was conceived as a metaphor of the different musical sources that originated in Latin American culture. In the first movement a strong rhythmic motive (heard on the conga drums) is contrasted with a Renaissance-like chorale. The rhythmic motive returns leading to the second movement which is comprised of different episodes linked by flute recitatives; these sorrowful songs are connected to the third movement by a tempo change. The Finale, *Brasiliana*, is based on the Brazilian rhythm "frevo" and gives the piece a strong dance-like character. The composer has indicated that the third movement may be performed alone.

If you are interested in the piece, you can contact the composer by e-mail at: Joao.Ripper@biohard.com.br. His mailing address is: Rua Dr. Otavio Kelly 32/101; 20.511-280-Rio de Janeiro-RJ; Brazil. His fax is: 011 55 21 264-6010.

UPDATE

The **Harvard University Wind Ensemble**, Tom Everett, conductor, celebrated Boston/Cambridge composer Daniel Pinkham's 75th year with a concert on March 14, 1998. The program featured the first performance of *Music for an Indian Summer* written for harp soloist Ann Hobson Pilot of the Boston Symphony Orchestra and the Harvard Wind Ensemble. The work will also be performed in April by The New England Conservatory Wind Ensemble, conducted by Frank Battisti.

Other works on the concert included Pinkham's *Crimson Flourish*, written for Harvard's 350th celebration, and his *Serenade for Trumpet and Wind Ensemble*.

The **Big East Band Directors Association**, comprised of band directors of the Big East Conference, commissioned Alfred Reed to compose a march, appropriately entitled *The Big East*. The work has been performed by a number of athletic bands in the conference and received its indoor premiere by the Syracuse University Wind Ensemble, John Laverty conducting. It will be published by Neil Kjos in December.

The first act of Daron Hagen's opera was delivered with a rousing play-through on January 24, 1998 in Austin, TX. The act is very tuneful yet highly dramatic. The intensity of the action is as compelling as the music is accessible.

A quick look at the score also reveals the composer's keen understanding of the balance issues in dealing with the forces of the wind band and the singers. The second act is to be delivered on April 1, 1998 and we eagerly await the next step in this process. The name of the opera has been changed from *Othello* to *The Bandanna*. Rest assured this has nothing to do with the ensemble in the pit but the garment that is so crucial to the tale.

More than \$70,000 has been contributed toward the project by CBDNA member institutions. Our goal is in sight! It is not too late for you to be a part of this effort and you are encouraged to contribute via the information below.

Remember that for even the minimum contribution of \$500 you will receive 1) recognition in the score, 2) a set of score and parts to the overture, and 3) a set of score and parts to a suite of dances to be drawn from the wedding scene in Act Two. You will be able to select either the original version of these works or an educationally arranged version appropriate at the grade 4 or 5 level. We hope to have these versions premiered at the Austin conference as well as the concert production of the full opera. After hearing all components of the commissioning project, contributing conductors will be able to select the versions of the two free standing works they feel best fits the needs of their program. What a deal!

Consortium Opportunities

Contribute to the Consortium and receive the following benefits:

\$500—Acknowledgment in the score and one free copy of the score and parts to the overture

\$1,000—Acknowledgment in the score, one free copy of the score and parts to the overture and one free rental of band materials for concert (non-staged) performance

\$3,000—Acknowledgment in the score, one free copy of the score and parts to the overture, one free rental of band materials

for a concert performance and free cast vocal scores for one concert performance **\$5,000**—Acknowledgment in the score, one free copy of the score and parts to the overture, one free rental of band materials for a concert performance, free cast vocal scores for one concert performance. No royalty fees (the equivalent of our rental fees) will be charged by the publisher for one run of full stage productions up to five shows

\$10,000—Acknowledgment in the score, one free copy of the score and parts to the overture, one free rental of band materials for a concert performance, free cast vocal scores for one concert performance. No royalty fees will be charge by the publisher for one run of full stage productions up to five shows. Free rental of stage production (sets, lights, and costumes) valued at \$35,000 from Austin Lyric Opera as available.

How to Contribute

Send a letter of intent to:

Michael Haithcock, Chair
CBDNA Commissioning Committee
School of Music
PO Box 97408
Baylor University
Waco, TX 76798

You will be invoiced from the CBDNA national office for the amount you wish to contribute as stated in the letter of intent.

Your letter can also request specific invoice dates that will allow you to spread the payments through August 1, 1998.

For more information call Michael Haithcock at 254-755-1011, ext. 6532 or email michael_haithcock@baylor.edu

You may fax your letter of intent to Michael Haithcock at:
254-755-3574.

The collaborative efforts generated in this project break new ground for CBDNA and are creating a stir in the opera community. We hope that you share the boards excitement.

Make your plans now to be in Austin next February to attend the premiere. It will be an historic evening!

address for submissions

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An Interview with Leonard Slatkin

by Frank Byrne

Leonard Slatkin is one of this generation's most brilliant and most active conductors. Now music director of the National Symphony Orchestra in Washington, he seems to go from success to success. Having enjoyed a highly lauded tenure as music director of the St. Louis Symphony, his reputation as an orchestra builder and advocate for the arts continues unabated. During his first season with the National Symphony, Slatkin and the NSO won a Grammy award for their recording of John Corigliano's Symphony No. 1, and were nominated for another Grammy for their recording of Joseph Schwantner's Percussion Concerto. To begin the year long celebration of the U.S. Marine Band's Bicentennial, LtCol Timothy Foley, Director of the Marine Band, invited Leonard Slatkin to do an entire concert with "The President's Own" and, in Slatkin's words, "I jumped at the chance." He selected a program of mostly American music, very much in keeping with both his advocacy of American music and the Marine Band's historic role as the oldest professional musical organization in the nation. The concert was presented on Monday, January 26th, at DAR Constitution Hall in Washington to a capacity crowd of 3500. The program included the following works:

- William SchumanGeorge Washington Bridge
- Joseph Schwantnerin evening's stillness
- Vincent Persichetti Divertimento
- Aaron Copland Emblems
- Nicholas Maw American Games
- Samuel Barber Commando March
- Charles Ives Country Band March
- John Philip SousaWashington Post March

For an encore, Mr. Slatkin led the band in the national march, Sousa's *The Stars and Stripes Forever*. Mr. Slatkin came back to Washington between engagements with the New York Philharmonic, where he was also conducting the music of William Schuman and Joseph Schwantner. During this period he is also preparing for performances of Saint Saens *Samson et Dalila* with the Metropolitan Opera. Following the dress rehearsal for the Marine Band concert, Mr. Slatkin sat down with me for a few minutes to discuss his experience and to express some thoughts about bands and wind music.

Frank Byrne: Tell me about your experience and background with bands.

Leonard Slatkin: I was an active member in my junior high and high school bands. In Los Angeles in the late 1950's, public school arts programs were quite sophisticated and advanced. In my high school, which was Los Angeles High, we had three choruses, two bands, and orchestra, and we had a composer in residence who happened to be Peter Schikele. It also shows you a difference between then and now. Now the school is an armed camp and music education in general in public schools worldwide, not just in this country, has declined. It's very sad and needs to be addressed but it's a whole other issue. The first semester of

high school season we were the marching band, and we would do the football games. I played percussion and usually for the field I was assigned to the glockenspiel because the other percussionists were mainly drummers. That is another big change that has happened, you've moved away from the specialization world where the percussionists are basically able to play everything well. Then, when the next semester came and football season was over, we became a concert band and we used to do some of the more serious repertoire, within the high school limitation, and it was a good chance to understand what was there.

I, like so many others, grew up listening to all those wonderful recordings with Frederick Fennell and the Eastman Wind Ensemble, so there was a certain degree of history and familiarity with the repertoire itself. Then I was for a year and a half an English major at Los Angeles City College during a period of trying to decide what to do, and I found opportunities there as well to play in the band.

FB: Your father had some experience conducting bands didn't he?

LS: Yes, he conducted two band LP recordings, one with a group called "The Concert Arts Symphonic Band." The most famous one was called *Charge* and it was considered one of the most highly prized audio demonstration discs that people used to take into hi-fi shops when they wanted to show off high end audio systems. He made a wonderful recording of the Leo Arnaud *Olympic Fanfare* which was used quite extensively for the Olympics and a number of years beyond. I went to the sessions with my father occasionally, but I never used to like the sessions where bagpipes were involved because you do not want to hear 12 bagpipes warming up in the same room.

FB: Did you ever conduct your high school band?

LS: In both high school and the City College I had the chance to conduct the bands to get used to the feel of doing that. So before I did orchestras, I was more involved in band work as a conductor. I don't know if anyone remembers it anymore or plays it, but one piece that struck me was a very cute march called the *January February March* by Don Gillis. Does anyone still play it?

FB: Yes, they do.

LS: We used to do that all the time. And like a lot of places, even in high school, I would say about a third of what we did were transcriptions of either organ works or orchestral pieces. It is intriguing to me that for the program we are doing here we were able to play a whole program for music for wind ensemble without going to a transcription, not that there's anything wrong with it. I think you could make 50 to 100 programs of substantial music without resorting to transcriptions, and that is quite a remarkable turn for these ensembles. I never got heavily into what we might call the traditional military end of music. It just never came up. I remember doing research on music from the Civil War and Revolutionary War and things like that but never got involved actively as a performer. Now and then I will take a look at it. I

remember speaking to the people who put together the Ken Burns Civil War documentaries to find out about the music being used, to understand even more about the tradition, how it might have arisen and affected what was performed. It is very interesting how it could be so varied and created, and how rich the repertoire is for wind ensembles.

FB: I know of your interest in transcriptions, especially in the work you have done with researching all the various versions of *Pictures at an Exhibition*. Do you feel that, while it may be preferable to do the original versions, that transcriptions can work effectively for winds?

LS: Actually, I don't feel that it is preferable to do the original. I think that everything is fair game. For instance, we all go out with our own set of traditions regarding what we believe is authentic and we are mostly influenced by how we experienced works for the first time. I would say that the majority of works for the organ, for instance, I never heard on the organ when I was a kid. I heard them in piano transcriptions, orchestral transcriptions, and to this day I still prefer to listen to them that way because they have some pleasant reminders from my childhood and I think it also helps to introduce an audience to this music where they may not have an opportunity in another guise. And for the players, a great piece of music is a great piece of music no matter what you do to it, within certain boundaries. I really feel that just the exposure to the actual music itself is quite enough and I have no problem whatsoever dealing with the world of transcription. I really enjoy it. I know for the Bach year that's coming in 2000, for England I have proposed and it has been accepted that the NSO will do a whole evening of transcriptions of Bach done by other composers, not Bach-Stokowski, but Bach-Elgar, Bach-Respighi, Bach-Schoenberg. Because if these composers, as serious musicians, wanted to do that, there is no reason that we as musicians should not at least listen to what they have to say. I get concerned sometimes that we lose what for some people was their way of being introduced to the music in the first place. You still don't have too much problem with people hearing pianists play Bach and Scarlatti. Some people don't like it, but basically that is not a problem. And is it certainly no problem for me when people started transcribing things for synthesizers. For wind ensembles and bands it makes eminent sense that some of the repertoire can be most effectively played in a different guise by a different sonority. It doesn't negate the earlier version, but it only adds to it because if the piece holds up well in transcription it speaks volumes for the original to start with. Perhaps, in some cases, who knows? Maybe the transcription is even better.

FB: You mentioned in an earlier conversation that you felt the British and the Americans kept the band tradition going. Tell me more about that.

LS: Since these are two of the areas of music that I do quite frequently, nationalistic-wise, I find more and more commonality between what our colleagues in England do and what we have done. A lot of it has to do with the war, certainly. These two countries managed to sustain symphonic tradition in regular performing groups called symphonies that became important through this

century. And both of them through military band traditions spun off into what is sometimes called symphonic wind ensemble or straight out concert band works. I am sure there must be some in other parts of the world but I don't think of it in the same way I do England and America. Still today in both countries you see significant works being produced specifically for these kind of ensembles by composers in the two countries.

FB: Back when Holst and Vaughan Williams were writing, some of the works were written for professional bands but today there is a lot of repertoire written for educational institutions. Do you see a potential for more music being written on the professional level?

LS: What I think you are finding is that more composers are using the orchestral venue to experiment and use different frameworks. So, some of the works that are emerging for wind ensemble are designed not only for use with band but for use within an orchestral concert where you might not require the strings. A pretty good example would be the Schwantner piece that we are playing, which seems basically to be an orchestral work without strings and saxes. So it can comfortably be done on an orchestra program.

FB: To what degree have you programmed wind music on orchestral concerts?

LS: I used to do that a lot in St. Louis, actually. I would do a program where the first half of the program would be a piece for winds, a piece for strings, and if the pieces were not too long there would be one for percussion as well. I think also that as we move further into this century, the sheer virtuosity of the players became a factor in the way the music was written and the idea that there were now so few boundaries in the technical capacity and capabilities that the composers felt freer to write more virtuosic material than even before.

FB: What were some of the wind compositions that you programmed?

LS: Some of them would be somewhat traditional, some weren't. For instance, there was a very strange piece that I did by Theodore Berger called *Rondo Ostinato* which is basically like *Bolero*. It was a good piece. I used to frequently put on the Hartley Concerto for 23 Winds, obviously the Stravinsky Symphonies of Wind Instruments, the Poulenc *Suite Francaise*, which is only for 8 instruments and harpsichord, but it counts. I remember doing the Grainger *Lincolnshire Posy* on a symphonic concert. And of course you have alternate works, rather major works such as in Richard Strauss...not just the small Opus 7 Serenade but the large wind works such as *Invalid's Workshop* and *Happy Workshop*. I like the idea on a program of having these contrasts and moving through this direction, so it's always been important to me.

FB: On this program, you are performing works by composers whose orchestral repertoire you perform frequently. How do you feel that these wind compositions compare to their orchestral repertoire?

2 - SPECIAL FEATURE

LS: The music being played here is just as organic as it would be at a symphonic concert. In the case of William Schuman, most of his orchestral writing tends to divide the orchestra into blocks anyway. It's very much brass writing versus woodwind writing versus string writing and independent percussion writing, although in *George Washington Bridge* he is able to achieve quite a remarkable set of sonorities of the massed sound. He uses the band as a singular institution, creating layers upon layers of sound. But you still can separate the brass from the winds quite distinctly, so I don't think there's really much difference in what he was doing with the ensemble other than just leaving out the strings in this particular piece. The same goes with the transcription of the *American Variations* and the *New England Triptych*. *Chester* is certainly defined that way.

The Schwantner deals primarily with colors and the unusual characteristics of sound that can go from one instrument to the next. That is what he has always done. He is another one where the strings play quite independently of the remainder of the orchestra no matter what work you are doing, and his use of percussion is quite unique. That has changed a lot in the past 20 years in wind writing. Composers like Barber, Persichetti, and Morton Gould and those who wrote major works for wind ensemble usually used the percussion primarily as a rhythmic device or to amplify what the band was already doing. Composers like Schwantner use the percussion as an almost separate group, treating them very much as they do in their 20th century orchestral guise as well.

The first piece of Joe's that I knew, by the way, was *...and the mountains rising nowhere*. That was the first piece I actually saw, before *aftertones of infinity*. I programmed it early on and became enamored with his use of colors. It is interesting that as he is getting older he is moving more into a minimalist structure of the music and a little less attention to the "ah" kind of sounds and effects that he used to put into music. I was curious to read in the program note for this piece that he considers this to be the second movement of the trilogy of the three wind pieces. It means that over 20 something years will have passed between all three pieces having been completed. I suspect that he didn't start it out as a trilogy. Persichetti....I studied with him. Both his book on harmony and orchestration are still the landmarks to me along with the books by Walter Piston. He was such a skilled craftsman and in a way it's interesting that he seems to be remembered more for the works for winds than for anything else. Certainly this piece, the *Divertimento*, and the *Sixth Symphony* are standard fare and even people that don't know wind music very well know about these pieces. His writing for orchestra is a little bit different but he seemed more comfortable writing for the wind and percussion idiom. He would be exemplified by the individuality of the different instrumental groups in combination with one another. It's very interesting.

Then we have Copland. As his major work for wind ensemble, *Emblems* is one of the most unlikely, most un-Coplandist sounding works that I've ever encountered, but strikingly effective. Of all the pieces on program, this is the one that seems the most related to an orchestra piece even though it's not conceived that way. You can easily see how he probably was thinking of an orchestral sonority and just took the strings out of it to place it in another way. I could easily sit down and slightly rewrite parts of it and put strings in and see how it would work. This was a piece

that I did not know at all and it was a major surprise to me. I thought I knew all the Copland pieces and this one I didn't, so that's been interesting.

Nick Maw is very clearly comfortable in the wind aspect and percussion writing. I've done two huge pieces of his, one is the *Odyssey* and the other the *Violin Concerto*, and this one at about 20 minutes represents quite a change because it's short. *Odyssey* is 95 minutes! It's amazing. But he clearly seems to have had fun writing it and is very at home with the sonorities.

The Barber march...this is going to sound very strange but since there is not a full score I would bet that he didn't orchestrate it. I would bet that he wrote basically on the keyboard or in short score and said to someone else, "Here, you go do it." I would be surprised, not for any particular reason, it just strikes me that he might not have had time. This comes after the *Second Symphony* so he's had a rather major failure right before this piece. The *Second Symphony* really just didn't work, and I think he must have just sat down and had to toss this one off and assign it elsewhere.

The Ives we attribute more to James Sinclair than we do Ives in the way the sounds come out. I put a couple of touches in that I do when I do roughly the same movement from *Three Places in New England*. I don't understand why Mr. Sinclair chose not to do them the same way but that's a purely personal matter. And Sousa is Sousa but it is interesting for me to look at what becomes the original authentic version of *The Washington Post* which is quite different, more sparse, than what we are used to hearing.

FB: Does your conducting differ when conducting a wind band?

LS: Overall, though the basic concept is not so much different than I would have thought. I haven't conducted a band for a long time, certainly through a whole program. Because it was so well prepared in advance there really wasn't very much to do except make some adjustments here and there, perhaps a tempo, phrasing, or a dynamic. Mostly it was getting used to where everybody is located physically on the stage and not trying to throw cues where they are not coming from. I even make that mistake with orchestras sometimes. But the key, as it should be in almost any musical form, is breathing, and this time every time you give an upbeat whether it's for the flutes or the saxes or, even the percussion to a certain degree, you need to physically take breath the same way those players do.

FB: What do you feel is the most important learned skill for a young conductor?

LS: Going to as many rehearsals as possible and learning from the mistakes other conductors make. It's really easy to go and watch a great conductor and try to imitate what they do but you come off as nothing but an imitation. It's much more interesting, great or less great, to watch other conductors at work and see where things do not work and register in your brain and say, "I've got to avoid THAT from happening in the way I work." I am sure that I make enough mistakes to fill seven volumes but, on the other side, I think more conductors need to pay attention to the actual sound that they hear, the individuality of the sound. Just as with orchestras, obviously certain bands and wind ensembles have their own specific kind of sound that has been developed even

though the personnel may or may not change. One thing lacking these days in the orchestra world is a true cohesion within a given ensemble to make it sound different from another one. There is a more international aspect that is creeping in to orchestral playing. I don't know if it's the same in the band world at all but I suspect so. I think people coming out of conservatories tend to play the same ways so as you are seeing people enter, one wants to keep a certain degree of tradition of the kind of sound that has been built over the years. I found, for instance, here the thing that was so impressive to me was the clarity of this ensemble. I was really quite taken with it. If I had to say there was a hallmark of the Marine Band, it is the clarity of the textures that seems to have been strived for. We are not just talking clean playing at all, but that the sound is not overwhelmingly loud but rather more focused with attention to internal balances and perhaps matters of structure itself. Those were the things that impressed me.

FB: Do you find there are any more balance problems with a band than an orchestra?

LS: The problem is that in some places composers who write in block dynamics will write a good double forte for the brass and a double forte for the woodwinds without, in many cases, realizing that in certain registers the brass are going to obliterate the woodwinds. The measure of fine ensembles are those who know how to make those adjustments. That's where the Schuman piece is so incredibly well done because when it starts and everyone is playing you can't really differentiate the woodwinds from the brass. It sounds like one gigantic, organic whole. I would say that is the chief problem: to keep the brass restrained enough and the woodwinds forceful enough without edginess. There is also the matter of feeling a totality of the wind sonority.

FB: There is a wide range of instrumentation among the works on the program, including works as sparse as the Schwantner or the Maw piece.

LS: Those are just straight one-on-a-part pieces, so those are a little easier in that sense. I was curious, and I asked one of the clarinetists, is there a rule when it's a band piece about how many people play in it. And apparently there is not. You can use as many clarinets as you want, as many saxes and we can't quite do that in the orchestra.

FB: There have been movements from time to time to establish a "standard instrumentation" for all new band works, which is ludicrous because it would require every new work to have a prescribed instrumentation. It would obviously not work well.

LS: No, it wouldn't.

FB: In 1964, Persichetti said, "Band music is the only medium in which a new piece can be written, performed, put to immediate use and become a staple of the repertory in a short time." I have also heard it said that the band was the most "new music friendly" ensemble. Do you agree?

LS: A lot of it is because the repertoire is almost exclusively

from this century. Every university with a music department has a band program where they might not have an orchestral one. In the 60's it was different because in 1964 the lines were being drawn between the experimentalists and twelve tone people and those who were conservative. That's why people like Barber, and even to a certain degree Persichetti, were out with the academics. I think it has changed a bit because in the past 10-15 years there has been more acceptance of certain composers because they have moved away from frightening their audiences. Schwantner is a good example, other composers in this country include Chris Rouse and John Corigliano, who by the way, is going to turn the fanfare he wrote for the NSO into a band piece. He wrote a fanfare for the opening of the center, it's a good little piece called *DC Fanfare*, it's based on the two notes D and C, and it's effective. He is going to sit down and make a band version because he sees that it would have great potential. I think now that more composers have become audience friendly, the venue for newer music is now not so isolated for bands. I think more orchestras have gotten involved with Glass and Adams and other composer who are now reaching back to their audiences. The Persichetti quote was right for the time but I think it has changed a bit.

FB: Who are the composers today, not exclusive to America, who most excite you?

LS: There are a lot of them, and I would say that the majority are American: Joan Tower, Donald Erb, Michael Daugherty....there are just so many out there right now. In Europe there are several. In England, Mark Anthony Turnage is a spectacular composer. A few of the German composers are interesting. In Vienna you have composers like Kurt Schwertfik and H.K. Gruber and Ivan Erod. There are really some interesting people out there. I haven't found a French one yet even though I conduct in Paris a lot, but I found a couple of Italians. One of them is named Ivan Fevele. I think the important thing is that they are finding an original voice for their music.

FB: Do you think these composers would be open to composing for winds?

LS: Absolutely, no question about it. I think chances are most of them have already written something for winds. I would be surprised if they hadn't. I think composers now are so fluent in the use of the instruments themselves. They may have to learn a few things about some that they would not have known before, euphonium in particular, even cornet writing to distinguish it from trumpet writing for some is a problem. But I would be very surprised if any composer would turn anything down if it was an interesting circumstance.

4 - 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.

Also, when sending email or computer disk, do not use tabs, leader characters, or other formatting. Submissions will be formatted prior to publication.

CALIFORNIA

Pomona College Band
Graydon Beeks, conductor
November 14 & 16, 1997

Chorale and Alleluia Hanson
Symphonic Mobile II Kessner
The Severn Suite Elgar/ Reed
Celtic Set Cowell
Variations on a Shaker Melody..... Copland
Chamarita!..... Nixon
Manhattan Beach Sousa
The Billboard March..... Klotz/ Fennell

San Bernardino Valley College
Wind Symphony
Paul L. Kardos, conductor
October 29, 1997

Americans We Fillmore
America the Beautiful..... Ward/Dragon
American Patrol Meacham
Star Spangled Spectacular Cohan/Cacavas
American Pioneer Suite Fox
All-American Football Medley Yoder
2nd American Folk Rhapsody Grundman
Irving Berlin Symphonic Portrait Ades
Stars and Stripes Forever Sousa

WASHINGTON, D.C.

Catholic University
Chamber Winds
Robert Garofalo, Music Director
Willis Rapp, conductor
Brian Jones, clarinet soloist
November 19, 1997

New & Commissioned Works
Overture for Winds Helmut Braunlich
Eclat..... Joseph Santo

Adagio and Tarantella
.....Ernesto Cabvallini/Jones
Brian Jones, Clarinet
Chamber Symphony for Winds
.....Joao Guilherme Ripper
world premiere

GEORGIA

Columbus State University
Camerata Musicum
Robert W. Rumbelow, conductor
October 16, 1997

CapriccioIbert
Petite Symphonie, Op. 90Gounod
Serenade, Op. 7Strauss
Appalachian Spring.....Copland

Columbus State University
Symphonic Wind Ensemble &
Chamber Winds
November 25, 1997

Postcard Ticheli
Second Suite.....Holst
Serenade, Op. 44 Dvorak
Colonial Song..... Grainger
Handel In The Strand Grainger
Tuba Concerto.....Gregson
Michael Moore, tuba soloist

Columbus State University
Symphonic Wind Ensemble
Chamber Concert
January 27, 1998

Canzon a 12..... Gabrieli
Agnus Dei.....Verdi/Ephross
Three Equali..... Beethoven
Chorale and DanzaNelhybel
La Veillee de L'ange Gardien Piere
Concerto in C Maj. for Two TptsVivaldi
Suite in D Bird

Columbus State University
Symphonic Wind Ensemble &
Chamber Winds
March 8, 1998

Triumphal March and Ballet Music from Aida
.....Verdi/Rumbelow
With Quiet CourageDaehn
Sinfonia für Bläser Donizetti
Concerto for MarimbaMaslanka
Andrew Harnsberger, marimba
Suite FrancaiseMilhaud

Valdosta State University
Wind Ensemble
Douglas Stotter, conductor
December 5, 1997

Four Scottish Dances Arnold
Salvation is Created
..... Tschesnokoff/Houseknecht
Florentiner Fucik
Suite FrancaiseMilhaud
Wedding Dance Press/Johnston

Valdosta State University
Concert Band and Wind Ensemble
March 5, 1998

Wind Ensemble
Lincolnshire Posy Grainger
Concert Band
Morning Alleluias Nelson
Cajun Folk Songs..... Ticheli
Cajun Folk Songs II Ticheli
Sketches on a Tudor Psalm.....Tull

INDIANA

Ball State University
Wind Ensemble
Joseph Scagnoli, conductor
February 20, 1998

Declarations Camphouse
Concertino for Four Percussion
and Wind Ensemble Gillingham
Concerto for Bassoon (I) von Weber
Keith Sweger, bassoon
DivertimentoCichy
Cyrus the GreatKing
The Year of the Dragon..... Sparke

Ball State University
Concert Band and Wind Ensemble
H. Clay Arnett and James W. McRoy,
conductors
February 19, 1998

Concert Band
The Mad MajorAlford
Concerto for HornHermann
Sun Dance Ticheli
Symphony Band
William Byrd Suite Jacob
Watchman, Tell Us of the Night . Camphouse
George Washington Bridge.....Schuman
Rolling ThunderFillmore

Indiana University
Concert Band
David C. Woodley, conductor
February 10, 1998

JoyanceSmith
An Original Suite Jacob
Symphonic Dance #3Williams
Paul Nickolas, conductor
The Big CageKing

**Indiana University
Symphonic Band
Stephen W. Pratt, conductor
February 10, 1998**

Fantasia in GMahr
Mark Duker, conductor
Tam O'Shanter Overture.....Malcolm Arnold
The Sussex Mummers Xmas Carol . Grainger
Huntingtower Ballad..... Respighi
Rikudium.....Van der Roost

**Indiana University
Wind Ensemble
Ray E. Cramer, conductor
February 24, 1998**

Aegean Festival Overture Makris
Caricatures Hutcheson
Pampeana Suite No. 3.....Ginastera
Fairest of the FairSousa
Symphony on Themes of John Philip Sousa ..
..... Hearshen
Yoshiaki Tanno, conductor
Little Buckaroo for Tbn and Wind Ensemble
..... Dilorenzo
Scott Hartman, Trombone
DivertimentoCichy

**Indiana University
Concert Band
David C. Woodley, conductor
March 3, 1998**

Four Scottish Dances Arnold
When Jesus WeptSchumann
Asuka..... Kushida
Yoshiaki Tanno, conductor
Chorale and Shaker Dance..... Zdechlik
Mark Duker, conductor
Suite of Old American DancesBennett
The Liberty Bell.....Sousa

**Indiana University
Symphonic Band
Stephen W. Pratt, conductor
March 10, 1998**

Overture for Winds Devienne
Heroes, Lost and Fallen Gillingham
Mock Morris Grainger
The Leaves are Falling..... Benson
Folksongs for Band No. 3.....Stanhope
Festal Scenes Ito

ILLINOIS

**Northern Illinois University
All-University Band
Lawrence Stoffel, conductor
October 19, 1997**

Military March, WoO 24..... Beethoven
Air for Band Erickson
An Irish Rhapsody Grundman

**Northern Illinois University
Wind Symphony
Ronnie Wooten, conductor
Mark Dahl, graduate conducting associate**

CanzonaMennin
Symphony No. 8 (I) Schubert/Calliet
Trauersinfonie Wagner
ColoursCichy
Illinois premier

**Northern Illinois University
Wind Symphony
Ronnie Wooten, conductor
November 16, 1997**

Dedication Overture..... Giannini
Masquerade for Band..... Persichetti
Symphony on Themes of Sousa (II) Hearshen
An Original Suite Jacob

**Northern Illinois University
Wind Symphony
Ronnie Wooten, conductor
Kenneth G. Bloomquist, guest conductor
Shawn Maher, grad. conducting associate
February 24, 1998**

Symphony No. 3 (I) Reed
Alleluia Thompson
Kyrie Gott, Heiliger GeistBach/Lane
La Fiesta Mexicana (I, II) Reed
National Emblem Bagley
George Washington Bridge.....Schuman

KENTUCKY

**Campbellsville University
Concert Band
David McCullough and Boyd Rexroat,
conductors
March 12, 1998**

Overture in B-flat..... Giovannini
Lied ohne WorteRudin
Where the Black Hawk SoarsSmith
Second Suite in FHolst
When Jesus WeptSchuman
Chester.....Schuman

**Morehead State University
Richard Miles, conductor
May 6, 1997**

Entry March of the BoyarsHalvorsen/Fennell
Symphony No. 3 Giannini
Side PartnersClarke
and the mountains rising nowhere
..... Schwantner
Hymn of St. JamesClark
Enigma Variations Elgar/Slocum

**Murray State University
Symphonic Wind Ensemble
Dennis Johnson and John Fannin,
conductors
February 20, 1998**

Quad-State Celebration.....Cowherd
Roman Wells Janssen
Petite SymphonieGounod
Carnival of Venice.....Clarke
Der Traum des Oenghus (Part II)Rudin
County Band March.....Ives

**University of Kentucky
Wind Ensemble
Richard Clary, conductor
October 12, 1997**

CelebrationGregson
DreamcatcherMays
Suite FrancaiseMilhaud
Symphonies of Wind Instruments Stravinsky
Symphony No. 3 Giannini

**University of Kentucky
Wind Ensemble
Richard Clary, conductor
November 16, 1997**

Uzbek and Armenian Folk Dances
.....Khachaturian
Danzon-Memory Benson
Gazebo Dances..... Corigliano
Dances Exotiques..... Francaix
Dance Movements Sparke

**University of Kentucky
Concert Band
Richard Clary and George Boulden,
conductors
October 25, 1997**

Lauds Nelson
Watchman, Tell Us of the Night . Camphouse
Original Suite Jacob
Festal Scenes Ito
Ave MariaBiebl
Armenian Dances, Pt. I Reed

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.

6 - PROGRAMS

**University of Louisville
Symphonic Band
Frederick Speck, conductor
October 5, 1997**

Symphony No. 2 Reed
Fanfare in B-flat..... Horton
Lincolnshire Posy Grainger
Symphony in B-flat..... Hindemith

**Western Kentucky University
Symphonic Band
John C. Carmichael, conductor
November 25, 1997**

Wonderful Days March..... Iwai
Quiet City Copland/Hunsberger
Rocky Point Holiday..... Nelson
A Walk in Jurassic Park Melillo
The Cowboys Williams/Curnow
Irish Tune Grainger
Africa..... Smith
Dance of the Jesters Tchaikovsky/Cramer

**Western Kentucky University
Concert Band and Wind Ensemble
Robert Hansbrough and John Carmichael,
conductors
March 3, 1998**

Concert Band
The Thunderer Sousa
Trail of Tears Barnes
Lindbergh Variations..... Sheldon
Cradlesong Barton
Light Calvary Overture..... Suppe/Fillmore
Wind Ensemble
Three City Blocks Harbison
Around the Clock..... Kallstrom
Symphony in B-flat..... Hindemith
Symphony No. 3 (III)..... Maslanka

MASSACHUSETTS

**Massachusetts Wind Orchestra
Malcolm W. Rowell, Jr., Music Director
September 21, 1997**

Smetana Fanfare..... Husa
Emblems..... Copland
Trauersinfonie Wagner
Symphony for Band Hindemith
Lincolnshire Posy Grainger
Amazing Grace Ticheli
Stars and Stripes Forever Sousa

**University of Massachusetts Amherst
Wind Ensemble and Symphony Band
Malcolm W. Rowell, Jr., conductor
November 25, 1997**

Wind Ensemble
California Counterpoint McTee
Sinfonietta Dahl
Adagio Rodrigo
Fire Works Youtz
Symphony Band
Festivo Gregson
A Movement for Rosa..... Camphouse
Folk Songs for Band (I) Stanhope
Blue Shades..... Ticheli

MICHIGAN

**Michigan State University
Wind Symphony**

**John L. Whitwell and John T. Madden,
conductors
September 27, 1997**

Fanfare on motifs of Die Gurrelieder
..... Schoenberg
Second Suite in F Holst
Concerto for Oboe Tcherepnin
Daniel Stopler, oboe
Sinfonietta Dahl
Dance of the Jesters Tchaikovsky/Cramer

**Michigan State University
Symphony Band**

**David L. Catron, John T. Madden, and
John L. Whitwell, conductors
October 5, 1997**

Celebration Overture..... Creston
Ave Maria Biebl/Ross
Symphony in B-flat (I)..... Hindemith
Desi Daugherty
Pineapple Poll Sullivan/Mackerras

MONTANA

**Montana State University-Bozeman
Wind Ensemble
Jonathan E. Good, conductor
October 22, 1997**

Lauds Nelson
Atmospheres..... Golland
Mountain Song..... Sparke
Paris Sketches Ellerby
Marsch..... Wengler

**Montana State University-Bozeman
Wind Ensemble
Jonathan E. Good, conductor
December 10, 1997**

Finnegan's Wake Archibald Potter
Watchman, Tell Us of the Night Camphouse
Ronde for Isolde..... Bedford
The Gum-Suckers March..... Grainger

**Montana State University-Bozeman
Wind Ensemble
Jonathan E. Good, conductor
Spring Tour Program & March 11, 1998**

Fanfare for a New Era..... Stamp
Catcher of Shadows Philip Wilby
Mountain Song..... Sparke
A Dramatic Landscape..... John McLeod
Paris Sketches Ellerby
Lauds Nelson

NEW JERSEY

**Montclair State University
Symphonic Band
Mary Ann Craig, conductor
New Jersey Music Educators Conference
February 21, 1998**

Gvorkna Fanfare Stamp
Pineapple Poll Sullivan/Mackerras
Adagio and Tarantella Cavallini
Eun-Soo Chang, clarinet
Symphony No. 3 Finale (Excerpts)
..... Mahler/Reynolds
Third Suite..... Jager
Variations on America.....
..... Ives/Schuman/Rhodes

NEW YORK

**Alfred University Concert Band
Marc Sackman, conductor
November 14, 1997**

His Honor Fillmore
Pageant Persichetti
Salute to American Jazz..... Nestico
Variations on a Shaker Melody..... Copland
William Byrd Suite (I, II, and VI) Jacob
Radetsky March Strauss/Reed

**Plattsburgh State University
Symphonic Band
Daniel Gordon, conductor
November 21, 1997**

A Tribute to Henry Cowell (1897-1965)
Cowell's Band Works
Hymn and Fuguing Tune No. 1 (1944)
Celtic Set (1938)
Cowell's Piano Music
The Banshee (1925)
Little Concerto (1942) for piano and band
Pamela Reimer, piano
Music by Composers Affiliated with Cowell
Chapultepec (1935/67)..... Chávez
Irish Tune Grainger
Variations on "America".....
..... Ives/Schuman/Rhoads

NORTH CAROLINA

**University of North Carolina Greensboro
Wind Ensemble
John R. Locke, conductor
October 9, 1997**

Fiesta del Pacifico..... Nixon
Entry March of the BoyaresHalvorsen/Barnes
Suite FrancaiseMilhaud
Solid Men to the Front.....Sousa
Dance Movements Sparke
Dance of the JestersTchaikovsky/Cramer

**University of North Carolina Greensboro
Wind Ensemble
John R. Locke, conductor
December 4, 1997**

Fanfare for a New Era..... Stamp
MelitaKnox
Dawn Flight.....Wilby
Symphonic Songs for BandBennett
Symphony No. 4Maslanka

**University of North Carolina Greensboro
Wind Ensemble
John R. Locke, conductor
February 20, 1998**

Celebrations Zdechlik
La Fiesta Mexicana Reed
The Lads of Wamphray..... Grainger
Godzilla Eats Las Vegas!Whitacre
Dance of the JestersTchaikovsky

**Wake Forest University
Wind Ensemble
C. Kevin Bowen, conductor
December 2, 1997**

The Hounds of Spring..... Reed
Three Chorale Preludes..... Latham
Aspen Jubilee Nelson
Symphony for Wind Orchestra Hultgren
A Rhapsody on Christmas Carols.....Smith
American Salute..... Gould

NORTH DAKOTA

**University of North Dakota
University Band and Wind Ensemble
Gordon R. Brock, conductor
April 6, 1997**

University Band
Greensleeves Reed
Llwyn OnnHogg
Intrusions..... Lekrone
Wind Ensemble
La Procesion del Rocio..... Turina/Reed
Prelude Op. 34, No. 14
..... Shostakovich/Reynolds
Mars.....Holst
Concerto for Trombone.....Grondahl/ Moller
Pas Redoublé.....Saint-Saëns/Frackenpohl
The ThundererSousa

**University of North Dakota
Wind Ensemble
North Dakota
Music Educators Association Convention
October 9, 1997**

Three IntradasNelhybel
Scenes from "The Louvre"Dello Joio
University of North Dakota MarchKing
Symphony No. 6 Persichetti

**University of North Dakota
University Band and Wind Ensemble
Gordon R. Brock, conductor
December 7, 1997**

University Band
Chester..... Billings/Tolmage
PusztáVan der Roost
Mazama Chattaway
Wind Ensemble
Divertimento Husa
Dance of the JestersTchaikovsky/Cramer
Norwegian Dance Suite No. 1 .Grieg/Langlie
premiere
Scotch Strathspey & Reel ... Grainger/Osmon

**University of North Dakota
University Band and Wind Ensemble
Gordon R. Brock, conductor
March 3, 1998**

University Band
CondacumVan der Roost
Australian Up-Country Tune
..... Grainger/Bainum
Celebration of Life..... Hultgren
Rikudim.....Van der Roost
Wind Ensemble
Der Traum des OenghusRudin
Watchman, Tell Us of the Night . Camphouse
Godzilla Eats Las Vegas!Whitacre

**University of Mary
Wind Ensemble and Concert Band
Dennis Gowen, conductor
April 6, 1997**

University Wind Ensemble
Festmusik der Stadt WienStrauss/Banks
Konzert für Trompete (III).....Haydn/Leidzen
Serenade for Alto Saxophone ...Bencriscutto
Four Scottish DancesArnold/Paynter
University Concert Band
Fanfare and Flourishes for a Festive Occasion
.....Curnow
Concerto for Horn in E-flat (III).....Strauss
Do Not Go Gentle into that Good Night
.....Del Borgo
Praise to the LordNelhybel
Slavonic Dance, Op. 46, No. 8 Dvorak

**University of Mary
Wind Ensemble and Concert Band
Dennis Gowen, conductor
November 2, 1997**

A Musical Journey: Land, Sea & Space
University Wind Ensemble
Mars..... Holst/Sayre
Night Soliloquy.....Kennan
Ghost Train (I).....Whitacre
Jupiter, the Bringer of Jollity...Holst/Curnow
University Concert Band
Songs of Sailor and SeaSmith
Trail of Tears Barnes
Star Wars Medley.....Williams/Burden

OHIO

**Youngstown State University
Symphonic Wind Ensemble
Stephen L. Gage, conductor
Joseph Edwards, guest conductor
November 24, 1997**

Hail Britannia!
British Eighth Elliott
Tam o'ShanterArnold/Paynter
Suite No. 2.....Holst
Daniel in the Lion's Den.....McBeth
Children's March Grainger
Enigma Variations Elgar/Slocum
Blue Bells of ScotlandPryor

**Youngstown State University
Symphonic Wind Ensemble
Dr. Stephen L. Gage, conductor
Tour and OMEA Performance
January 21-22, 1998**

British Eighth March Elliott
Tam o'ShanterArnold/Paynter
TerpsichoreMargolis
Daniel in the Lion's Den.....McBeth
Enigma Variations Elgar/Slocum
Dance of the JestersTschaikevsky/Cramer

**Youngstown State University
Symphonic Wind Ensemble and
Concert Band
Dr. Stephen L. Gage, conductor
Jonathan E. Willis, conductor
March 2, 1998**

Concert Band
Terpsichore and Other Renaissance Favorites
Courtly Airs and Dances..... Nelson
Year of the Dragon..... Sparke
Symphonic Wind Ensemble
Lincolnshire Posy Grainger
Black Horse Troop Sousa
Concerto for Solo PercussionistChilds
TerpsichoreMargolis
Dance of the Jesters Tschaikovsky

8 - PROGRAMS

**Youngstown State University
Concert and University Bands
Jonathan E. Willis, conductor
Dr. Stephen L. Gage, conductor
Christopher Bennett, grad. asst. cond.
Thomas Resnick, grad. asst. cond.
Thomas Sousa, grad. asst. cond.
March 4, 1998**

University Band

El Capitan MarchSousa
Highlights from Miss Saigon.....Barker
Moorside Suite Holst/Wright
On a Hymnsong by Philip BlissHolsinger
American Symphony Kamen/ Lavender

Concert Band

Courtly Airs and Dances..... Nelson
The SinfoniansWilliams
Amazing Grace Ticheli
Fairest of the FairSousa
Year of the Dragon..... Sparke

OKLAHOMA

**Northeastern State University
Wind Ensemble
Robert M. Carnochan, conductor
American Music Concert
October 2, 1997**

Incantation and Dance Chance
Old Home Days..... Ives/Elkus
Symphony No. 1 Buckvich
Pageant Persichetti
After A Gentle Rain (I)Iannacone
Variants on a Mediavel TuneDello Joio

**Northeastern State University
Wind Ensemble
Robert M. Carnochan, conductor
British Music Concert
November 20, 1997**

FestivoGregson
Nimrod Elgar/Reed
Second Suite.....Holst
Folk Song Suite.....Vaughan Williams
Lincolnshire Posy Grainger
British Eighth Elliott

**Northeastern State University
Concert Band and Wind Ensemble
Robert M. Carnochan, conductor
Chorales and Copland
March 5, 1998**

Concert Band

Caccia and ChoraleWilliams
Canterbury ChoraleVan der Roost
Variations on a Shaker Melody.....Copland
Chorale and Alleluia Hanson

Wind Ensemble

An Outdoor OvertureCopland
Down a Country Lane.....Copland/Patterson
Emblems.....Copland

**Oklahoma Baptist University
Symphonic Band and Wind Ensemble
Jim Hansford, conductor
April 24, 1997**

An Original Suite Jacob
Down a Country Lane (1962)Copland
Pie Jesu.....Faure/Sudduth
Variants on a Mediaeval TuneDello Joio
Shriek! Dunker
Prelude on a Hymn of PraiseCurnow
A Passing FantasyTull
The AscensionSmith
A Movement for Rosa..... Camphouse

**Oklahoma City University
Symphonic Band
Matthew Mailman, conductor
September 23, 1997**

Auf Wellingtons Sieg bei Vittoria, Op. 91
..... Beethoven/Schade
Drei lustige MärscheKrenek
Sketches on a Tudor Psalm.....Tull
and the mountains rising nowhere
..... Schwantner
Irish Tune Grainger
The Free Lance March.....Sousa

**Oklahoma City University
Symphonic Band
Matthew Mailman, conductor
November 9, 1997**

Exaltations.....Martin Mailman
Trumpet Concertino, Op. 31Mailman
Konzertmusik für Blasorchester ... Hindemith
Hammersmith.....Holst
Cartoon Hart

**Oklahoma City University
Symphonic Band
Matthew Mailman, conductor
March 6, 1998**

Slava!.....Bernstein/Grundman
Route 66Edward Knight
world premiere
Concerto No. 2 for Clarinet von Weber
Spiel für Blasorchester.....Toch
Symphony No. 6 Persichetti

SOUTH CAROLINA

**University of South Carolina
Wind Ensemble I
James K. Copenhaver, Conductor
November 3, 1997**

Pineapple PollSullivan/Mackerras
Masquerade for Band..... Persichetti
The Gum-Sucker's March Grainger
Profanation Bernstein/Bencriscutto
Concertino for Four Percussionists and Wind
Ensemble Gillingham

**University of South Carolina
Wind Ensemble II
David A. O'Shields, Conductor
November 3, 1997**

Celebrations Zdechlik
Watchman, Tell Us of the Night . Camphouse
Dance of the New World..... Wilson
Ancient and Honorable Artillery Company ...
.....Sousa

TEXAS

**McMurry University
Symphony Band
Scott L. Taube, conductor
Christmas Music from Different Lands
December 8, 1997**

Fanfare Prelude on Joy to the World .Curnow
Sussex Mummings Christmas Carol
.....Grainger/Goldman
River of Life..... Reineke
Gloria..... Rutter
Russian Christmas Music Reed
A Christmas Festival.....Anderson

**McMurry University
Symphony Band
Scott L. Taube, conductor
Tour Program
February 24, 1998**

Overture to Candide..... Bernstein/Wheeler
With Quiet CourageDaehn
Texas PromenadeHolsinger
Concerto for Flute Chaminade
Chorale and Alleluia Hanson
Shepherds HeyGrainger/Rogers

**Temple College
Wind Symphony
Stephen Crawford, conductor
October 5, 1997**

FlourishVaughan Williams
Suite from Terpsichore.. Praetorius/Crawford
Komm, Süsßer Tod.....Bach/Reed
Pageant Persichetti
EpinicionPaulson
Blues for a Killed Kat End
The ThundererSousa

**Temple College
Wind Symphony
Stephen Crawford, conductor
November 23, 1997**

Bullets and BayonetsSousa
AllerseelenStrauss
Andante e Rondo OngareseWeber/Glover
Folk Song Suite.....Vaughan Williams
As If Morning Might Arrive Stamp
The Gum-Sucker's March Grainger

**The University of Texas
Wind Ensemble
Jerry Junkin, conductor
September 28, 1997**

Overture to Colas Bruegnon
..... Kabalevsky/Hunsberger
Colonial Song..... Grainger
The Gumsucker's March Grainger
Bizarro..... Daugherty
Desi Daugherty
Urban Requiem Colgrass

**The University of Texas
Wind Ensemble
Jerry Junkin, conductor
October 29, 1997**

Weiner Philharmoniker Fanfare.....Strauss
Herbert N. Watkins, conductor
Suite in Bb, op. 4Strauss
Dance of the JestersTchaikovsky/Cramer
Morgenstern from Sternmoor Rolf Rudin
Mark J. Spede, conductor
Molly on the Shore Grainger
Nathan T. Prater, conductor
Elsa's Procession..... Wagner/Bourgeois

**The University of Texas
Wind Ensemble
Jerry Junkin, conductor
December 3, 1997**

Old Wine in New Bottles..... Jacob
Konzertmusik für Bläsercherter ... Hindemith
Scott S. Hanna, conductor
Sonata for Trumpet Kennan
Night Soliloquy..... Kennan
Karl Kraber, flute
Sinfonische Metamorphosen
..... Hindemith/Wilson

**The University of Texas
Wind Ensemble
Jerry Junkin, conductor
February 11, 1998 and
February 12, 1998 at the**

**Texas Music Educators Association
Convention**

Jig Godfrey
Fantasy Variations..... Grantham
world premiere
Molly on the ShoreGrainger -
Paula A. Crider, guest conductor
Sonata in F "St. Marc"..... Albinoni
Harvey Pittel, saxophone
Niagara Falls Daugherty
Texas premiere
Elsa's Procession..... Wagner/Bourgeois

**The University of Texas
Wind Ensemble
Jerry Junkin, conductor**

**February 17, 1998 and February 19, 1998
at Carnegie Hall - New York**

Jig Godfrey
Molly on the Shore Grainger
Paula A. Crider, guest conductor
Sonata in F "St. Marc"..... Albinoni
Harvey Pittel, saxophone
Niagara Falls Daugherty
Fantasy Variations..... Grantham
Um MitternachtMahler
Barbara Conrad, mezzo-soprano
Elsa's Procession..... Wagner/Bourgeois

**The University of Texas-Pan American
Concert Band
Dean R. Canty, conductor
March 25, 1997**

Americans WeFillmore
First SuiteHolst
TritticoNelhybel
PavaneFaure/Norman
BlasenfestFry
Ambrosian Hymn VariantsWhite
JupiterHolst
Agüero..... Franco
Berceuse and Finale Stravinsky
The Black Horse Troop.....Sousa

**The University of Texas-Pan American
Concert Band
Dean R. Canty, conductor
November 25, 1997**

The Klaxon.....Fillmore
Original Suite Jacob
AtroposWeiner
Variants on a Medieval TuneDello Joio
Pineapple Poll Sullivan
Variations on a Korean Folk Song.... Chance
Variations on America.....Ives/Rhodes
Chorale and Shaker Dance..... Zdechlik
Slava!.....Bernstein

UTAH

**Utah State University
Wind Orchestra**

**John Cody Birdwell, conductor
Utah Music Educators Convention
February 8, 1997**

Kaiparowits Fanfare.....Dennis Griffin
premiere
Festive Overture....Shostakovich/Hunsberger
Concerto for Clarinet and Symphonic Winds
.....William Schmidt
Nicholas Morrison, clarinet
Dance of the New World..... Wilson
First SuiteHolst
Cartoon Hart

**Utah State University
Wind Orchestra
John Cody Birdwell, conductor
April 17, 1997**

Esprit de Corps.....Jager
English Dances, Set II..... Arnold
Zion Welcher
Invincible Eagle March.....Sousa

**Utah State University
Wind Orchestra
John Cody Birdwell, conductor
May 16, 1997**

Esprit de Corps.....Jager
English Dances, Set II..... Arnold
Silverado Broughton
La Fiesta Mexicana Reed
Pathfinder of Panama.....Sousa

**Utah State University
Wind Orchestra
John Cody Birdwell, conductor
November 18, 1997**

Celebration Overture.....Creston
The Vanished Army.....Alford
Elegy..... Chance
The Sun Paints Rainbows on Vast Waves
..... Bedford
Slavonic Dances..... Dvorak/Curnow

VIRGINIA

**Longwood College
Concert Band**

**Gordon Ring, conductor
Charles Kinzer, alto saxophone soloist
Steven Barton, guest conductor
November 18, 1997**

American Overture..... Jenkins
Prelude, Siciliano, & Rondo ..Arnold/Paynter
Serenade for Solo Alto Saxophone and Band
.....Benciscutto
Cathedrals..... Steven Barton
Ghost Train.....Whitacre
The ThundererSousa/Fennell

**Radford University
Wind Ensemble**

**Mark Camphouse, conductor
Jack Stamp, guest conductor
October 19, 1997**

Four Colonial Country DancesCurnow
Trumpet Concerto Haydn/Duthoit
Paul Everett, trumpet
Antithigram Stamp
Four Maryland Songs..... Stamp
Symphony No. 1Bukvich
Dance of the JestersTchaikowsky/Cramer

0 - PROGRAMS

WASHINGTON

University of Washington
Wind Ensemble

Timothy O. Salzman and
David C. Fullmer, conductors
December 2, 1997

Serenade No. 12 in C minorMozart
Molly on the Shore Grainger
XScott McAllister
No Sun, No Shadow: Elegy for Charles Mingus
.....Broege
Dance Movements Sparke

University of Washington
Wind Ensemble

Timothy Salzman, conductor
Thomas Bingham, Richard Strauch,
Robert Ponto, James Keene,
guest conductors

1998 Pacific Northwest Music Festival
February 3, 1998

Medieval Suite Nelson
Zion Welcher
Concerto for Horn No.1.....Strauss
Alliances..... Brad Warnaar
Richard Todd, Guest Horn Soloist

University of Washington
Chamber Winds

February 24, 1998

David C. Fullmer, student conductor

Divertimento Karel Husa
Facade.....Walton
Julian Patrick, Guest Reciter
Sinfonietta da Camera..... Salvador Brotons

University of Washington

Wind Ensemble and Concert Band

Timothy O. Salzman, conductor
Symphonic Band

J. Bradley McDavid, conductor
March 10, 1998

Concert Band

Prospect La Plante
Symphonic Dance #3 FiestaWilliams

Symphonic Band

The Florentiner March Fucik
Ghost DanceHilliard
Chorale and Shaker Dance..... Zdechlik
David C. Fullmer, conductor

Wind Ensemble

Suite FrancaiseMilhaud
Stephen D. Clickard, conductor
Mallets.....William O. Smith
world premiere

Thomas Collier, vibraphone
Les Couleurs Fauves..... Husa

WISCONSIN

Silver Lake College
Wind Ensemble

Brent Shires, conductor
November 13, 1997

Burst of Flame..... Bowles
Dawn Breaks at the Shinto Shrine..Watanabe
Children's March Grainger
The Merry King Grainger
Suite Francaise (I, V)Milhaud

Silver Lake College
Wind Ensemble

Brent Shires, conductor
December 7, 1997

A Carol Festival Ades
Prayer and Pantomime .Humperdinck/Maddy
Children's March Grainger
Sleigh RideAnderson

CANADA

University of Calgary
Wind Ensemble

Glenn D. Price, conductor
Angela Row, assistant conductor
October 26, 1997

Fanfare on Motifs from "Die Gurrelieder".....
.....Schoenberg
AllerseelenStrauss
Kinderszenen.....Schumann
SinfoniettaDahl
Mass in E Minor.....Bruckner

University of Calgary
Wind Ensemble

Glenn D. Price, conductor
Angela Row, assistant conductor
December 3, 1997

GallimaufryWoolfenden
Variations on Mein Junges Leben .Sweelinck
Der Schwanendreher Hindemith
Symphonic Metamorphoses..... Hindemith

University of Calgary
Wind Ensemble

Glenn D. Price, conductor
Angela Row, assistant conductor.January
27, 1998

Hommage a l'Ami Papageno Francaix
Petite SymphonyGounod
From a Dark Millenium Schwantner
Dance Movements Spark

Call for Proposals

**C.B.D.N.A. Thirtieth
National Conference
February 24-27, 1999**

The Research Committee of the College Band Directors National Association solicits proposals for research presentations (paper or poster session) for the 1999 National Conference.

Priority will be given to current CBDNA members or student members, but outstanding proposals from non-members will be considered.

Submissions in the broadly defined areas of wind ensemble and band history, literature, aesthetics, and pedagogy are encouraged. Submissions concerning use of technology and music for voices and winds are also encouraged.

For both the paper presentations (20-minute) and the poster session, proposals with the broadest application/appeal are encouraged.

Works in progress will be considered for the poster session.

Papers not accepted for presentation may be invited for the poster session.

Members are encouraged to share this application with their colleagues working in other areas, but involved in projects of interest to C.B.D.N.A. members.

To apply for the Poster Session, submit a one-page abstract.

To apply for a Paper Presentation, submit the complete paper and one-page abstract.

Submission deadline is May 1, 1998.

Please send submissions to:
Nicholas Morrison, chair
C.B.D.N.A. Research Committee
Utah State University Music Dept.
Logan, UT 84322-4015

Successful applicants will be notified by July 15, 1998.

Please include return postage if you wish for your materials to be returned.

For additional information, contact Nicholas Morrison, (801) 797-3506; e-mail: nmorrison@wpo.hass.usu.edu

Have you logged on yet?

If you haven't had a chance to log onto our new national website, head straight for your computer and access <http://www.cbdna.org>

Our website is organized to include seven major headings: what's new, about cbdna, calendar, publications, commissions, repertoire, and bulletin board.

- Want to join CBDNA? Try the membership option in **about CBDNA**. Find lists of officers, committees, and task forces along with online links to the CBDNA President, Secretary and Treasurer in this section.
- Interested in a convention or conducting symposium? Check out our **calendar** for all the latest happenings with links providing many details.
- Wondering about our **publications**? Indexes feature current & past issues of the CBDNA Journal & Report. Browse our list of CBDNA **commissions & repertoire** pages to see where we've been and what we're playing! Check out our **bulletin board** for the latest requests and announcements from fellow members. See what sites are in our **links** pages.
- Have a job opening to post? It'd be great to get openings submitted online.

What's new?? Since December, our site has expanded to include links, technical support, current calendar info, a site visitor counter, and **recorded music**. Travel to the **CBDNA Commissions** page and listen to the music of composer Daron Hagen. Link onto the new **Bandanna Resource** page and find out from the composer what's happening with our current commissioning project!

What's coming?? Look forward to an errata info page, dissertation abstracts, and a chat room. Use our online forms and webmaster links to share your ideas for future expansion of our web site.

<http://www.cbdna.org> - See you online!! - Cheryl Fryer

Submissions to the Report

Send all materials to:

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

Submission deadlines:

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

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

2 - BUSINESS

**COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION
BOARD OF DIRECTORS MEETING
DECEMBER 19, 1997
HILTON HOTEL - CHICAGO, ILLINOIS**

NATIONAL SECRETARY-TREASURER REPORT

1 ACCOUNT 0440008944, BANK ONE - AUSTIN

1414	10/9	Minute Man Press (printing)	202.26
1415	10/9	EAM (dues notice)	1,641.15
1416	10/26	NABDCC (dues)	50.00
1417	1/26	Jay Rees (dues refund)	60.00
1418	11/8	Patty Esfandairi (clerical)	50.00
1419	11/8	EAM (services)	546.79
1420	12/3	EAM (services)	734.21
1421	12/3	U. of Texas (postage)	573.06
1422	12/9	Patty Esfandairi (clerical)	50.00
1423	12/9	Doug Stotter (Fall Report postage)	291.05
1424	12/9	Color Plus (Fall Report)	626.00
1425	12/11	EAM (services)	42.74
1426	1/8	Pilobolus (ballet)	10,000.00
1427	1/8	John Harbison (commission)	25,000.00
1428	1/8	Patty Esfandairi (clerical)	50.00
1429	1/12	EAM (dues notice)	1,107.94
1430	1/16	Richard Floyd (Chicago expenses-shipping/hotel services)	50.00
1431	1/16	Illinois College Band Directors Assn (Schwantner Commissions)	4,000.00
1432	1/16	Minute Man Press (envelopes)	59.18
1433	1/22	Richard Floyd (honorarium)	600.00
1434	1/28	EAM (services)	242.02
1435	2/7	Hilton Hotel (Mid-West meetings)	716.05
1436	2/7	Patty Esfandairi (clerical)	50.00
1437	2/21	Longhorn Trophy (Past Presidents Plaque)	89.28
1438	2/21	Hilton Hotel (Mid-West meetings)	63.86
1439	2/25	Richard Floyd (travel)	275.00
1440	3/9	Jerry Junkins (dues refund)	60.00
1441	3/9	EAM (services)	372.14
1442	3/19	ASCAP (music license)	260.00
1443		Void	
1444	3/19	Pilobolus (ballet)	10,000.00
1445	3/19	Minuteman Press (V.P. ballot)	221.82
1446	4/7	Charles Young (Big 12 Commission)	2,000.00
1447	4/7	Patty Esfandairi (clerical)	100.00
1448	4/17	Dave Becker (postage)	13.75
1449	4/17	EAM (services)	734.67
1450	4/17	Doug Stotter (Spring Report postage)	380.35
1451	4/25	U. of Georgia Band (national conference)	9,000.00
1452	5/7	Patty Esfandairi (clerical)	50.00
1453	5/7	Color Plus (Spring Report)	643.50
1454	5/7	Roberto Sierra (commission)	2,000.00
1455	5/7	G. Schirmer (copy parts for Olympic Dances)	5,528.89
1456	5/7	Nat'l Band Assn (refund for duplicate payment)	80.00
1457	5/21	Ricahrd Floyd (stamps and postage)	66.98

1458	6/4	Patty Esfandairi (clerical)	50.00
1459	6/4	Novello (Sallinen commission)	1,000.00
1460	6/7	Chris Adams CPA (tax return)	425.00
1461	6/7	Bank One (cash for C.U. Conducitng Symposium)	450.00
1462		Void	
1463	6/7	H. Robert Reynolds (C.U. Symposium)	2,250.00
1464	6/7	Bill Kearns (C.U. Symps=osium)	150.00
1465	6/7	Yo Uno (C.U. Symposium)	150.00
1466	6/21	Allan McMurray (travel - planning session)	285.00
1467	6/26	Pat Hoy (travel - planning session)	334.06
1468	6/26	Michael Haithcock (commissioning project)	47.87
1469	6/26	Michael Haithcock (travel - planning session)	58.00
1470	6/26	CBDNA (open commission account)	3,000.00
1471	6/26	Patty Esfandairi (clerical)	50.00
1472	6/27	EAM (clerical)	601.16
1473	6/27	EAM (clerical)	772.89
1474	6/27	Minuteman Press (stationary)	443.86
1475	7/3	EAM (services)	52.56
1476	7/26	Color Plus (Summer Report)	538.50
1477	7/26	Doug Stotter (Summer Report postage)	299.52
1478	7/26	EAM (services)	479.78
1479	8/12	Binary Net (Web Site)	67.84
1480	8/12	Patty Esfandairi (clerical)	50.00
	8/12	Bank Transfer (Hagen Commission)	10,012.00
1481	8/22	Network Solutions (Web Site)	100.00
1482	8/8	Daniel Kessnes (commission)	1,650.00
1483	9/9	EAM (Membership Directory)	9,001.25
1484	9/9	Minuteman Press (membership cards)	103.89
1485	9/9	Patty Esfandairi (clerical)	50.00
	9/11	Bank Transfer (Hagen Commission)	5,012.00
	9/28	Bank Transfer (Hagen Commission)	15,012.00

TOTAL 131,179.87

SUMMARY

Checking Account Balance 9/30/96	45,615.64
Total Deposits 10/1/96 - 9/30/97	95,982.80
Interest 10/1/96- 9/30/97	582.65
Total Disbursements 10/1/96 - 9/30/97	(-)131,179.87
Debit For Bad Check	(-)195.00

Checking Balance 9/30/97 10,806.22

II. Dreyfus Liquid Assets, Inc. 039 03227479-7

Balance 10/1/96	20,373.26
Interest 10/1/96- 9/30/97	989.09
Transfer to checking 9/11/97	10,000.00
Balance 9/30/97	11,362.35

III. Total Assets 9/30/97 22,168.57

Richard L. Floyd, National Secretary/Treasurer

**COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION
1996-97 SUMMARY OF INCOME AND EXPENSES
OCTOBER 1, 1996 - SEPTEMBER 30, 1997**

INCOME

ACTIVE MEMBERSHIP DUES	30,060.00
RETIRED MEMBERSHIP DUES	770.00
PROFESSIONAL ASSOCIATE DUES	2,750.00
MUSIC INDUSTRY MEMBERSHIP DUES	1,900.00
STUDENT MEMBERSHIP DUES	1,060.00
INSTITUTIONAL MEMBERSHIP DUES	2,475.00
LIFE MEMBERSHIP DUES	1,200.00
LABELS	3,745.00
MISC. INCOME (incl Malcom Arnold royalties)	1,603.00
DIRECTORY ADS	6,800.00
HARBISON COMMISSION	24,500.00
BIG TWELVE COMMISSION	5,500.00
MASLANKA COMMISSION	3,000.00
INTEREST	<u>1,572.00</u>
TOTAL INCOME	86,935.00

EXPENSES

POSTAGE (not including publications and dues notices)	654.00
PRINTING (not including JOURNAL or REPORT)	1,031.00
TRAVEL	952.00
CBDNA JOURNAL	0.00
DIRECTORY (production and mailing)	9,001.00
MEMBERSHIP SERVICES	7,323.00
CLERICAL	550.00
DIVISIONAL REBATES	0.00
CBDNA REPORT (three issues)	2,779.00
NATIONAL CONFERENCE	9,260.00
CONDUCTING SYMPOSIUM (U. of Colorado)	3,000.00
CHICAGO MEETINGS	830.00
PILOBOLUS	20,000.00
COMMISSIONS	71,263.00
WEB SITE	168.00
MISC. EXPENSES (dues refunds, CPA, NABCC dues, etc.)	<u>1,364.00</u>
TOTAL EXPENSES	128,175.00

Change of Address

Please send changes of address to:

Richard Floyd
University of Texas
Box 8028
Austin, TX 78713

Old Address:

Name _____

School _____

Address _____

City _____ State _____ Zip _____

New Address:

Name of School _____

School Address _____

City _____ State _____ Zip _____

Office Phone _____

e-mail (if applicable) _____

Home Address _____

City _____ State _____ Zip _____

Home Phone _____

1999

**CBDNA National
Conference**

February 24-27, 1999

The University of Texas at Austin

Omni Austin Hotel

CBDNA

COLLEGE BAND DIRECTORS
NATIONAL ASSOCIATION

Report

823 Congress Ave Suite 1300
Austin, TX 78701-2429

address for submissions

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