From the Podium

This past August I had a marvelous opportunity to spend a week working with an extraordinary group of musicians at the Summer Course for Symphonic Wind Orchestra sponsored by the Association of Wind Bands of Upper and Lower Bavaria. The environment could best be described as “a music camp for die hard amateurs who love music with every ounce of their being. . . non zealots need not apply.” It was my great fortune to be invited by Maestro Michael Kummer, the vice president of the organization to spend a week at the Musikakademie in Marktoberdorf (near Munich) Germany rehearsing and conducting this unbelievably dedicated group of performers. This event, which is in its fourteenth year, is the result of Herr Kummer’s visionary leadership in his country. While I get a number of opportunities to stand in front of talented and dedicated musicians, this particular experience had a unique impact on my soul. What was different? I asked myself that question over and over as I followed up the experience in my thought process. There was a simple answer. All of these musicians had rearranged their lives and given up a week of their summer vacation for one and only one reason. . . love music. The eighty piece ensemble played non-stop from sun-up to sun-down, in sectional, master classes, full rehearsals and in chamber music sessions. The youngest member in the band was fifteen, and the oldest was in their sixties. These musicians came from all walks of life, but all shared a common goal of creating a vitally active and energy charged environment for studying and performing music.

I was moved and changed by their level of commitment, as well as by their purity of purpose. While many of the musicians played at a professional level, none of them earned their living playing music. Their message was clear. . . one need not be paid to subscribe to professional standards. They pursued music with uncommon vigor and for its own sake. It was obvious that they felt their lives would be incomplete and unfulfilled without music. While they performed throughout the year with a variety of ensembles, this single week was their chance to make high level art with others who cared and shared their focus and passion. They made every minute count valuing the experience and each other. They were not about to waste any time – it was much too precious. Virtually everything in their lives was put on pause so that they could squeeze every last drop of musical value out of this seven day experience.

The more I reflect on this fantasy week of music making, the more determined I become to treat every musicing opportunity with the same fervor and focus I found in these wonderful musicians. All too often, we lose sight of the real reason we began this journey through the musical world . . . our love of the art. I am more resolved than ever, thanks to my German friends, to amplify the joy of music in my work and to treasure and savor each experience as though it were the only one I was going to have. I am committed to capturing and modeling their amateur spirit and not succumbing to the professional pessimism which all too often can negatively effect our work. I am thankful for their poignant reminder that anyone who is willing to put forth the energy and effort, and has the integrity to blend expressive excellence with the pursuit of perfection, can succeed and achieve.

I want to call your attention to a new feature in the Report. Ed Powell, from McLennan Community College, has kindly agreed to organize and write a new column which will highlight recording activity among our colleagues. If you would like to be included in the next issue, all you need do is contact him, and he will be happy to add your newly released projects to the column.

I would also like to ask you to take time to fill out the survey that is currently being circulated by the division presidents. (A copy can be found on pgs. 17-18 of this edition of the Report-ed.) You can also access the survey by logging on to the web site. We desperately want to involve you in the planning for the new millennium and need a few minutes of your time to help us make decisions which reflect your interests and needs. Please lend your expertise and help us design our future!

~Eugene Migliaro Corporon
DIVISIONAL CONFERENCES

North Central Division
Bands in the Next Millennium: Discerning Our Course and Celebrating Our Art
Feb. 24-26, 2000
Central Michigan University
Jack Williamson, host

Clinic Sessions
Original Wind Manuscripts in the Library of Congress—Martin Province (Iowa State University)
Using Multimedia Computer Technology to Assist in the Instruction of Undergraduate Conducting Courses—R. Scott Adkins (University of Michigan-Flint)
History’s Lessons for the 21st Century—Richard Hansen (St. Cloud State University)
Recommended Repertoire—Jim Cochran (Shattering Music Company)
Conductors Workshop—H. Robert Reynolds (University of Michigan) and Rodney Winther (University of Cincinnati Conservatory of Music) assisted by Grand Ledge High School Wind Ensemble, Michael Kaufman, conductor
Copyright Law and You—Paul Lavender (Hal Leonard Corporation)
Panel Discussions
Gender Equity and the College Athletic Band with Jane Meyer, Chair of Gender Equity, NCA (David Woodley (Indiana University), moderator)
Composer Forum—David Gillingham (Central Michigan University), moderator
Exploring the Potential of the Small College Band—Bruce Ammann (Augustana College), Michael Gillan (Wayne State College), moderator, Glenn Hayes (University of Wisconsin-Whitewater), Ken Kohlenberg (Sinclair Community College), Marianne Sandstrom (College of St. Scholastica)
Performances
Drake University
Robert Meunier, conductor
University of St. Thomas
Matthew George, conductor
Michigan State University
John Whitwell, conductor
Detroit Chamber Winds
H. Robert Reynolds, conductor
University of Dayton
Patrick Reynolds, conductor
Indiana University
Ray Cramer, conductor
DePaul University
Don DeRoche, conductor
Intercolligate Band
Mark Camphouse (Radford University)
Dennis Gowen (University of Mary)
Kristin Tjornehoj (UW-River Falls)
James McKinney (South Dakota State)
Central Michigan University
John Williamson, conductor

Eastern Division
March 31-April 1, 2000
Yale University
Tom Duffy, host

Clinic Sessions
Music of Charles Ives—James Sinclair
The Pulitzer Prize in Music: a composition for Wind Band/Ensemble ever be awarded America’s most prestigious music prize?—Frank Battisti
Tour, Yale University Instrument Collection Teaching Conducting (Philosophy, Pedagogy, and Product)—Mike Haithcock
Issues of the Small College Band—John Jones

Concerts
Univ. of Massachusetts Wind Ensemble
Malcolm W. Rowell, conductor
Yale University Concert Band
Tom Duffy, conductor

Hidden Treasures/Festival Favorites
Guest conductors:
David Mills (University of Connecticut)
Wendy Matthews (Georgetown Univ.)
Heidi Sarver (University of Delaware)
Richard Johnson (Salisbury State Univ.)
Peter Martin (Univ. of Southern Maine)
Tom Keck (University of New Hampshire)
William Berz (Rutgers University)
Sarah McKoin (SUNY Fredonia)
Diane Bargiel (Juniata College)
Tom Toner (University of Vermont)

United States Military Academy Band
Lt. David H. Dietrick, Jr., conductor

University of Connecticut Wind Ensemble
Jeffrey Renshaw, conductor

Crane Wind Ensemble
Timothy Topolewski, conductor

New England Intercollegiate Band
Jerry Junkin, conductor

Yale University Concert Band
Tom Duffy, conductor

CALENDAR

Southwestern Division Conference
February 16-19, 2000
University of Oklahoma/Norman
William Wakefield, host
Jerry Junkin, division president

North Central Division Conference
February 24-26, 2000
Central Michigan University
Jack Williamson, host
Timothy Mahr, division president

Southern Division Conference
February 24-26, 2000
Greensboro, N.C.
John Locke, host and division president

Eastern Division Conference
March 31-April 1, 2000
Yale University
Thomas Duffy, host
Gary Corcoran, division president

INTERNATIONAL EVENTS

Manchester International Festival of Wind Music
April 14-16, 2000 & April 6-8, 2001
Royal Northern College of Music
With the British Association of Symphonic Bands & Wind Ensembles and the Boosey & Hawkes National Concert Band Festival
Contact Ian Duckworth:
Ian.Duckworth@rncm.ac.uk

WASBE Conferences
July 8-14, 2001
Lucerne Switzerland
Contact Felix Hauswirth: f.hauswirth@logon.ch
June 29-July 5, 2003
Jonkoping Sweden
Contact Tim Reynish:
tim@timreynish.demon.co.uk

2001 NATIONAL CONFERENCE
February 23-28, 2001
The following report on the 1999 Conductors Symposium was submitted by Eastern Division President, Gary Corcoran, Plymouth State College, NH:

The 1999 CBDNA Conductors Symposium was held at the University of Colorado, June 14-18. Host Allan McMurray and UCLA Director of Bands Tom Lee did an outstanding job of challenging 19 conducting participants to reach new levels in their conducting and musicianship. Assisted by an excellent ensemble of CU students, faculty, alumni, and symposium participants, McMurray and Lee provided personal inspiration daily to a diverse group of conductors ranging in experience from graduate students to those with 25 or more years of collegiate conducting.

During the week-long symposium, Allan and Tom were joined by Robert Reynolds (University of Michigan), Frank Ticheli (University of Southern California), Jack Stamp (Indiana University of Pennsylvania), Richard Toensing (University of Colorado) and Jim Cochran (Shattinger Music) in various forums that covered such topics as “The Relationship of the Conductor and the Composer,” “Interpretation and expression in conducting, in musicianship, and in teaching,” “The Music of Frank Ticheli,” “Discussion of New Repertoire.” One new feature of this year’s symposium that was especially appreciated by the participants was the opportunity to have composer Frank Ticheli on hand to assist participants with interpretative decisions on some of Ticheli’s own works.

Two graduate presentations were incorporated into the symposium as well. Cynthia Hutton (Southern Oregon University) presented a lecture on “The Saito Method,” and Martin Province (Iowa State University) discussed his work on “Resources for the Wind Conductor in the Library of Congress.”

Jim Cochran of Shattinger Music in St. Louis was on hand with an extensive display of scores, texts, and recordings. In addition the CU collection of resource band and wind ensemble scores was made available for study and perusal during the week.

Participants included:
Carolyn Barber, UW-LaCrosse
Patrick Casey, Central Missouri State Univ.
Gary Corcoran, Plymouth State College, NH
Richard Dugger, University of New Orleans
Robert Farrington, De Anza College, CA
Dan Gordon, SUNY Plattsburgh
Jeff Grogan, Baylor University
Matt Henry, USAF Band of the Rockies
Keith Kinder, McMaster University, Ontario
H. Robert Koops, CU Grad Student
Donald Lovejoy, U. Wisconsin Grad Student
Alan Mills, Idaho Springs High School, CO
Michelle Most, CU Grad Student
Michael Murray, Cedar Creek, TX
Alicia Neal, Kingwood High School, TX
Matthew Roeder, Parkville HS, Baltimore
Stuart Sims, U Michigan Grad Student
Dan Steiger, Fort Monroe, VA
Peter Witte, Kennesaw State University

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During the morning sessions, the conducting participants worked with the ensemble and accepted the critiques and suggestions offered regarding their technique or artistry. Each session was also videotaped with additional comment for later study. The afternoon sessions provided opportunities for discussion on a wide range of topics on the art and craft of conducting, aesthetics, philosophy, rehearsal procedures, repertoire, and the teaching of conducting.

A remarkable cohesiveness characterized this group of conductors during the week, brought about by their vulnerability in having to lay their egos aside in order to grow as musicians and by their respect for Allan and Tom, who gave so much of themselves at every session. The final day’s session held in the mountains west of Boulder overlooking the Rockies and the beautiful national forests, left an indelible impression on everyone and a greater sense of the relevance and importance of the work that we all do as conductors. The final gathering at Allan McMurray’s beautiful mountainside home provided a perfect ending to a great week of renewed commitment by all of those involved.

Regarding the CBDNA Conductors Symposium, it may be that CBDNA members fall into 3 categories: those that may be hearing about it for the first time; those who have thought about going, but haven’t gotten around to it; and those who have been and want to go back. At some point—sooner, rather than later—it is something you must do for yourself.

In February of 1999, the School of Music at East Carolina University hosted a conducting clinic with JoAnn Falletta as guest conductor/lecturer. Described by the New York Times as “one of the finest conductors of her generation,” JoAnn Falletta is currently conductor of the Virginia and Long Beach Symphony and was recently appointed music director of the Buffalo Philharmonic Orchestra. While at East Carolina, Dr. Falletta coached student conductors on Grainger’s Lincolnshire Posy and Mozart’s Serenade No. 11 in E flat. She also lectured on topics such as score study and gestural repertoire. Panel discussions including Chris Knighten and Scott Carter of the conducting faculty addressed issues related to the art of conducting and the educational responsibilities of conductors at all levels.

Robert Garofalo will be a Visiting Fellow at the University of Cambridge, England from February 1 to May 1, 2000. His address and phone number during that time will be: Apartment 20, Clare Hall, Herschel Road, Cambridge, CB3 9AL, United Kingdom; Phone: 011 44 1223-332390.

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**INTERNATIONAL NEWS**

Tim Reynish reports that Magnus Lindberg, the distinguished Finnish composer, is writing a large-scale work for wind ensemble for the year 2000. The world premiere will be at the Royal Festival Hall, London, on March 8, given by the City of Birmingham Symphony Orchestra, conducted by Sir Simon Rattle, followed by performances in Birmingham, Vienna and Cologne.

The work will be twenty minutes and the planned scoring is for triple wind, four each of horns and trumpets, 3 trombones, tuba, Timpani, 3 percussion and harp. It will be published by Boosey and Hawkes.

Allan Vizzutti was the guest soloist with the Royal Northern College of Music (Manchester, UK) Wind Orchestra in Richard Rodney Bennett’s Trumpet Concerto at the BASWE Conference in March. Vizzutti also featured with the Jazz Ensemble under Clark Rundell and gave a
IN MEMORIAM

Mark Hubert Hindsley, longtime director of University of Illinois Bands and the Marching Illini, died at the age of 93 on October 1, 1999.

Mr. Hindsley was born Oct. 18, 1905, in Union City, Indiana. His wife of 73 years, Helena, survives, along with two sons, a daughter, eight grandchildren and 16 great-grandchildren.

Mr. Hindsley graduated from high school at 15 and enrolled at Indiana University with a scholarship in chemistry and was assigned first chair cornet in the university band. He graduated at age 19 with high distinction, Phi Beta Kappa, and was a nominee for a Rhodes Scholarship.

At Indiana he began his 45-year career as a band director, first with a part-time appointment while in graduate school and then as full-time director of concert and marching bands. He gained national attention for his innovative and intricate formations on the football field. He received a master of arts degree in 1927.

In 1929 Hindsley accepted a job as supervisor of instrumental music in Cleveland Heights, Ohio, and director of bands and orchestra at Cleveland Heights High School, where he led the band to superior ratings in national competition. He and the Cleveland Heights band were selected for recognition on the Historic Honor Roll of High School Bands, 1920-1960, by the Sousa Foundation. He was later inducted into the Ohio Pioneer Band Directors’ Hall of Fame.

During that time, he authored a marching-band director’s handbook, “Band — At-Ten-Tion!” He studied trumpet with Leslie Peck in Indianapolis and conducting with Victor Gabriel in Chicago. He developed new wind instrument intonations that led to changes in the manufacture of several instruments in the United States, France and England.

In 1934, A. A. Harding, band director at the University of Illinois, invited Mr. Hindsley to become director of the Marching Illini. Mr. Hindsley’s football bands became legendary, and some of his traditional Illinois routines are still used today. He also taught wind instruments in the School of Music and conducted the First Regimental Band.

During World War II, Mr. Hindsley left the University of Illinois to serve in the Army Air Corps from 1942 to 1946, rising to the rank of lieutenant colonel. He supervised more than 150 bands and late in the war was assigned to the music faculty at American University of Biarritz, France, where he earned the Army Commendation Medal.

In 1948, he succeeded Harding as director of bands at the University of Illinois and also was named professor of music. Hindsley made a series of 59 recordings of the University of Illinois Concert Band and started the annual Festival of Concert Band Music for all the university bands. He wrote more than 75 transcriptions of major orchestral works, and eight books and 45 magazine articles on band and instrument music education. He was frequently invited to perform, conduct and teach throughout the United States.

After his retirement from the University of Illinois in 1970, Mr. Hindsley continued to serve as guest conductor, adjudicator, clinician and transcriber. The University of Illinois Band Department and Mark Custom Recordings are reproducing many of his transcriptions on compact discs titled, “The Hindsley Legacy.”

He was awarded an honorary doctor of music by Indiana University, inducted into the National Hall of Fame for Distinguished Band Conductors and named a fellow in the International Institute of Arts and Letters. He received the highest awards of the American School Band Directors Association and the National Band Association, a Meritorious Service Award from the Illinois Music Educators Association, a Certificate of Merit from the UI Foundation, and the Sudler Medal of the Order of Merit of the John Philip Sousa Foundation.

Mr. Hindsley was elected president of the College Band Directors National Association in 1946 and president of the American Bandmasters Association in 1957. He was a member of numerous professional organizations, Rotary International and the UI Foundation President’s Council. He was a member of the First United Methodist Church, Urbana.

Memorial contributions may be made to the University of Illinois Foundation Mark Hindsley Band Scholarship Fund, or to the Indiana University Foundation Mark Hindsley Endowment Fund for Symphonic Band.
This is a new column for the Report. Its purpose is to draw attention to many new recordings produced in our profession. While some colleges and universities are prolific in their recording output, others produce occasional CDs of extremely high quality that should not go unnoticed. It is not the purpose of this column to review our output in any way but simply to make known what is recently or soon to be available. If you would like to have your most recent disc listed email or regular mail the following information: Performing ensemble, Conductor, Disc title [if any], Works recorded with composers, Record label [if any], Catalog Number [if any] as well as anything special about the disc [world premier, farewell recording, etc.]

This information should be sent to: Ed Powell, Director of Bands, MCC, 1400 College Dr., Waco TX 76708, or email to: ecp@mcc.cc.tx.us

An electronic format is preferred with email being the best. You may send a floppy disc but please make sure you send it in a simple text file only.

Baylor University
Mona’s Prayer & Other Works for Voice & Wind Ensemble
Michael Haithcock, conductor
Bandanna Overture.................................Daron Hagen
Forward! .............................................Hagen
Heart of the Stranger (orchestral version) ..............Hagen

Paul Kreider, baritone
Prelude and Mona’s Prayer from Bandanna .............Hagen

Lynda Keith McKnight, soprano
Seduction Scene and Interlude from Bandanna..........Hagen

Paul Kreider, baritone
Label: Arsis CD-115
Special Notes: Mona’s Prayer has been rescored for winds and Heart of the Stranger is a new song cycle for voice and orchestral winds (a version for baritone and piano was previously recorded for Arsis).

Catholic University of America
Robert Garafolo, conductor
Konzertmusik, Op. 41 ..................................Paul Hindemith
Mars from “The Planets” ..............................Gustav Holst
Suite of Old American Dances..............Robert Russell Bennett
Serenade .........................................................Arthur Bird
Geschwindmarsch ........................................Paul Hindemith
Country Band March.................................Charles Ives
Washington Grays ........................................Claudio Grafulla

Concordia University: Rejouissance
Richard Fischer, conductor
Rejouissance.............................................James Curnow
Greensleeves..........................Alfred Reed
Fantasy on a Gaelic Hymnsong .....................David Holsinger
Who Puts His Trust in God Most Just ..........Bach/James Croft
The King of Love My Shepherd Is ...............Alfred Reed
My Jesus! Oh, What Anguish ......................Bach/Alfred Reed
Eternal Father Strong to Save ..................Claude T. Smith
Deathtree ........................................David Holsinger

DePaul University
Donald DeRoche, conductor
Children’s Overture..............................Eugene Bozza
Symphony #5............................................Darius Milhaud
Suite from “Comedy on the Bridge” ..........Bohuslav Martinu
Concerto for Wind Orchestra .................Nikolai Lopatnikoff
Homenagen a Villa-Lobos .........................M. C. Guarnieri
Concerto for Clarinet/Saxophone ..............J. Beal

Larry Combs, clarinet and saxophone

Indiana State University: Symphonies and Such
John Boyd, conductor
Fanfare for the Kennedy Center .................Ron Nelson
Holy Roller ...........................................Libby Larsen
Symphony for Winds and Percussion ..........Andrew Boysen
Music for the Funeral of Queen Mary Steven Stucky/Henry Purcell
Musica Bohema .......................................Zdenek Lukas
Special Notes: Both the ISU Faculty Winds and the Symphonic Wind Ensemble are featured on this disc. The Nelson, Larsen and Boysen works are world premiere recordings.

Kent State Symphonic Wind Ensemble:
John Boyd Conducts American
Symphony No. 2 ........................................Floyd Werle
Divertimento .......................................Floyd Werle
Glider Pilots Reunion .........................Floyd Werle
Rocky Point Holiday ..............................Ron Nelson
Sketches on a Tudor Psalm .....................Fisher Tull
Rhapsody for Trumpet and Wind Ensemble ..........Fisher Tull
Medieval Suite .......................................Ron Nelson
Gazebo Dances .......................................John Corigliano
Special Notes: These are re-masters of records made with the Kent State Symphonic Wind Ensemble.

New England Conservatory
Frank Battisti, conductor
Ceremonial ........................................Bernard Rands
Olympic Dances ...................................John Harbison
Concerto for Four Solo Percussion and Wind Ensemble . William Kraft
Les Couleurs Fauves .....................Karel Husa
Special Notes: Composers Bernard Rands, John Harbison and William Kraft were present for rehearsals and the recording sessions. Les Couleurs Fauves was recorded live.

The North Texas Wind Symphony: Sojourns
Eugene Migliaro Corporon, conductor
Tempered Steel ..........................Charles Rochester Young
Southern Harmony ...........................Donald Grantham
Concertino for Four Percussion ...........David Gillingham
Easter Monday on the White Lawn ..........John Phillip Sousa
Symphony No. 3 “Shaker Life” ..............Dan Welcher
Niagara Falls ......................................Michael Daugherty
Wedding Dances .................................Daron Hagen

Label: Klavier KCD-11099
PREMIERES

Sydney Hodkinson’s “Symphony no. 9...epiphanies...” was given its world premiere performance by the University of Kentucky Wind Ensemble on April 23, 1999 under the direction of Richard Clary. Dr. Hodkinson completed the score to the work in 1993, and performance materials were delayed until a consortium of college and university band programs commissioned their preparation in 1998. Members of this consortium include: The University of Arizona (Gregg Hanson); The University of Arkansas (Dale Warren); The University of Georgia (Dwight Satterwhite); Illinois State University (Stephen Steele); The University of Kentucky (Richard Clary); Louisiana State University (Frank Wickes); Mars Hill College (Daniel Schmidt); The University of Miami (Gary Green); Michigan State University (John Whitwell); and Sam Houston State University (Matthew McInturf).

Dr. Hodkinson provides the following program information for his Symphony no. 9 “...epiphanies...”

“An epiphany, a spiritual event in which the essence of a given object of manifestation appears to the subject, may seem a strange conjuring for a work in memory of a very dear, departed friend. Yet how does one pay homage? How can one express such private loss?

The sudden, and violent, death in December, 1992 of the composer Stephen Albert—in his 51st year—upset American musical circles greatly. In attempting to call forth not only my own responses, but also personal evocations of the joy, sadness, and energy of Stephen’s creative work, I opted for a structure akin to the Proper of the Latin Mass service. For me, the composition took on a ritualistic ‘Byzantine’ quality characterized by its formality of design, the use of intricate instrumental color, stylized ‘frontal’ representations, and religious subject matter. Accordingly, much use is made of chant-like melody, repetition, and canonic devices.

The eight principal sections of the piece are generally laid out in a ‘verse and response’ manner, as the stanzas indicated, with interjected—often exuberant—ritornelli; with tonal centers based on pitches common to each of our names: primarily E and E-flat. Two brief mottos—the first also derived from conjugal name-pitches, the second borrowed from my 1978 Missa Brevis (heard largely in piano/celesta, harp and bell percussion)—constantly recur throughout the course of the composition as cyclical binding-forces, serving as the genesis for all of the material in the work. The first motto evolves into a final lengthy hymn (ALLELUIA), comprising roughly one quarter of the piece.

Symphony no. 9 “...epiphanies...” is approximately 27 minutes in duration and is scored for full symphony orchestra, with triple woodwinds, brass, percussion, piano, celesta, and harp, but minus the strings so revered by Mr. Albert. A major soloistic role is assigned to an antiphonal quartet of brasses.”

This is a deeply moving and intricate work which requires confidence and maturity from each player in the ensemble.

Performance materials are available for purchase (for a limited time) from Theodore Presser, Inc.
The Valparaiso University Chamber Concert Band, Jeffrey Scott Doebler, conductor provides the following regarding two recent premieres:

The Exegetical Variations were composed for orchestra during June and July of 1998, and were premiered by the Valparaiso University Chamber Orchestra in October. The transcription for concert band was completed in January of 1999. The variations are cast in the form of a sermon. The “text” is the melody of the familiar Lutheran chorale, Lobe den Herrn, whose original lyric is a paraphrase of Psalm 150 commonly sung in English translations as “Praise to the Lord, the Almighty.”

A trumpeted motto (the four-note phrase which sets the English texts, “let all who hear” and “ponder anew”) is answered by other fragments of the chorale-tune jostled by a roister of dissonant harmonies and rhythms which question its relevance for the modern era. The timpani establish a slightly slower tempo for a variation in which the key phrases of the text are considered individually, each allowed to suggest its own resonance. The second variation is slower still, with horns presenting the chorale transformed by reordering of melodic cells to create a lyrical, modal, contemporary phrase. In the final variation, the chorale tune in its familiar form emerges gradually from an insistent, pantonal chord sequence. The complementarity of the ancient chorale with this very American context confirms the pertinence of the Psalmist’s appeal to recognize and honor the Creator: “Let all who hear now to God’s temple draw near, joining in glad adoration!”

Dennis Friesen-Carper is director of orchestras and composition at Valparaiso University. He holds the DMA degree in composition from Rice University. His music has been performed by all of the of the major ensembles at VU, and he has been commissioned by the Houston Symphony, South Bend Symphony, Mid-Kansas Symphony, Houston Chamber Singers, Cimarron Wind Quintet, and the Lake Superior Chamber Orchestra. He has recently completed accompaniments for a Gospel liturgy forthcoming from Augsburg Fortress Press. In 1996 the VU Chamber Concert Band premiered his City on a Hill. (Information from Dennis Friesen-Carper)

King Lear Fantasy is based musically on materials selected from the composer’s Incidental Music to King Lear (1992), which the composer wrote for a Valparaiso University Department of Theater and Television Arts production of Shakespeare’s King Lear. The original score called for ‘cello and selected percussion, and was recorded under the baton of Jeff Doebler for use in the production.

Fantasy intends to contrast the relation between the vengeful, greedy King Lear and that of his loving daughter, Cordelia. The work concludes with the royal funeral march of King Lear, followed by a flute and timpani soliloquy in honor of Cordelia (who had been hanged by members of the British army).

Since a thunderstorm provides the background for much of Acts II and III of Shakespeare’s tragedy, the composer also uses sounds of thunder during the middle section of Fantasy. The rhythm of the thunder is provided by the Fibonacci number series and its retrograde.

Richard Wienhorst (VU ’42), Valparaiso University Emeritus Professor of Music, has been one of the leading composers of sacred music for many years. He holds the M.M. from the American Conservatory of Music and the Ph.D. from the Eastman School of Music. He also studied at Ecoles D’art Americaines du Fountainebleau (Diploma) and Albert Ludwigs Universitaet in Freiburg. (Information from Richard Wienhorst)

On March 27, 1999 the Bishop Ireton High School Wind Ensemble under the direction of Garwood Whaley premiered Butterflies and Bees! by Yale University’s Thomas C. Duffy. The work was the 20th commission since 1975 by the Ireton Wind Ensemble. Butterflies and Bees! is a 10 minute tone poem based on the differences between these two insects. At the metaphysical level, this tone poem is an allegory for the unique characteristics of the left and right hemispheres of the brain, and/or the opposing apollonian and dionysian aesthetics. The work is being published by Meredith Music Publications. Conductors interested in performing the work may contact the composer (www.duffymusic.com) or publisher (meredithmusic.com) for further information.

The Wayne State University Wind Symphony, Douglas A. Bianchi, conductor, premiered The Angel’s Journey by James Lentini on January 22, 1999. The composer provided the following program note:

“The Angel’s Journey was composed in the months of August-November 1998. The work presents sections of contrasting moods and colors, ranging from atmospheric to rhythmic and driving. The harmonic language and musical texture of the work is also varied, balancing dissonant counterpoint with pan-diatonic lyricism.

“Written in memory of my grandparents, the work utilizes the letters of their names to create the three primary musical mottos which form the basis of the composition. Specifically, a combination of literal note names and multiple solfeggio systems are used to musically represent the name Lena with the pitches A-E-B-A, the name Peter with the notes F-E-B-E-D, and the name Berra (my grandparents last name) with pitches B-E-R-R-A. These motives recur throughout the work in many guises melodically and harmonically.

In addition, melodic fragments from melodies my grandmother used to sing are woven into the fabric of The Angel’s Journey. Though not a literal story or program of any kind, the composition is intended to be a type of narrative that expresses both gentleness and strength, features that were characteristic of my grandmother and grandfather respectively.”

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.
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.

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

address for submissions

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Department of Bands
Merrill Hall
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CALIFORNIA

Diablo Valley College Wind Ensemble
Shelley Smithwick, conductor
May 3, 1999
Rolling Thunder .................. Fillmore/Fennell
Ye Banks and Bras O’ Bonnie Doon. Grainger
I’m Seventeen Come Sunday ....... Grainger
Droylsden Wakes ......................Stanhope
March from Symphonic Metamorphosis ....
...........................................Hindemith/Wilson

19TH ANNUAL
COLLEGIATE WIND FESTIVAL
CALIFORNIA STATE
UNIVERSITY-FRESNO
MARCH 13 AND 14, 1999
LAWRENCE SUTHERLAND,
COORDINATOR

California State University-Fresno
Brass Band
Ritchie Clendenin, conductor
Ceremonial Fanfare No. 2 ...............Curnow
Main Street America ........ Gilroy/Clendenin
Floral Dance ..........................Moss/Broadbent
Kincaid’s Rhapsodie ................. Paul Curnow

Merced College Wind Band
Kenny Polson, conductor
Century Point .......................... Sheldon
Black Canyon of the Gunison...... Erickson
Edgemont Festival Overture .......Strommen
When Angles Weep ....................Shaffer

Delta College Wind Ensemble
Charles Jennings, conductor
Königsmarsch ...........................Strauss
First Suite ...............................Holst
Signature ..............................van der Roost
On the Mall ..........................Goldman

Bakersfield College Chamber Winds
Robert Martineau, conductor
March of the Mogul Emperors .......Elgar
Legend of the Canyon ...............Grainger
Molly on the Shore ................. Grainger
Grand Rapids Suite ................Zdechlik
Concord and Lexington March .......Briggs

Pasadena City College Concert Band
James Arwine, conductor
Prelude, Siciliano and Rondo Arnold/Paynter
Droylsden Wakes ......................Stanhope
The Dream of Oenghus, Pt. 2 .............Rudin
Amparita Roca .......................... Texidore

Los Medanos College Concert Band
John Maltester, conductor
Processional Fanfare No. 1.......... Howarth
Commando March ........................Barber
Prelude and Fugue ......................Bach/Nelson
Dies Irae ..............................Verdi/Bocook
Hounds of Spring ........................Reed
Rolling Thunder .....................Fillmore

University of the Pacific Wind Ensemble
Eric Hammer, conductor
Pineapple Poll .......................Sullivan/Mackerras
Adagio from Sym. No. 3 .......... Giannini
The Sword and the Crown ..........Gregson

UC Berkley Wind Ensemble
Robert Calonacci, conductor
Valdres ......................................Hanssen
Nilesdance .............................Holsinger
Salvation is Created ..............Tschesnokoff
Lincolnshire Posy .....................Grainger
The Big Cage ..........................King

California State University-Fresno
Wind Ensemble
Lawrence Sutherland, conductor
Blue Shades ..............................Ticheli
Laboring Songs ...................... Welcher
Molly on the Shore ....................Grainger

Santa Rosa Community College
Wind Band
Mark Wardlaw, conductor
Dublin Sketches ......................Curnow
Thus do you fare my Jesus ......Bach/Reed
First Suite (I, III) ....................Holst

American River College Concert Band
Lester Lehr, conductor
Arioiso .....................................Jenkins
Divertimento (I, II, V) .............Stamp
Wind Cathedral .......................Mitchell

San Jose State University Wind Ensemble
Keith Brion, conductor
Serenade ..................................Elkus
Suite Francaise ........................Milhaud
Circus Band March ...................Ives/Elkus

19th Annual Collegiate Wind Festival
Festival Wind Orchestra

Festivo .................................Gregson
Scott McBride, conductor
Four Scottish Dances ...............Arnold/Paynter
Donald Caneva, conductor
Pineapple Poll .......................Sullivan
Gary Scott, conductor

DELWARE

University of Delaware Wind Ensemble
Robert Streeffuss, conductor
February 26, 1999

MENC Eastern Division Conference
Aubrey Fanfare .........................Stamp
Whatsoever Things ....................Camphouse
Blue Shades ............................Ticheli
Dance Movements .....................Sparker
University of Delaware Wind Ensemble  
Robert Steckfuss, conductor  
March 23, 1999  
Courtly Airs and Dances................. Nelson  
Pavane ...................................... Ravel/Hindsley  
Shakata .................................... Wilson  
Sketches on a Tudor Psalm.............. Tull  
Prelude................................. Shostakovich/Reynolds  
Sinfonietta ............................. Dahl  

University of Delaware Wind Ensemble  
Robert Steckfuss, conductor  
May 16, 1999  
St. Anne’s Fugue .................. Bach/Rhoades  
Molly on the Shore .............. Grainger  
Adagio................................. Rodrigo  
Aspen Jubilee ....................... Nelson  
Tritico................................. de Meij  
Gandalf .................................. Ticheli  
Amazing Grace ........................ Ticheli  
Star Wars Trilogy ............ Williams/Hunsberger  

Southern Illinois University Carbondale  
University Wind Ensemble  
Michael D. Hanes, conductor  
William Camphouse, guest conductor  
October 26, 1998  
Dynamica ................................ van der Roodt  
Hoye’s Tribute .......................... Stemper  
Emblems................................. Copland  
Madurodam ............................. de Meij  
Illinois! ................................. Camphouse  
Variants on a Mediaeval Tune ..... Dello Joio  

Southern Illinois University Carbondale  
University Wind Ensemble  
Student Conducted Concert  
December 7, 1998  
Eternal Father, Strong to Save ........ Smith  
Blue Ridge Saga .................... Swearingen  
Finale from 2nd Symphony .......... Erickson  
Sonata for Marimba and Band........ Tanner  
Christopher Day, marimba  
River of Life ............................ Reineke  
On a Hymnsong of Lowell Mason .... Ticheli  
Anthem for Winds and Percussion ..... Ticheli  
First Suite ............................. Holst  

Southern Illinois University Carbondale  
University Wind Ensemble  
Michael D. Hanes and Dan Phillips, conductors  
March 9, 1999  
March from Symphonic Metamorphosis.... Hindemith  
First Suite in F ........................ George  
Ghost Dance ............................ Hilliard  
University Symphonic Band  
Scenes from the Louvre ............. Dello Joio  
March Slav ......................... Tchaikovsky/Daehn  

Southern Illinois University Carbondale  
University Wind Ensemble  
Michael D. Hanes, conductor  
Matthew K. Bishop, guest conductor  
Christopher Day, guest conductor  
Michael Norsworthy, clarinet  
Jayme Rogers, alto saxophone  
May 3 1999  
Under The Double Eagle ........... Wagner  
X. Concerto for Clarinet .......... McAllister  
I’m Seventeen Come Sunday ...... Grainger/Daehn  
English Dances (I, IV) ........... Arnold/Johnstone  
Rushmore ......................... Reed  
Concerto for Saxophone and Band.... Hartley  
Paris Sketches ........................ Ellerby  

Indiana University Wind Ensemble  
Ray E. Cramer, conductor  
September 28, 1999  
Southern Harmony .................. Grantham  
Invention No. 8 .................... Bach/Margolis  
Suite Francaise ........................ Milhaud  
Darin Schmidt, conductor  
More Caricatures.................... Hutcheson  
Capriccio ............................... Holst/Boyd  
Emblems................................. Copland  

Indiana University  
University and Symphonic Bands  
Douglas Stotter and Stephen W. Pratt, conductors  
October 10, 1999  
University Band  
Symphonic Concert March ............ Bonelli  
Sussex Mummer’s Christmas Carol .......... Grainger/Stotter  
Shepherds Hey ........................... Grainger/Rogers  
Danh Pham, conductor  
Yiddish Dances .......................... Gorb  
Symphonic Band  
Flourish for Glorious John .... Vaughan Williams  
Toccata Marziale ........................ Vaughan Williams  
Suogan................................. Sam Baltzer  
**premiere**  
Variations for Wind Band .......... Vaughan Williams  
The Mad Major ....................... Alford  

Indiana University Wind Ensemble  
Ray E. Cramer, conductor  
October 26, 1999  
Niagra Falls ............................ Dougherty  
When speaks the signal trumpet tone ......... Gillingham  
Be Thou My Vision.................. Gillingham  
**premiere**  

Valparaiso University  
Chamber Concert Band  
Jeffrey Scott Doebler, conductor  
1998 Fall Concert Tour  
Celebrations ............................. Zdechlik  
Three Parodies for Band .......... Wienhorst  
Concertino ............................. Chaminade  
Polish Christmas Music .............. De Meij  
New England Triptych ............... Schuman  
In the Spring .......................... Holsinger  

FLORIDA  
University of Miami Wind Ensemble  
Gary Green, conductor  
September 30, 1999  
Southern Harmony .................. Grantham  
Symphony from Ivy Green ........ Camphouse  
Elizabeth Curtis, soprano  
La Fiesta Mexicana ................... Reed  

ILLINOIS  
Northern Illinois University  
Wind Symphony and University Band  
Lawrence Stoffel & Ronnie Wooten, conductors  
October 10, 1999  
University Band  
British Eighth .......................... Elliott  
Polly Oliver ............................. Root  
Prelude and Fugue in D-minor Bach/Moehlman  
American Riversongs .............. LaPlante  
Wind Symphony  
Sea Songs ............................. Vaughan-Williams  
Suite Francaise ........................ Milhaud  
Shenandoah ............................. Ticheli  
Chorale and Shaker Dance .......... Zdechlik  

Indiana University Wind Ensemble  
Ray E. Cramer, conductor  
September 28, 1999  
Southern Harmony .................. Grantham  
Invention No. 8 .................... Bach/Margolis  
Suite Francaise ........................ Milhaud  
Darin Schmidt, conductor  
More Caricatures.................... Hutcheson  
Capriccio ............................... Holst/Boyd  
Emblems................................. Copland  

Indiana University  
University and Symphonic Bands  
Douglas Stotter and Stephen W. Pratt, conductors  
October 10, 1999  
University Band  
Symphonic Concert March ............ Bonelli  
Sussex Mummer’s Christmas Carol .......... Grainger/Stotter  
Shepherds Hey ........................... Grainger/Rogers  
Danh Pham, conductor  
Yiddish Dances .......................... Gorb  
Symphonic Band  
Flourish for Glorious John .... Vaughan Williams  
Toccata Marziale ........................ Vaughan Williams  
Suogan................................. Sam Baltzer  
**premiere**  
Variations for Wind Band .......... Vaughan Williams  
The Mad Major ....................... Alford  

Indiana University Wind Ensemble  
Ray E. Cramer, conductor  
October 26, 1999  
Niagra Falls ............................ Dougherty  
When speaks the signal trumpet tone ......... Gillingham  
Be Thou My Vision.................. Gillingham  
**premiere**  

Valparaiso University  
Chamber Concert Band  
Jeffrey Scott Doebler, conductor  
1998 Fall Concert Tour  
Celebrations ............................. Zdechlik  
Three Parodies for Band .......... Wienhorst  
Concertino ............................. Chaminade  
Polish Christmas Music .............. De Meij  
New England Triptych ............... Schuman  
In the Spring .......................... Holsinger
IOWA

Coe College
Concert Band and Wind Ensemble
William Carson, conductor
Alfred Reed, guest conductor
April 17, 1999

Concert Band
Dance Movements (IV).......................... Sparke
Four Scottish Dances (I) .......................... Arnold/Paynter
Sixth Suite (I, IV)............................. Reed
Los Trabajadores Agricolas ........................ Giestena/John
Armenian Dances, Pt. II ..................... Reed
Liturgical Dances .................................. Holsinger
Wind Ensemble
Shepherds Hey .................................. Grainger

KANSAS

Kansas State University
Concert and Symphony Bands
Antony DiSanza and Frank Tracz, conductors
October 21, 1998

Concert Band
God of Our Fathers ............................ Smith
Save Himself Who Can .......................... Salerno
An Original Suite ................................ Jacob
Symphony Band
Fest March ..................................... Wagner
Festive Overture ................................ Shostakovich
Lincolnshire Posy ............................. Grainger

KANSAS STATE UNIVERSITY

Concert and Symphony Bands
Antony DiSanza and Frank Tracz, conductors
December 3, 1998

Concert Band
Flourish ........................................... Vaughan Williams
Covenant .......................................... Smith
Chorale and Shaker Dance .................... Zdechlik
Symphony Band
Procession of the Sardar ........................... Ippolitov-Ivanov
March .............................................. Milhaud
Cheers! .......................................... Stamp
Concerto for Saxophone and Band .......... Forte
Blue Shades ...................................... Ticheli

KANSAS STATE UNIVERSITY

Concert and Symphony Bands
Antony DiSanza and Frank Tracz, conductors
March 10, 1999

Concert Band
Chester .............................................. Schuman
Dream of Abraham .............................. Bukvic
A Port City Celebration .......................... Forte
Symphony Band
Serenade No. 1 ................................ Persichetti
To Be Fed By Ravens ........................... McBeth
Olympus ........................................... Forte
Sym of themes of John Philip Sousa (III) .......
.................................................. Hearshen

KENTUCKY

The University of Kentucky
Wind Ensemble
Richard S. Clary, conductor
Benjamin Karp, cello
February 1, 1999

Festive Overture ... Shostakovich/Hunsberger
Concertino for Cello, Winds, & Piano ..........
................................................. Martinu
Passacaglia ....................................... Nelson
Cotillon ......................................... Benjamin/Silvester
Porgy and Bess ............................... Gershwin/Bennett
Rolling Thunder ............................ Fillmore

The University of Kentucky
Wind Ensemble
Richard S. Clary, conductor
George Boulten, associate conductor
March 3, 1999

Festive Overture ... Shostakovich/Hunsberger
Waking Angels ................................. Gillingham
Rolling Thunder ............................ Fillmore
Concertino for Four Percussion .. Gillingham
The University of Kentucky
Wind Ensemble
Richard S. Clary, conductor
Sydney Hodkinson, guest composer
Brian Meixner, euphonium

Second Suite.................................Holst
Introspect.....................................Martino
Southern Harmony..........................Garneth
Symphony No. 9 “...epiphanies...”Hodkinson
**world premiere**
Rocky Point Holiday.......................Nelson

The University of Kentucky
Wind Ensemble
Richard S. Clary, conductor
Daniel J. Schmidt, assistant conductor
Nancy Clouter, English horn
Rolf Holly, trumpet

The Heart of the Morn..........................Reed
Three Chorale Preludes......................Latham
Ad vitae fontes aquarum.....................Kubik
Concerto for Trombone.....................Rimsky-Korsakov
The Three Aces..............................Clarke
Colonial Song..............................Grainger
Concerto for Clarinet......................Shaw/Ferrell
Polacca from Concerto No. 2..............Ellerby
First Suite Chaconne......................Holst
Faces of Kum Ba Yah.........................Zdechlik
Overture to Nabucco........................Verdi/Cailliet

The University of Kentucky
Symphony Band
George R. Boulden III, conductor
Joshua Thompson, graduate conductor
Susan Baumgardner, graduate conductor

Fanfare from La Peri..........................Dukas
Folk Song Suite..............................Vaughan Williams
Resting in the Peace of His Hands........Gibson
Symphonic Dance No. 3......................Williams
The Glory of the Yankee Navy..............Sousa
Of Sailors and Whales......................McBeth

Western Kentucky University
Wind Ensemble
John Carmichael and Robert Hansbrough, conductors

Symphonic Dance No. 3........................Williams
Resting in the Peace of His Hands........Gibson
Symphonic Songs for Band..................Bennett
Down A Country Lane.......................Copland/Patterson
Introduction, Chorale and Jubilee....Lo Presti
Three London Miniatures...............Camphouse
First Suite Chaconne......................Holst
Roman Carnival Overture..................Berlioz/Kreines

Western Kentucky University
Wind Ensemble
John Carmichael and Robert Hansbrough, conductors

Prairie Dances..............................Holsinger
Symphonic Wind Ensemble................Central Michigan University

Prelude and Fugue in C Minor.............Bach/Volz
Liturgical Music............................Mailman
Symphonic Wind Ensemble................Central Michigan University
John E. Williamson, conductor

Overture to Nabucco.........................Verdi/Cailliet
Walking Tune...............................Grainger
Themes from Green Bushes.................Grainger
A Movement for Rosa.......................Camphouse
Dance Movements..........................Sparker
Easter Monday on the White House Lawn..Sousa

Central Michigan University
Symphonic Wind Ensemble
John Christian, James Gagne, conductors

Easter Monday on the White House Lawn..Sousa
Symphony Band and University Band
John Christian, James Gagne, conductors

A Festival Prelude............................Reed
Ye Banks and Braes.........................Grainger
Marching Song...............................Holst/Leidzen
Introduction and Fantasia................Mitchell
Symphony Band

On the Mall..................................Goldman
Symphonie......................................Jadin
Chester........................................Schuman
The Sussex Mummers Christmas Carol.......

Liturgical Music............................Mailman

Central Michigan University
Symphonic Wind Ensemble
John E. Williamson, conductor

the Path Between The Mountains..Kennedy
Amparito Roca..............................Texidor
Suite of Old American Dances..............Bennett
The Three Aces..............................Clarke
Colonial Song..............................Grainger
Concerto for Clarinet......................Shaw/Ferrell
Polacca from Concerto No. 2..............Ellerby
First Suite Chaconne......................Holst
Roman Carnival Overture..................Berlioz/Kreines

Western Kentucky University
Wind Ensemble
John Carmichael and Robert Hansbrough, conductors

Aegaean Festival Overture................Makis/Bader
The Solitary Dancer.........................Bennett
Aegaean Festival Overture................Makis/Bader
The Solitary Dancer.........................Bennett
Concerto for Trombone.....................Rimsky-Korsakov
ad vitae fontes aquarum..................Kubik
Three Chorale Preludes.....................Latham
The Heart of the Morn......................Reed
Color.........................................Margolis
Wedding Dances.............................Hagen/Spede
Pines of the Appian Way....................Respighi/Duker

Western Kentucky University
Wind Ensemble
John Carmichael and Robert Hansbrough, conductors

Aegaean Festival Overture................Makis/Bader
The Solitary Dancer.........................Bennett
Concerto for Trombone.....................Rimsky-Korsakov
ad vitae fontes aquarum..................Kubik
Three Chorale Preludes.....................Latham
The Heart of the Morn......................Reed
Color.........................................Margolis
Wedding Dances.............................Hagen/Spede
Pines of the Appian Way....................Respighi/Duker

Western Kentucky University
Wind Ensemble
John Carmichael and Robert Hansbrough, conductors

Aegaean Festival Overture................Makis/Bader
The Solitary Dancer.........................Bennett
Concerto for Trombone.....................Rimsky-Korsakov
ad vitae fontes aquarum..................Kubik
Three Chorale Preludes.....................Latham
The Heart of the Morn......................Reed
Color.........................................Margolis
Wedding Dances.............................Hagen/Spede
Pines of the Appian Way....................Respighi/Duker

Western Kentucky University
Wind Ensemble
John Carmichael and Robert Hansbrough, conductors

Aegaean Festival Overture................Makis/Bader
The Solitary Dancer.........................Bennett
Concerto for Trombone.....................Rimsky-Korsakov
ad vitae fontes aquarum..................Kubik
Three Chorale Preludes.....................Latham
The Heart of the Morn......................Reed
Color.........................................Margolis
Wedding Dances.............................Hagen/Spede
Pines of the Appian Way....................Respighi/Duker

Western Kentucky University
Wind Ensemble
John Carmichael and Robert Hansbrough, conductors

Aegaean Festival Overture................Makis/Bader
The Solitary Dancer.........................Bennett
Concerto for Trombone.....................Rimsky-Korsakov
ad vitae fontes aquarum..................Kubik
Three Chorale Preludes.....................Latham
The Heart of the Morn......................Reed
Color.........................................Margolis
Wedding Dances.............................Hagen/Spede
Pines of the Appian Way....................Respighi/Duker

Western Kentucky University
Wind Ensemble
John Carmichael and Robert Hansbrough, conductors

Aegaean Festival Overture................Makis/Bader
The Solitary Dancer.........................Bennett
Concerto for Trombone.....................Rimsky-Korsakov
ad vitae fontes aquarum..................Kubik
Three Chorale Preludes.....................Latham
The Heart of the Morn......................Reed
Color.........................................Margolis
Wedding Dances.............................Hagen/Spede
Pines of the Appian Way....................Respighi/Duker

Western Kentucky University
Wind Ensemble
John Carmichael and Robert Hansbrough, conductors

Aegaean Festival Overture................Makis/Bader
The Solitary Dancer.........................Bennett
Concerto for Trombone.....................Rimsky-Korsakov
ad vitae fontes aquarum..................Kubik
Three Chorale Preludes.....................Latham
The Heart of the Morn......................Reed
Color.........................................Margolis
Wedding Dances.............................Hagen/Spede
Pines of the Appian Way....................Respighi/Duker

Western Kentucky University
Wind Ensemble
John Carmichael and Robert Hansbrough, conductors

Aegaean Festival Overture................Makis/Bader
The Solitary Dancer.........................Bennett
Concerto for Trombone.....................Rimsky-Korsakov
ad vitae fontes aquarum..................Kubik
Three Chorale Preludes.....................Latham
The Heart of the Morn......................Reed
Color.........................................Margolis
Wedding Dances.............................Hagen/Spede
Pines of the Appian Way....................Respighi/Duker
2 - PROGRAMS

Central Michigan University
Chamber Winds
John E. Williamson, conductor
February 2, 1999
The Barber of Seville ............ Rossini/Sedlak
Divertissement .................................. Bernard
Little Threepenny Music....................... Weill

Central Michigan University
Symphonic Wind Ensemble and
Wind Symphony
John E. Williamson, conductor
February 23, 1999
Wind Symphony
The Dream of Oenoneh...................... Rudin
Divertimento ..................................... Cichy
Symphonic Wind Ensemble
Fest Musik fur Stadt Wien ............ Strauss
Five Miniatures .................... Turina/Krace
Concerto for Band..................... Reynolds

Central Michigan University
Symphony Band and University Band
John Christian, James Gagne, conductors
March 2, 1999
University Band
Suite Provencal ............................... Van der Roost
Prelude on the Dorian Mode .... Cabezoon/Grainger
Antithigram ............................. Stamp
His Honor ...................................... Fillmore
Symphony Band
Aubrey Fanfare .............................. Stamp
Handel in the Strand ....................... Grainger
A Light Unto the Darkness ............ Gillingham
Sun Dance ...................................... Ticheli
Chorale and Alleluia ...................... Hanson

Central Michigan University
Wind Symphony, Symphony Band and
University Band
John E. Williamson, John Christian,
James Gagne, conductors
April 20, 1999
University Band
The Heart of the Morn ...................... Reed
Psalm 46 ........................................ Zdechlik
Second Prelude in F ............... Gershwin/Krace
Symphony Band
Toccata Marziale ....................... Vaughan Williams
Crystals ............................................. Duffy
Psalm for Band.............................. Persichetti
Wind Symphony
Symphony No. 2 ............................. Chance
Dance of the Jesters ......... Tchaikovsky/Cramer

Central Michigan University
Symphonic Wind Ensemble
John E. Williamson, conductor
April 27, 1999
Danza de los Duendos ............ Galbraith
Sinfonietta .................................. Dahl
Bum’s Rush ................................. Grantham
Colonial Song .............................. Grainger
Molly on the Shore ...................... Grainger

NORTH CAROLINA

East Carolina University Wind Ensemble
Scott Carter, conductor
February 5, 1999
Blue Shades ..................................... Tichelli
Divertimento ...................................... Cichy
Beyond the Limit ............................... Mintzer
Dance of the Jesters ......... Tchaikovsky/Cramer

East Carolina University Concert Band,
Symphonic Band and Wind Ensemble
Donny Allen, Chris Knighten and
Scott Carter, conductors

Concert Band
The Black Horse Troop ..................... Sousa
Themes from Green Bushes ETA grainger/Duenn
Pageant ..................................... Persichetti
Into the Storm ............................... Smith

Symphonic Band
Flourish for Wind Band .............. Williams
David Stroud, conductor
When I Close My Eyes I See Dancers .. Mah
Amazing Grace ............................ Mandonado
Suite from Pineapple Poll ......... Sullivan/MacKerr

Wind Ensemble
Divertimento .............................. Persichetti
Steve Morgan, conductor

Sinfonietta .................................. Dahl
Bandana Overture ......................... Hagen

OHIO

Kent State University-Stark Concert Band
Patricia Grutzmacher, conductor
May 4, 1999
March, Op. 99 ............................. Prokofieff/Yoder
William Byrd Suite ......................... Jacob
Watchman, Tell Us of the Night ..... Camphouse
Raymond Overture .................... Thomas/Safranek

Red Brooks, conductor

Marching Song ............................. Holst
Old Wine in New Bottles .............. Jacob
Florentiner ......................... Fucik/Fennell
Duke Ellington! .......................... arr. Custer

OKLAHOMA

Southwestern Oklahoma State University
Combined Bands
James South, conductor
November 22, 1998
Fervent is My Longing ............ Bach/Cailliet
Fugue in G minor ..................... Bach/Cailliet
Enigma Variations ................... Elgar/Slocum
The Fairest of the Fair ............ Sousa

Southwestern Oklahoma State University
Wind Ensemble
James South, conductor
January 29, 1999

OMEA Convention

Canzon Duodecimi Toni a 10 ........... Gabrieli
Whatsoever Things ....................... Camphouse
Country Gardens ........................... Grainger
Early One Morning .................... Grainger
The Fairest of the Fair ............ Sousa

Southwestern Oklahoma State University
Symphonic Band
James South, conductor

Annette Diamond, graduate conductor
March 4, 1999

Pange, Lingua.......................... Bruckner/Gordon
Minuet and Trio from Fireworks Music ......... Handel/Gordon
Sheep May Safely Graze ....... Bach/Reed
Three Pieces for Band ...... Bartok/Finlayson
'Twas in the Moon of Wintertime .... McGinty
Trouping Days .......................... King

Southwestern Oklahoma State University
Wind Ensemble
James South, conductor

April 25, 1999

Oberon Overture .................... von Weber/Lake
Symphony in B-flat ......................... Hindemith
The World is Waiting for the Sunrise .... Lockhart-Seitz/Alford
Emblems .......................... Copland
Bullets and Bayonets .................. Sousa

Southwestern Oklahoma State University
Symphonic Band
James South, conductor

Annette Diamond, graduate conductor
April 29, 1999

Australian Up-Country Tune ...... Grainger/Bainum
Renaissance Suite .................. Susato/Curnow
Appalachian Festival ................. Gordon
The Liberty Bell .......................... Sousa
Blessed are They ................ Brahms/Buehlman
Sub-Saharan Rhythm ................ Gillingham
PENNSYLVANIA

Lebanon Valley College
Symphonic Band & Wind Ensemble
Robert H. Hearson, conductor
April 11, 1999

Symphonic Band
Fanfare for a New Era..............................Stamp
Second Suite ............................................Holst
Keith D. Richardson, conductor
Dance Movements .......................................Sparke
Wind Ensemble
Spring Divertimento .....................................Mahr
When I Close My Eyes, I See Dancers ....Mahr
With Trump and Wing ..............................Stamp
Alte Kameraden .........................................Teike
Amazing Grace .......................................Ticheli
Eternal Father, Strong to Save ..................Smith
The Stars and Stripes Forever ..................Sousa

SOUTH CAROLINA

Furman University Bands
Leslie W. Hicken and Dan A. Ellis, conductors
October 15, 1998

Chamber Winds
Divertimento (III) .................................Uhl
Fantazia ........................................Gibbons/Henke
Dance ...........................................Renwick
Wind Ensemble
William Bird Suite .................................Jacob
Night Dances ........................................Yurko

Furman University Chamber Winds
Leslie W. Hicken and Dan A. Ellis, conductors
January 19, 1999

Mutations from Bach ..............................Barber
Gary Malvern, conductor
Concerto for Alto Saxophone .................Brant
Clifford Leaman, saxophone
Petite Symphonie ..................................Gounod
Robert Chesebro, conductor

Furman University Bands
Leslie W. Hicken and Dan A. Ellis, conductors
February 12, 1999

Wind Ensemble
Smetana Fanfare .................................Husa
Excursions ........................................Broughton
Gary Malvern, trumpet
Dance Movements ..................................Sparke
March, Opus 99 .................................Prokofiev/Yoder
Symphonic Band
The Boys of the Old Brigade ..........Chambers
Elegy for a Young American ....Lo Presti
Incantation and Dance ..............................Chance
Finale to Symphony No. 2 .Tchaikovsky/Schaef

TENNESSEE

East Tennessee State University
Wind Ensemble
Paul Hinman, conductor
November 24, 1998

Black Granite ........................................Hosay
Music for Hamlet ....................................Reed
Concert Prelude ........................................Sparke
Roderick Dye, conductor
Four Colonial Country Dances ....Curnow
Variations on a Korean Folk Song.....Chance
Donny Riddle, conductor
March from Symphonic Metamorphosis......Hindemith
Savannah River Holiday ..................Nelson

East Tennessee State University
Wind Ensemble
Paul Hinman, conductor
March 9, 1999

Forges in Fire ........................................Watters
Apocalyptic Dreams ............................Gillingham
Candide ..............................................Bernstein
Roderick Dye, conductor
Intrada ...............................................Honegger
Matthew Inkster, trumpet
Cartoon ..............................................Hart
Benny Goodman: Memories of You ....arr. Kidd
The Pathfinder of Panama ..................Sousa

East Tennessee State University
Wind Ensemble and Concert Band
Paul Hinman and Matthew Inkster,
conductors

Concert Band
First Suite ...........................................Holst
Stormworks ........................................Melillo
Wind Ensemble
Carmina Burana ....................................Orff
Purgatorio ..........................................Smith
Roderick Dye, conductor
Haru-No-Umi ......................................Otani
Symphony No. 3 ..................................Reed
National Emblem ..............................Bagley

The University of Memphis Varsity Band
Phil Min, Nancy Barlar and
Andrew Proctor conductors
February 24, 1999

Flashing Winds .........................Van der Roost
Salvation is Created ............................Tschesnokoff
Flourish ........................................Vaughn Williams
Three Colonial Ballads .................Curnow
Dramatic Prelude ..............................Smith

The University of Memphis Varsity Band
Phil Min, Nancy Barlar and
Andrew Proctor conductors
April 21, 1999

Pas Redouble .................Saint-Saens/Brannen
Aquarium ........................................de Meij
On a Hymnsong of Lowell Mason ..Holsinger
Chorale and Toccata .........................Jager
March Grandioso ..................................Seitz
American Civil War Fantasy ..............Bilik
4 - PROGRAMS

The University of Memphis
Symphonic Wind Ensemble
Sidney J. McKay, conductor
Allen Vizzutti, Trumpet
February 25, 1999
Suite Francaise.........................................Milhaud
Espana ....................................................Waldteufel
La Forza Del Destino.............................Verdi/Rogers
Honey Boys On Parade......Cupero/Bourgeois
The Rising Sun.................................Vizzutti

The University of Memphis
Wind Ensemble
Dr. Sidney McKay, conductor
April 22, 1999
Jericho .....................................................Gould
Et In Terra Pax ..................................Van der Roost
Firestorm ............................................Bulla
Divertimento .........................................Cichy
Vilabella ............................................Williams
To Bind The Nation’s Wounds.........Curnow
Ballet Exaltare..........................Holsinger

The University of Memphis Concert Band
James M. Courtney, conductor
Sidney J. McKay, guest conductor
Allen Rippe, saxophone
April 21, 1999
Cheers.................................................Jack Stamp
Dynamica ..............................................Van der Roost
Bugler’s Holiday ................................Anderson
First Suite in F ....................................George
Oodles of Noodles ................................Dorsey
When Honor Whispers and Shouts...McBeth

The University of Memphis Concert Band
Isaac Daniel, guest conductor
February 24, 1999
Firework .................................................Van der Roost
Die Schone Galathee....Von Suppe/Baumann
Ancient and Honorable Artillery Company ...
..........................................................Sousa
Stormworks .........................................Melillo
Canterbury Chorale ............van der Roost
Continental Overture...............de Meij

McMurry University Symphony Band
Scott L. Taube, conductor
Thom Wubbenhorst, guest conductor
David Maslanka, composer-in-residence
February 13, 1999
Prelude And Fugue in G minor ...........................................Bach/Moehlmann
Lunare Epiphanies .............Wubbenhorst
Morning Star ..................................Maslanka
Montana Music .....................................Maslanka
Chester Overture .........................Schuman

McMurry University Symphony Band
Scott L. Taube, conductor
April 26, 1999
Gavorkna Fanfare.................................Stamp
Early One Morning ..........Grainger/Kreines
Danza Finale .......................................Ginastera/John
The Pines of the Appian Way...Respighi/Duker

ROYAL NORTHERN COLLEGE OF MUSIC
Wind Orchestra
Tim Reynish, conductor
May 5, 1999
Suite in B-flat.................................Strauss
Divertimento ........................................Blacher
Spiel..................................................Toch
Distant Variations.........................Casken
Concerto for Orchestra ...............Husa
Clark Rundell, conductor

ROYAL NORTHERN COLLEGE OF MUSIC
Wind Orchestra
Tim Reynish, conductor
March 3, 1999
Canyons............................................McCabe
Sennetts & Tuckets ..................Woolrich
Symphony No. 5 .........................Hartmann
Clark Rundell, conductor
Festivo ...............................................Gregson
Euphonium Variants...............Curnow
David Thornton, soloist
Gallimaufry ...........................................Woolfenden
James Gourlay, conductor

ROYAL NORTHERN COLLEGE OF MUSIC
Wind Orchestra
Tim Reynish, conductor
March 26, 1999
Bandanna Overture ......................Hagen
Marching Song of Democracy.......Grainger
Theme and Variations ..............Schoenberg
Lt Col Tim Foley, guest conductor
Tuba Concerto........Vaughan Williams
James Gourlay, tuba
Trumpet Concerto ......................Bennett
Allen Vizzutti, trumpet

ROYAL NORTHERN COLLEGE OF MUSIC
Wind Orchestra
Clark Rundell, conductor
Havoc Saxophone Quartet
July 20, 1999
Suite in E-flat.............................Holst
Distant Variations.........................Casken
Folk Song Suite........Vaughan Williams
American Games......................Maw
Lincolnshire Posy ......................Grainger

ROYAL NORTHERN COLLEGE OF MUSIC
Wind Orchestra
Tim Reynish, conductor
Warsaw Saxophone Quartet
 Warsaw Autumn Contemporary Festival
Chopin Academy of Music, Warsaw
September 20, 1999
Dream Carousels ......................Gilbert
Leggiero e Mobile......Moszumanska-Nazar
Symphonies of Wind Instruments...Stravinsky
Ballet Bronnimann, conductor
Et Exspecto Resurrectionem Mortuorum........Messiaen
Clark Rundell, conductor

MANCHESTER, UK

Royal Northern College of Music
Wind Orchestra
Tim Reynish, conductor
June 16, 1999
Dream Carousels ......................Gilbert
Leggiero e Mobile......Moszumanska-Nazar
Symphonies of Wind Instruments...Stravinsky
Ballet Bronnimann, conductor
Et Exspecto Resurrectionem Mortuorum........Messiaen
Clark Rundell, conductor

TENNESSEE

McMurry University Symphony Band
Scott L. Taube, conductor
December 2, 1998
La Peri Fanfare.................................Dukas
Overture to Barber of Seville ...Rossini/Lake
Silent Night ............................................Nestico
O Holy Night..................Adam/arr. Walters
I Want a Hippo for Christmas........Cosler
Sleigh Ride ........................................Anderson
Symphony No.3 ....................Barnes

VIRGINIA

Radford University
All-University Concert Band
Mark Camphouse, conductor
September 21, 1999
Visions of Flight.................................Sheeldon
Shenandoah .........................................Ticheli
Japanese Tune ........................................Konagaya
Voodoo ............................................Bukvich
National Emblem ................................Bagley

Radford University Wind Ensemble
Mark Camphouse, conductor
November 3, 1999
La Belle Hélene..................Offenbach/Odom
Whatever Things ....................Camphouse
Incantation and Dance ...............Chance
Valdres...........................................Hanssen/Bainum

MANCHESTER, UK

Royal Northern College of Music
Wind Orchestra
Tim Reynish, conductor
May 5, 1999
Suite in B-flat.................................Strauss
Divertimento ........................................Blacher
Spiel..................................................Toch
Distant Variations.........................Casken
Concerto for Orchestra ...............Husa
Clark Rundell, conductor

ROYAL NORTHERN COLLEGE OF MUSIC
Wind Orchestra
Tim Reynish, conductor
March 3, 1999
Canyons............................................McCabe
Sennetts & Tuckets ..................Woolrich
Symphony No. 5 .........................Hartmann
Clark Rundell, conductor
Festivo ...............................................Gregson
Euphonium Variants...............Curnow
David Thornton, soloist
Gallimaufry ...........................................Woolfenden
James Gourlay, conductor

ROYAL NORTHERN COLLEGE OF MUSIC
Wind Orchestra
Tim Reynish, conductor
March 26, 1999
Bandanna Overture ......................Hagen
Marching Song of Democracy.......Grainger
Theme and Variations ..............Schoenberg
Lt Col Tim Foley, guest conductor
Tuba Concerto........Vaughan Williams
James Gourlay, tuba
Trumpet Concerto ......................Bennett
Allen Vizzutti, trumpet

ROYAL NORTHERN COLLEGE OF MUSIC
Wind Orchestra
Clark Rundell, conductor
Havoc Saxophone Quartet
July 20, 1999
Suite in E-flat.............................Holst
Distant Variations.........................Casken
Folk Song Suite........Vaughan Williams
American Games......................Maw
Lincolnshire Posy ......................Grainger

ROYAL NORTHERN COLLEGE OF MUSIC
Wind Orchestra
Tim Reynish, conductor
Warsaw Saxophone Quartet
 Warsaw Autumn Contemporary Festival
Chopin Academy of Music, Warsaw
September 20, 1999
Dream Carousels ......................Gilbert
Leggiero e Mobile......Moszumanska-Nazar
Symphonies of Wind Instruments...Stravinsky
Ballet Bronnimann, conductor
Et Exspecto Resurrectionem Mortuorum........Messiaen
Clark Rundell, conductor
CBDNA
College Band Directors National Association

Constitution and Bylaws

Article 1: Name
The organization shall be known as the College Band Directors National Association.

Article 2: Purpose
The purpose of the organization is to assist members in seeking individual and collective growth as musicians, educators, conductors, and administrators.

Article 3: Membership in the Association
A. Active.
1. College/university band directors including Associate and Assistant directors-active or retired.
2. Former college/university band directors now engaged in college/university music education, administration or related areas.
3. Honorary Life Members.
B. Associate.
1. Professional Associate - i.e., director of a military service band, community band, secondary school band.
2. Music Industry - one member of the firm shall be designated as representative to the Association.
3. Student - graduate or undergraduate who is seriously involved in band activities and development.
4. Institutional - any school or institution actively supporting band activities and development. One individual may represent the institution as an active member if qualified under Article III, Active, no. 1.
C. Rights and Privileges.
1. Only active members shall be entitled to vote on Association business and to hold elected office. Active membership is maintained through payment of annual dues.
2. Active members upon retirement from their institution shall be entitled to a reduced dues assessment.
3. Honorary Life Membership may be conferred upon active members by the Board of Directors as a form of formal recognition of exemplary contributions to the welfare of college and university bands.
4. Associate members do not have voting rights and may not hold elected office in the Association; they may attend all CBDNA functions (with the exception of Business Sessions) and shall receive all CBDNA publications.
5. Student membership is valid only during the period when the student is enrolled in graduate or undergraduate collegiate activities.

Article 4: Officers
The national officers shall consist of President, President-Elect, Vice-President, Secretary-Treasurer and Divisional Presidents. Together with the two most recent Past Presidents and the Honorary Life President, they shall constitute the Board of Directors.

Article 5: Conferences
The CBDNA shall meet in National Conference biennially beginning with the 1966-67 academic year, the time and place to be determined by the Board of Directors. The Divisional Conferences shall be held in alternate years, the time and place to be determined by the Divisional membership. Concerts and instructive sessions presented at the National and Divisional Conferences shall be open to all members of CBDNA and their invited guests. Business sessions of the Association shall be open to active members only or by special invitation of the Board of Directors.

Article 6: Dues
The dues structure for various categories listed in Article 3 shall be:
A. Active.
1. Active membership $60.00
2. Retired active membership 20.00
3. Honorary Life Membership - - - -
4. Life Membership (Age 60) 300.00
B. Associate.
1. Professional associate 50.00
2. Music Industry 100.00
3. Student 20.00
4. Institutional 75.00
C. The National Secretary-Treasurer shall return a sum every biennium to each division based upon their respective membership enrollment at the beginning of the biennium (the two year period immediately following a National Conference). The sums to be returned, and the membership guidelines to followed are:
1. 251 and above $1,500.00
2. 201 to 250 1,450.00
3. 151 to 200 1,400.00
4. 101 to 150 1,350.00
5. Below 100 1,300.00
The Secretary-Treasurer shall collect all dues. The Board of Directors may appropriate a sum up to $10.00 per active member for the commissioning of new compositions for the wind band.

The fiscal year for CBDNA shall run from October 1 to September 30. The membership year shall be the same.

The terms of administrative office on both the National and Divisional level shall run from the close of one National Conference to the close of the succeeding Conference.

Article 7: Revisions of Amendments
Proposed amendments to CBDNA Constitution and Bylaws may be presented to the Board of Directors by either the Constitution Committee or by any officer of the Association at the time of the National Conference. The Board of Directors shall then determine by a majority vote which amendments shall be circulated to all members of active status within two weeks of the termination of the National Conference. Ballots shall be returned to the chairman of the election committee for tabulation within four weeks of the termination of the National Conference. An Amendment must receive two-thirds of the votes cast to pass. An approved amendment becomes effective immediately, unless otherwise stated in the amendment.
BYLAWS

Article 1: Duties for National Officers

A. President. It shall be the duty of the President to organize the National Conference and to preside at all general meetings thereof. The President shall appoint a parliamentarian to each business session. It shall be the duty of the President to represent the CBDNA at other conferences or appoint a representative in his place when the Association is invited to send a delegate.

B. President-Elect. It shall be the duty of the President-Elect to assume the duties of the President in his absence. It shall furthermore be the duty of the President-Elect to serve as chairman of Board of Directors meetings and to coordinate membership activities.

C. Vice-President. It shall be the duty of the Vice-President to assume the duties of the President in the absence of the President and the President-Elect. It shall furthermore be the duty of the Vice-President to administer and coordinate the activities of the National Committees.

D. Secretary-Treasurer. It shall be the duty of the Secretary-Treasurer to perform the normal duties of a recording secretary and treasurer.

Article 2: Election of Officers

A. The President shall serve from the time of assuming office at the end of one National Conference to the end of the next.

B. The President-Elect shall automatically accede to the office of President, and the Vice-President shall automatically accede to the office of President-Elect.

C. Two candidates for the office of Vice-President shall be nominated and one shall be elected through the following procedure:

1. Only those who have served or are serving as Divisional Presidents and, those who have served as National Secretary-Treasurer for a period of six years or longer, shall be eligible for nomination. Past National Presidents are not eligible.

2. The Secretary-Treasurer shall have circulated to the active membership by mail a certified list of the names of those eligible, at least two months and not more than four months before the National Conference. This list will serve as a ballot on which each member may, and should, nominate two persons for the office. The ballot must be returned to the Secretary-Treasurer at least three weeks prior to the opening of the National Conference.

3. The nominating committee shall consist of at least five members. The National President and all past National Presidents in attendance at the National Conference shall serve on the nominating committee, with the most immediate Past President in attendance serving as chairman. In the event there are fewer than five qualified members for this committee, the current President shall appoint enough members to make a full committee. The committee will receive from the Secretary-Treasurer the ballots and the tally, and using them as a guide shall nominate two persons with their consent, including (without designation) the one receiving the highest number of votes in the nomination balloting. The second nominee must be selected from among the five in this tally.

4. The election shall be by first class mail ballot circulated to the membership with a return envelope clearly marked CBDNA Ballot enclosed. The ballot shall be circulated to all members of active status within two weeks of the termination of the National Conference. Ballots shall be returned to the chairman of the election committee for tabulation within four weeks of the termination of the National Conference.

D. Secretary-Treasurer. The Secretary-Treasurer shall be appointed by the Board of Directors.

E. Divisional Officers. The Divisional officers shall consist of President, President-Elect, Vice-President and Secretary-Treasurer. The President-Elect shall automatically accede to the office of President, and the Vice-President shall automatically accede to the office of President-Elect. Divisional Vice-Presidents shall be nominated at the Divisional Conferences. The Divisional President will select a nominating committee who will submit two names for the office of Vice-President. The election shall be by secret ballot. This ballot shall be circulated to all active Divisional members within two weeks of the termination of the Divisional Conference. Ballots shall be returned to the Divisional Secretary-Treasurer for tabulation within four weeks of the termination of the Divisional Conference. The newly elected Divisional Vice-President shall assume office at the next National Conference.

1. The Divisional President shall appoint a Secretary-Treasurer.

2. It shall be the duty of the Divisional President to organize and supervise the activities within his division. Divisional Presidents shall write letters of appointment to all officers of the Division, shall submit to the National President a list of Division officers, including state and committee chairmen.

Article 3: Standing Committees

Standing committees may be established, appointed and continued at the discretion of the President.

Article 4: Filling of Vacancies

In the event that a vacancy occurs in a National Office and the procedure for filling the vacancy is not specifically provided elsewhere in the CBDNA Constitution or By-laws then the President shall appoint a CBDNA member qualified under Article II of the By-Laws to fill the position subject to the approval of the Board of Directors. Such an interim appointment will be only for the remainder of the current term of office at which time the vacancy will be filled by election.
Gender Equity and the College Athletic Band

One of the Panel Discussions at the North Central Division Conference at Central Michigan University (Feb. 24-26, 2000) will be a session featuring Dr. Jane Meyer, Chair of Gender Equity, NCAA. A former athletics administrator, Dr. Meyer will be sharing her own experiences in Gender Equity at both the institutional and NCAA levels.

As part of the presentation David Woodley, Co-chair of the CBDNA Athletic Band Advisory Committee, is compiling a fact sheet using the following questionnaire. We ask all Athletic Band Directors to complete this form and return it in one of the following ways:
1) Fax to “David Woodley, Indiana University”: 812-856-4207
2) E-mail responses to: marching@indiana.edu
3) Complete this form ON-LINE at: http://php.indiana.edu/~marching

Results will be available after January 1, 2000 on the Athletic Band Advisory Committee Website (see above for URL) AND at the North Central Division Conference in Mt. Pleasant. Thank you in advance for your participation in this survey!

Section 1 (information in Section 1 will be used in-house only and will be kept confidential)

Name of School _________________________________________________________________

<table>
<thead>
<tr>
<th>Athletic Division (circle one):</th>
<th>NCAA 1-A</th>
<th>NCAA 1-AA</th>
<th>NCAA 2</th>
<th>NCAA 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>NAIA Div. 1</td>
<td>NAIA Div. 2</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Section 2

<table>
<thead>
<tr>
<th># of directors working with Athletic Bands:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sports at your school you currently supply with an athletic band for at least one event per season (circle all that apply):</td>
</tr>
<tr>
<td>Football</td>
</tr>
<tr>
<td>Wrestling</td>
</tr>
<tr>
<td>Softball</td>
</tr>
<tr>
<td>Swimming</td>
</tr>
</tbody>
</table>

Are members of your “non-revenue” bands (all but Football and Men’s Basketball) required to be in the fall Marching Band?…………………………………………… Y N

Do you have separate auditions for your “non-revenue” bands?………………………. Y N

Do you divide the marching band into smaller groups for “non-revenue” bands?…….. Y N

Are members of your “non-revenue” bands paid?………………………………………… Y N

> if yes, please specify which sport(s):______________________________________________________________

Your “non-revenue” band budget is primarily (circle): Athletic driven School of Music driven Other

First year (if known) your school supplied a band for a sport other than Football or Men’s Basketball____________

Has your athletic department (or other campus office) asked you to add a “non-revenue” pep band in the last 5 years? Y N

> If yes, please specify which sport(s):______________________________________________________________

> If yes, was pay for each student a part of the “non-revenue” band start-up agreement? Y N

Do you currently play for an equal number of men’s and women’s sports?………………Y N

> If not, has your athletic department asked you to modify your current “non-revenue” band set-up to include an equal number of events for both men and women?………Y N

Below, please list details and any other concerns you have regarding Gender Equity and Athletic Bands at your school:
Submissions to the Report

Send all materials to:
Douglas Stotter, editor
CBDNA Report
Department of Bands
Merrill Hall
Indiana University
Bloomington, IN 47405

Submission deadlines:
• March 1 for the Spring issue
• June 1 for the Summer issue
• October 1 for the Fall issue

Format preferences:
• 1st: send an email message to dstotter@indiana.edu
• 2nd: Disk (MAC or PC)
• 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.

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 _____________________________

CBDNA
College Band Directors National Association
Report
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Austin, TX 78701-2429