

From the Podium

It's fall in Texas and we are enjoying our 97-degree weather! We have been putting the final touches on the 31st National Conference, and the program looks spectacular. You will find a "skeletal version" of the schedule in the *Report*. Please take a moment to look at the lineup and ask yourself whether or not you can afford to miss this chance of a lifetime to gain a new perspective and grow both personally as well as professionally.

Just as it was in the "scholastic ministrallorums" of the fourteenth and fifteenth centuries, our profession still craves opportunities for developing perspectives through dialogue and exchange. The mere coming together of so many artists who conduct and teach advances our discipline. The development of our future depends in great part on our knowledge of the past. Gaining a perspective is really what our conferences are all about. Also contributing to our future are the interactions we create with composers, theorists and historians. We have to infiltrate their worlds to gain their understanding and support. It also helps to invite them into our world. The Joan Tower commission, *Fascinating Ribbons*, is just one of the most recent examples of many great works which have been created through our willingness to reach out. There can be no doubt that our future lies in alliances. We must continue to demonstrate our level of commitment, expertise and intensity if we expect to be taken seriously. This is no longer a job for a few dedicated conductors. Our strength is in our numbers and our future is in the great many musicians we reach each day. The quality of the interaction is paramount. It will take all of us, working together and sharing our collected knowledge, to advance the unique American art form we call band.

As I have reflected on the itinerary for the conference, I have found my thoughts turning to the significance of what we do. I believe that the true impact of our teaching comes mostly as a result of the learning process. The time spent each day with my students exploring and discovering yields my greatest satisfaction. The struggle for me is to make the process more about revealing the possibilities and less about condensing the margin of error. The whole point of meticulous preparation is to free you to

do something unexpected. The spontaneity and intuitiveness of any interaction relies on the musician's ability to connect with the creative possibilities inherent in the work. It always comes back to being the composer's advocate and finding the "implied meaning in the written symbol." When we look at the score we have to be able to hear the invisible "stuff" that music is made of.

If rehearsals are about examining the possibilities, then performances are about revealing those possibilities. Significant and sensitive music making is all about choices. Great musicians make great choices. The responsibility of being the choice maker weighs heavily on each of us. All we can do to insure that we are making the appropriate choices is to dedicate ourselves to continuous growth and relentless curiosity. As great as our jobs are, they can be hazardous to our aesthetic health if we allow our artistic world to become limited to what we do day in and day out. I think we can all agree that giving is an essential part of what we do.

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2001 NATIONAL CONFERENCE
February 19-24, 2001

CBDNA FORUM at MIDWEST
FRIDAY, DECEMBER 22
4:30-5:30 pm
WILLIFORD ROOM B (Hilton)

From the Podium

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However, we must be cautious about depleting our resources to the point that we have nothing left to give. Sometimes it can be more beneficial to our students for us to receive than to give. The more we know and experience the more we have to give. The more we give, the more we need to know and experience. It is a wonderfully rejuvenating cycle of interaction and growth. Conducting can be solitary work. It is important not to be cut off from the musical mainstream or from those who propel our profession and art forward. We must interact with one another in order to enhance and expand the musical world that we are working to create. John Paynter knew how to cut to the "meat of the matter." He once offered the following advice:

1. "Know your stuff."
2. "Know who you're stuffing."
3. "Stuff them."

It seems that this might serve as a wonderful credo for the conference. I guarantee that if you attend the meeting you will return home with lots of new "stuff," feel rejuvenated and surely gain a new perspective. Have a great fall.

See you in Chicago at the Midwest CBDNA Forum on Friday, December 22 and in Denton for the 31st National Conference, February 19-24, 2001.

~Eugene Migliaro Corporon

NEWS

CBDNA is pleased to make preliminary announcement of the **Small College Intercollegiate Band** which will perform at the national conference at the University of North Texas in February 2001.

Highlights: **Allan McMurray**, director of bands at the University of Colorado and immediate past president of CBDNA, will serve as conductor; and a full-scale concert, to include the premiere of the CBDNA-commissioned work by Dan Welcher, will be presented on Saturday afternoon of the conference.

Details and application information will be mailed to members of CBDNA and posted online. In the meantime, questions and comments may be directed to: Greg Benson, College of Eastern Utah, gbenson@ceu.edu, (435) 613-5378.

If you will be hosting a conducting clinic in the future, the CBDNA website now has an area that will list conducting clinics, date, place and hosts. This area is provided as a service to CBDNA members and can be found in the calendar section of the website (<http://www.cbdna.org/cbdna.calendar.html>). To have your clinic listed, submit your clinic name, date, place and hosts to: webmaster@cbdna.org

Upon request, a link will be provided to either your conducting clinic website or an email address to provide more detailed information to interested participants.

Frank Battisti was guest conductor of the New World Symphony (Michael Tilson Thomas, Music Director) on September 16, 2000 in Miami, Florida.

The program was:
Gabrieli..... Canzon Septimi Octavi Toni a 12 KoetsierBrass Symphony
KrommerOctet-Partita, Op. 57
Purcell/StuckyFuneral Music for Queen Mary Harbison Olympic Dances
Hindemith..... Symphony in B-flat

The wind and percussion faculty of the **DePaul School of Music**, under the direction of **Donald DeRoche**, will perform a concert of band music on Thursday, December 21 in Chicago. The performance will take place at DePaul's Merle Reskin Theatre at 60 E. Balbo (across the street

from the Hilton Hotel). Included on the program will be the Rodrigo *Adagio*, the Holst E-flat Suite, the Ives *Variations on America*, *Molly on the Shore* and *Irish Tune from County Derry* by Grainger, Stravinsky's *Circus Polka* and short works by Gould, Sousa and King. Audience members will receive a complimentary CD of the live performance. Tickets are \$10.00 from the Reskin Box Office 312-922-1999.

On February 5, 2001, **Frederick Fennell** will replicate the historic concert of February 5, 1951, that led to the founding of the Eastman Wind Ensemble, one of our field's most significant innovations. Maestro Fennell will conduct players from **Arizona State University's** Chamber Winds and Wind Symphony in performances of Mozart's Serenade in B-flat, Strauss's Serenade in E-flat, Stravinsky's *Symphonies of Wind Instruments*, Beethoven's *Three Equale for Trombones*, and a half-dozen other remarkable works. This fiftieth anniversary celebration of Frederick Fennell's landmark event will be webcast live, beginning at 7:30 PM, Mountain Standard Time on February 5. To receive the event, log on at: <http://is.asu.edu/live> and follow instructions. Join us in this salute to Frederick Fennell and his extraordinary innovation!

Steve Peterson at **Ithaca College** is the new state chair for New York and **Karen Lavoie** of **Westfield State College** is now the state chair for Massachusetts.

Two new chamber wind music publications are now available from Whirlwind Music.

Sinfonietta (1873), op. 188 by Joachim Raff—The *Sinfonietta* is an extended symphony (duration 25:30) for wind dectet-pairs of flutes, oboes, clarinets, horns, and bassoons. Movement one, in greatly modified and expanded binary form, features a lovely, asymmetrically-phrased chorale melody that is developed with excellent counterpoint and orchestration. The scherzo-like second movement is a rollicking Tarantella in compound time and quasi rondo form. The lyrical third movement, in rounded binary form, has a repeated section dramatically cast in the parallel mi-

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

nor mode. Movement four is an instrumental whirlwind in modified sonata form requiring virtuosic playing throughout. A compact disc recording of this delightful work by The Catholic University of America Chamber Winds, Robert J. Garofalo, Conducting, is available from Whirlwind Music Publications.

Sinfonia in G Minor (1817) by Gaetano Donizetti—*Sinfonia in G Minor* was originally written for nine wind instruments—one flute with pairs of oboes, clarinets, horns, and bassoons. To this instrumentation a second flute and a subbass instrument, either contrabassoon or string bass, have been added. Both of these instruments are optional and may be omitted. This piece has been recorded by Otteto Classico Italiano (STR 33370), Piccola Accademia (GB 10009-2), and the Air Combat Command Heritage of America Band (Lt. Col. Lowell Graham, Conducting).

For more information, contact Robert Garofalo by phone (301) 946-1498, fax (301) 946-1397, or e-mail: Garofalo@his.com.

In Memoriam

Frank Patterson

The Eastern Division has lost a close friend and colleague. Frank Patterson, state chair in Massachusetts, passed away on June 17 after a long bout with cancer.

Frank C. Patterson, 58, was born in Trenton, N.J., received his bachelor's degree from Trenton State College in 1963, his master's in music from Temple University in 1965, and his Ph.D. from the University of Connecticut in 1985. Frank was a professor of music at Fitchburg State College in Fitchburg for 32 years.

As director of Fitchburg State College's concert band and jazz ensemble, he was also active as a conductor, performer and adjudicator throughout the New England area. At the time of his death, Frank was serving as the state chair of both the College Band Directors National Association and the New England College Band Association, as well as being a member of the board of directors of the Thayer Symphony Orchestra. In 1997, he received the International Association of Jazz Educators, Massachusetts Unit, Lifetime Achievement Award.

2003 National Conference

Where?

The 2003 National CBDNA Conference will be held at the School of Music on the campus of the University of Minnesota in Minneapolis.

The wonderful acoustics of the Ted Mann Concert Hall, the Raddisson Hotel, and a host of other excellent facilities on and off campus will be available for our use. Craig Kirchoff, Director of Bands at the University of Minnesota, and his colleagues are already hard at work to make this an outstanding conference.

The Twin-Cities has a wonderful airport and is an area rich in artistic tradition. We will have an easy time getting to town, getting around town, and enjoying the vibrant cultural life of the cities.

When?

As a result of a survey conducted by email last spring, we are going to try a different calendar slot for this conference. The conference will begin on Wednesday afternoon March 26 and conclude on Saturday evening, March 29.

The decision to try this calendar adjustment has not been made lightly. Our survey showed that our membership favored moving the conference into the last week of March and away from our standard February time by an overwhelming margin. While this was not every members preference, the margin of preference was so great that we need to try it. The responses generally fell in three categories:

1) I will be there anytime CBDNA meets,
2) thank you for considering this shift as it will allow me to attend, and

3) I can not possibly come at this time.
The date chosen had the lowest negative response numbers out of the four possibilities and the positive numbers for this week matched the negative responses for the traditional week in February.

Weather?

Members in warmer climates may be leary of the March weather in Minneapolis. No reason to worry or stay at home! If Craig's promise of warm weather does not materialize, the university shuttle system and system of underground tunnels available to us (affectionately known as the Gopher Way) will keep us warm and dry.

Who?

No stone will be left unturned in our efforts to make this conference one that is appealing to all members of CBDNA. In order for any conference to realize its maximum potential, we need every member of our organization to be there.

Plan now to attend! Keep your calendar open and set aside this time to recharge your professional batteries, renew friendships, and explore the many opportunities that will be available.

It is never to EARLY to share your dreams, hopes, and ideas for this conference with me. I eagerly await your input.

--Michael Haithcock

Electronic Format Test

The *CBDNA Report* is testing the accessibility and usability of an electronic version of this issue. Compiled in Adobe Acrobat® format, the downloadable *Report* retains all of the pagination and formatting of this paper copy. It can be printed out or saved to your personal computer using the free Acrobat software.

Go to <http://www.indiana.edu/~bands/cbdna/report.html> and try it out! I'll be looking forward to your comments!

Doug Stotter, editor

Denton Convention Schedule

Monday, February 19, 2001

8:00 River City Brass Band—Denis Colwell, conductor

Tuesday, February 20, 2001

8:00 Dallas Wind Symphony—Jerry Junkin, conductor
Frederick Fennell, guest conductor

Wednesday, February 21, 2001

1:00 University of Texas-Arlington Wind Ensemble
—Ray Lichtenwalter, conductor
Chosen Gems Session

3:30 Research & Poster Sessions, Nick Morrison

8:00 U.S. Air Force Band —Col. Lowell Graham, conductor

Thursday, February 22, 2001

8:30 “Hindemith Perspectives”—David Neumeyer

10:00 “Composers Confluence”

1:00 Keystone Wind Ensemble—Jack Stamp, conductor

2:30 Historical Session—Richard Crawford

4:00 University of Georgia Wind Symphony
—Dwight Satterwhite, conductor

8:00 University of North Texas Wind Symphony
—Eugene Migliaro Corporon, conductor

Friday, February 23, 2001

8:30 “Hindemith Perspectives”—David Neumeyer

10:00 “The Musician’s Soul”—James Jordan

1:00 Univ. of Calgary Wind Ensemble—Glenn Price, conductor

2:30 Research & Poster Sessions —Mike Votta/Nick Morrison

2:30 “Grainger Perspectives”—John Bird

4:00 Oklahoma State University Wind Ensemble
—Joseph Missal, conductor

8:00 Northwestern Univ. Symphonic Wind Ensemble
—Mallory Thompson, conductor

Saturday, February 24, 2001

10:30 “Looking Forward, Looking Back”
—Michael Haithcock, moderator; Robert Reynolds,
Donald Hunsberger, Frank Battisti, David Whitwell

1:00 Texas Tech Univ. Symphonic Wind Ensemble
—Cody Birdwell, conductor

2:30 Small College Session

2:30 Marching Band Session—“Moving Inside”
David Woodley, moderator; Frank Wicks, Ray
Cramer, Don Wilcox

2:30 National Standards—Richard Miles, moderator
Larry Blocher, Mark Fonder, Robert Garofalo

4:00 Illinois State University Wind Symphony
—Stephen K. Steele, conductor

8:00 The National Intercollegiate Symphonic Band
—Allan McMurray, conductor/Greg Benson, organizer

CBDNA Commissions Update

As we approach the annual CBDNA forum at Midwest and our next national conference in Denton, the news from your national commissioning committee is, in a word, WOW! We expected great things when composers George Walker and Dan Welcher accepted this biennium’s national commissions—however, they have exceeded our hopes. Within these two commissions, they have addressed three of the top four priorities cited by CBDNA members who participated in the commissioning committee survey of February, 1999: a work for winds alone, a work for winds and chorus, and a work accessible to a large majority of colleges and universities. Additionally, the current committee’s dream of a work for band and narrator has been fulfilled.

Dan Welcher’s new work, *Songs Without Words: Five Mood-Pieces for Wind Ensemble*, will be premiered by the CBDNA Intercollegiate Band at the Denton conference. In a recent note about the work, Dan opined “I think this is the best wind ensemble piece I’ve done in years.” The five movements—*Manic, Reflective, Giddy, Stunned, and Confident*—total approximately fifteen minutes. The instrumentation is: 2 + picc/2/2 + contra (or contrabass clarinet)/4/4/3/3/euph/tuba/string bass/piano/4 percussion. As requested, Welcher has been sensitive to the technical limitations found in less-accomplished players while crafting what promises to be a marvelous addition to the literature.

George Walker’s work, *Canvas*, comprises three substantial movements for various settings. The first is for wind orchestra alone: 3 + alto/2 + EH/2 + contra/E-flat + 2 + BC1//4/4/2/Tuba/Timpani/String Bass/Harp/Percussion. George describes the second, a text for five narrators with wind orchestra, as “a social commentary.” The third, for winds and SATB chorus (with divided parts), is a setting of Psalm 121. Each movement may be programmed separately, if desired. Walker anticipates the total performance time to be approximately twenty-two minutes, the first movement being the longest of the three. The University of North Texas Wind Symphony, choral department, and guest narrators will give this remarkable new work its premiere as a part of their concert at the national conference.

“How can I be a part of this multifarious and exhilarating project,” you ask? As of today, there are still places available on the list of consortium members for both works! Each project includes three levels of partnership (painlessly allowing participation by those with budgets of any size!): \$250, \$500, and \$750 for the Welcher; \$500, \$1,000, and \$1,500 for the Walker. The first levels ensure that your name and the name of your ensemble are included in the score. The second price gets you a set of parts, in addition to the other benefits, and the top-dollar contributors will receive all of the preceding plus a composer-autographed score. Most importantly, you will be contributing to our field’s future in a permanent and meaningful way! Joining these consortia is simple: contact me by e-mail (l@asu.edu gary.hill@asu.edu) or phone (480.965.4391) and I’ll take it from there.

Enjoy a wonderful fall semester!

Cordially,
Gary W. Hill, Chair
CBDNA National Commissioning Committee

The following from Tim Reynish was inadvertently truncated in the last issue of the Report. In the interest of clarity, the entire submission is being printed here, with the inclusion of the last (missing) paragraphs. --ed., with apologies

The Role of The Wind Band In The New Millennium

How Far Have We Travelled In Twelve Years by Tim Reynish

The CBDNA Journal of 1988 printed seminal addresses by two of the major composer/supporters of wind music in the last half-century, Warren Benson and Gunther Schuller. Gunther was addressing the CBDNA National Conference of 1981 at Ann Arbor, Warren the WASBE Conference of 1987 at Boston, and their themes and messages were similar; how far have we progressed since then?

Gunther was delighted with stunning performances at the CBDNA, increasing expressive capacity and remarkable ensemble and intonation, but worried about the lack of links with the profession "the mainstream of life where the Mehta's and Rostropovitch's and Pavarotti's and Guarneri's and Elliott Carter's and Pierre Boulez's plot and win their victories." He went on to state:

"You need more of that kind of international world calibre amongst the composers in your repertoire before that world will take you seriously. You are strong, you have the leadership and a great deal of artistic integrity, and you are historically at a juncture where standing still will be tantamount to going backwards."

Within five months of the Ann Arbor Conference, the CBDNA had founded WASBE; the potential for breaking out of academia was there. Now, eighteen years on at the start of the new century, the time is ripe to see how far we have traveled, and to take up the challenge. I believe that we are poised to join that battlefield, but we do need a battle plan, we need to deploy marketing skills and we need to develop the vision that Gunther Schuller has for wind music.

Warren Benson described our dilemma succinctly. "We may think we're doing very well, but we have to remember that we're all band people. We form a big circle with left hands on the shoulder of the person in front of us all the way round the circle, and, with the other hand, we pat each other on the back. Now we have to break that circle. We have to bring in some people who are not in our club, who look at us for what we are and what we really do and how we measure up. Until we do that, we're stalled - dead in our tracks."

Warren, in discussing "Aesthetic Criteria For Selecting an International Repertoire," proposed three very personal issues: commitment, exposure and risk. "Sooner or later, we have to take the responsibility in our own hands for the progress of WASBE, individually. It's not an international conscience that we're talking about. We're talking about individuals and, when we all do that, there's going to be a glow. I don't want WASBE to turn into a dispensary where people come every two years to get lists that they can go home and file and forget about and do the same old stuff they've been doing before."

We have travelled a long way since 1981. Eugene Corporon's

Klavier Project recordings have taken us out of academia - they are professional level recordings available on a professional label world-wide, and he has done an incredible service to the repertoire that has emerged largely since Frederick Fennell's founding of the Eastman Ensemble. Fennell himself has carried on his pioneer work with the recordings of the Kosei, many of them transcriptions, but also including a number of important contemporary works. There are now in fact many works for wind ensemble recorded by our college and professional wind bands worth playing on radio.

There are in fact many works for wind ensemble worth playing in our professional concert halls by Simon Rattle, Michael Tilson Thomas, Leonard Slatkin, Edo de Waart and the rest of the conductors with an enquiring mind and an interest in new works. The fact that they don't play the repertoire that we have created is due partially to the inertia of the music "establishment" and its innate snobbery towards the wind band, but more importantly it is the result of ignorance of what has been achieved by the "wind world" in the last five decades and that is the result of our lack of self-promotion.

Take the new works for trumpet and wind ensemble; Hardenberger, Friedrich, Marsalis, Andre and the rest are still playing the Haydn concerto - 32 recordings in my catalogue. In 1999 Philip Smith introduced the Turrin Concerto at the CBDNA Conference, Vizzutti played the Bennett at BASBWE in Manchester; in my view the Turrin, Bennett and the Lendvay Concerto, premiered in WASBE 1991, should be known by the world's leading trumpeters as well as our students. We need to lobby the players, to make sure our publishers are letting the real world of music know about our commissions.

I believe that we enter the new century with an extraordinary catalogue of great music which we have created in the last fifty years. One of our main jobs is to make certain that these enter the repertoire of the wind band/wind ensemble world, but also the psyche of the music world. The works of Daugherty, Harbison and Corigliano are being programmed by international symphony orchestras and opera houses. We need to ensure that their wind works are also in the repertoire, of both symphony and wind orchestras, in the universities, conservatoires and public platforms.

This March, Sir Simon Rattle premiered a new wind work by Magnus Lindberg at the Royal Festival Hall, London, followed by performances in Birmingham, Vienna and Cologne; next season he will perform it in Berlin with the Berlin Philharmonic. Its title is Gran Duo, scored for orchestral wind and brass as a companion piece to the Stravinsky Symphonies of Wind Instruments, and as a homage to the Mozart Gran Partita. Rattle is planning more commissions for wind and brass.

Tilson Thomas toured Europe a few years ago with a work called *Quatrain* by Colin Matthews; scored for the wind, brass and percussion of the London Symphony Orchestra. Most of us know the re-working of Purcell's *Funeral Music for Queen Mary* by Steven Stucky, written for the LA Philharmonic, but the UK premiere has only recently been given, conducted by Michael Haithcock.

We as members of CBDNA and WASBE need promote these works and ensure that they are performed widely. Perhaps more importantly, we need to take stock of each national and regional

continued on the next page

conference, and promote the one or two pieces that we believe in as works that need a wider platform. CBDNA, NBA, BASBWE, and all of the other national and international associations must get used to talking to each other and sharing repertoire, not just with ourselves but with the great orchestras and great conductors.

The WASBE Conference should, I believe, showcase the best repertoire from around the world, from the last two years of national conferences, and from the repertoire of the Berlin Philharmonic and City of Birmingham Symphony, the LSO and the LA Philharmonic, and somehow WASBE needs to promote the musical interests of all of us conductors and composers, making real contact with the professional world of music.

Meanwhile, who in CBDNA heard one work in the Divisional Conferences which “rang their bell”? Out of those hours of excellent music-making by our top college ensembles this Spring, was there not one piece which you felt should be played in Birmingham, Barcelona, Berlin and Beijing? Similarly, were there no works worth hearing on an international stage in the Asian, Central Europe or Scandinavian Conferences. If you have any views, please send them to the Editor of the WASBE Newsletter, Dr Jon Mitchell; University of Massachusetts at Boston; 100 Morrissey Boulevard; Boston MA 02125-3393, USA; email <mitchell_j@umb.edu>

Warren Benson said in Boston: “I want WASBE to be a place where people come to turn on, to get on fire, to talk to people who have just found something out.”

Our last BASBWE conference in UK came up with one terrific piece, *Danceries Set 1* by Kenneth Hesketh, published by Faber, a re-working of some of the *Playford Dances*, a good piece for players and audiences.

Strike Up the Orchestra !!

Is the Professional Wind Ensemble or the Symphony Orchestra the key to developing an audience that will appreciate the wind band/ensemble's great literature?

by Frank L. Battisti

The CBDNA “Declaration of Principles” defines the college band “as a serious and distinctive medium of musical expression.” Throughout the last half of the 20th century numerous wind band/ensemble associations and individual conductors and institutions have commissioned some of the world's great composers to write works that have expanded the repertoire of quality original literature for wind bands/ensembles and elevated performance levels to high professional level standards. However, there has been little advancement of the wind band/ensemble and its best literature within the professional music making community. Important voices from outside the American wind band/ensemble community have emphasized that in order for the wind band/ensemble to be perceived “as a serious and distinctive medium of musical expression,” it will be necessary that ensembles of professional musicians perform wind band/ensemble literature in major concert venues for sophisticated musical audiences and professional music critics.

One of these voices is that of composer/conductor Gunther Schuller. In his keynote address “Storm the Establishment,” presented at the 1991 WASBE Conference at the Royal Northern

College of Music in Manchester, England, he noted that the wind band/ensemble world is for the most part isolated from the rest of the musical community. Schuller pleaded that great effort should be made to “...get the rest of the music world to hear us perform, to participate in our conferences and conventions, to understand what an important part of the developing musical tradition we are....” Schuller acknowledged that excellent work had been done by many individuals, ensembles and associations in commissioning some outstanding pieces by important contemporary composers. However, he emphasized the importance of continuing to commission and entice the great composers of the world to write music for the wind band/ensemble. “This will take some enterprise and some money! But it will be money well spent and will eliminate the misbegotten notion by some that wind band music is music of a lesser stripe, composed by lesser composers, and thus performed by lesser musicians. You need more of the kind of music composed by international calibre composers in your repertoire before the world will take you seriously.” Schuller also acknowledged that getting symphony orchestras to play the best of the wind literature would be a tough chore but he urged that “energy and resources be committed to making myopic maestri of symphony orchestras aware of the richness of the existing literature for winds beyond Mozart's Serenade No. 10, K. 370a.”

Past and present leaders in the wind band/ensemble field have consistently commented on the challenge of developing an audience that appreciates the great original literature for the wind band/ensemble. In a statement made fifty-eight years ago (1942), Edwin Franko Goldman stated that there were two hurdles to surmount concerning the wind band repertoire and audiences: first, the small repertoire of original band music, and the standard band repertoire consisting of transcriptions of orchestral overtures, marches and opera medleys; second, the audiences attending band concerts which is made up in large part by people without musical knowledge, training, or appreciation. Goldman concludes “...that either we could work half-heartedly with what we had, or that, patiently and by planning, we could develop, side by side, both the repertoire and the audience understanding of the music.”

At the beginning of the 21st century we can note the remarkable progress that was made during the 20th century concerning the expansion of both the quantity and quality of the original literature for the wind band/ensemble. There is now a significant and sizable body of original literature for the wind band/ensemble composed by some of the great composers of the world. However, there are still many important composers that must be commissioned: Sofia Gubaidulina, Tan Dun, John Corigliano, Bright Sheng, Richard Danielpour and Aaron Jay Kernis just to name a few. The development of an audience that appreciates our new music is still an unrealized objective.

In a letter to this author dated February 6, 1995, Frederick Fennell made the following comment on the Wind Ensemble's Contemporary Repertoire and its presentation:

“We copied standard concert procedures without thought that this might not have been the best way to introduce new music by a new version of an old group. Programming Husa next to Owen Reed might have been orchestral and chamber music's way, but they had such an informed audience in comparison to ours - one that had heard so much different music, whereas those who came to us had been fed band pap, and all the rest. Perhaps we should

have set up a completely new shop, with informative lectures, explanations, come-ons, different dress, change the set... Play the standards, of course, but have other concerts mixing nothing with the truly contemporary and telling the audiences why!"

Call for Performances of Contemporary Original Wind Band/Ensemble Music by Professional Symphony Orchestras

Professional bands have existed in the United States throughout the 20th century, among the most notable, during the last 60-70 years, are the Goldman Band of New York City, the Detroit Concert Band and the Long Beach Municipal Band. Except for rare exceptions, the programs performed by these bands have consisted of transcriptions of classic and light classic music, arrangements of opera music, selections from Broadway shows, entertainment/popular music, marches, etc.

The exception to this has been the American Wind Symphony Orchestra, organized and conducted by Robert Boudreau. Paula Bern, in an article appearing in *The Instrumentalist* (February 1972), describes Boudreau's philosophy regarding repertoire and programming:

"Refusing to believe that the public prefers musical milk-toast in the form of popular and light classical programs, Boudreau offers his audiences spine-tingling and mind-jarring music with spacial effects enhanced by nature's own concert hall. Although a few toe-tappers sneak in occasionally as encores, the Symphony's major business is expansion of the musical repertoire by commissioning new compositions from some of the most adventurous composers in the world."

Is it possible to create new American Professional Wind Bands/Ensembles which would be able to sustain a season of concerts in important concert venues by programming only the great original literature? Is there enough quality (aesthetic and expressive content) wind band/ensemble repertoire, comparable in quality to that performed by traditional professional concert ensembles (symphony orchestra, chamber music groups, early music ensembles, etc.) to sustain a full season of concerts? If so, would performances of this repertoire attract sophisticated audiences (knowledgeable and appreciative)?

For the past 2 years I have been researching the selection process used in the awarding of the Pulitzer Prize in Music. The recipients of this prize are generally regarded as among the best and most important composers in our country. Often composers who have been awarded this prestigious Prize later serve on the music juries that select future prize winning compositions. When the selection juries have included composers who have written works for the wind band/ensemble and are acquainted with the medium, a piece for wind band/ensemble has never been chosen for the Prize. Does that mean that a "...distinguished musical composition by an American in any of the larger forms..." (official description of the works awarded the Pulitzer Prize in Music) has yet to be composed for the wind band/ensemble? Do pieces perceived by band directors/conductors "as masterpieces," (but not by the Pulitzer Prize music juries) not measure up to quality found in the broader repertoire of musical literature "...including chamber, orchestral, choral, opera, song, dance, or other forms of musical theatre..." (official categories of pieces considered for the Pulitzer Prize in Music). Are Joseph Schwantner's *...and the mountains rising nowhere...*, Michael Colgrass' *Urban Requiem* and

Karel Husa's *Music for Prague, 1968* (all submitted for Pulitzer Prize consideration) just very good "wind band" pieces? The data is clear, when wind works considered to be excellent by the wind band/ensemble world have been submitted for the prize, works for other mediums have always been selected for the prize. Having a work awarded the Pulitzer Prize in Music is not the ultimate measure of "quality" but it is one measurement for defining compositions that are among the best.

Russell Platt, composer and writer on music and books for the *St. Paul Pioneer Press*, *The New Yorker*, the program booklets of the Boston Symphony Orchestra and Tanglewood, in addressing the WASBE Conference in San Luis Obispo in July 1999 stated that "...if band music is going to expand its expressive range - provided that enough... think it has to - it is going to need to look over its shoulder. Wind band music needs to investigate some of the human issues involved: intellectual and spiritual mysteries, our relationships to each other, to other cultures and to the natural world. Wind band directors need to actively support composers who are willing to do this in an intelligent and creative way..." My view is that band music can combine classical precision and variety of sound with an aesthetic that is essentially communitarian.

The suggestion made above by Gunther Schuller urging band associations and wind band/ensemble leaders to communicate with symphony orchestra conductors and make them aware of the best new wind literature is an excellent one. If this advocacy effort were successful it would be an important first step towards advancing wind band/ensemble literature into the professional musical world and having our best repertoire heard by new audiences (the more sophisticated audiences who attend symphony orchestra concerts) and reviewed by professional music critics. If symphony orchestras begin to program wind works on their regular concerts, in time a series of concerts featuring music from the wind band/ensemble repertoire and performed by the orchestra's woodwind, brass and percussion players might be developed. This strategy seems more appropriate at the present time than attempting to create new professional wind bands/ensembles. Even if professional wind bands/ensembles were created, would a new kind of music ensemble, performing mostly unfamiliar music be able to attract audiences sizeable enough to make it viable? Presently, established symphony orchestras have problems attracting audiences to concerts of new music. I think the best strategy is to try to interest conductors of symphony orchestras to perform our best music on their concerts. If this happens and audiences become increasing more familiar with our repertoire, the potential of successfully creating professional wind band/ensembles would become a more realistic possibility.

We start the 21st century with a repertoire of excellent wind band/ensemble literature. Works by respected and prestigious composers such as Harbison, Husa, Rands, Schuller, etc. are being performed by symphony orchestras, opera companies, chamber music societies, etc. around the world. National and international wind band/ensemble associations, leaders and conductors must work to make symphony orchestra conductors aware of the excellent wind band/ensemble works written by these same composers. Working to bring about performances of great wind band/ensemble literature in major concert venues is imperative if the artistic stature of the wind band/ensemble is to be enhanced.

- 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.

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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CALIFORNIA

Irvine Valley College Wind Symphony Stephen Rochford, conductor May 4, 1999

Konigsmarch Strauss/Barrett
Prelude, Op. 34, No. 14 Shostakovich/Reynolds
Olsen III Riley
Suite for Wind Ensemble Peffer
Danza Finale Ginastera/John

Irvine Valley College Wind Symphony Stephen Rochford, conductor October 15, 1999

Symphonic Movement Nelhybel
Christus factus est pro nobis Bruckner
O Cool Is The Valley Persichetti
Balkan Dance Kessner

Irvine Valley College Wind Symphony Stephen Rochford, conductor December 11, 1999

Sonata Piano-Forte Gabrieli
The Battle Pavane Susato/Margolis
Allerseelen Strauss/Davis
Simple Song Boysen
Let Us Break Bread Together Root
Prelude On A Gregorian Tune Maslanka
Paganini Variations Calhoun
Ye Banks and Braes Grainger
Belle Qui Tiens Ma Vie Arbeau/Margolis
Bugler's Holiday Anderson
Sleigh Ride Anderson

Irvine Valley College Wind Symphony Stephen Rochford, conductor February 27, 2000

Variations on a Korean Folk Song..... Chance
Fugue in C Ives/Sinclair
Lament for an Infant Ramos
Ritmo Jondo Surinach

Irvine Valley College Wind Symphony Stephen Rochford, conductor May 7, 2000

O Sacred Head Now Wounded ..Bach/Ramos
Symphony No. 2 Naylor
Arrival Luzko
Cajun Folk Songs..... Ticheli
Cajun Folk Songs II Ticheli

GEORGIA

University of Georgia Wind Symphony Dwight Satterwhite and John Culvahouse, conductors November 28, 2000

Commando March Barber
Symphony Stanhope
Carmen Fantasie..... Bizet/Bourne
Angela Jones-Reus, flute
The Warriors..... Grainger/Pappajohn

University of Georgia Symphony Band John Culvahouse and David Romines, conductors November 21, 2000

Postcard Ticheli
The Dream of Oenghus..... Rudin
Music for Prague..... Husa
The Bride Elect Sousa
Yiddish Dances Gorb
Marsch, oder die Versuchung Wengler

University of Georgia Wind Symphony Dwight Satterwhite and John Culvahouse, conductors October 10, 2000

Pastime Stamp
Auf Wellingtons Sieg..... Beethoven
Ronald Searle Suite..... Murray
Arrows of Time Peaslee/Hauser
Joshua Hauser, trombone
The Pines of Rome..... Respighi/Duker

University of Georgia Wind Symphony Dwight Satterwhite and John Culvahouse, conductors April 25, 2000

New Century Dawn..... Gillingham
Symphony for the Millennium Forte
world premiere
First Flights Cichy
world premiere
Lincolnshire Posy Grainger
J'ai été au bal Grantham

University of Georgia Symphonic Band R. Sue Samuels and John N. Culvahouse, conductors April 20, 2000

Semper Fidelis Sousa
Armenian Dances, part I Reed
Slavonic Rhapsody Friedemann/Lake
American Salute..... Gould/Lang

University of Georgia Symphony Band John Culvahouse and Dwight Satterwhite, conductors

W. David Richardson, grad. cond. assoc. Thomas McCutchen, marimba

Fanfare and Allegro Williams
Concerto for Marimba Rosauero
Prelude on a Dakota Hymn..... Cotton
Pacific Celebration Suite (III) Nixon
Ghost Train..... Whitacre

University of Georgia Monday Wednesday/Friday Concert Band Michael P. Oubre, conductor April 17, 2000

Russian Sailors Dance Glière/Isaac
Toccata Frescobaldi/Slocum
Second Suite..... Holst

University of Georgia 5:00 Tuesday/Thursday Concert Band Brett D. Bawcum, conductor April 17, 2000

Flourish Vaughan Williams
Procession of Nobles Rimsky-Korsakov
Introit..... Tull
Chorale and Alleluia Hanson

University of Georgia 3:30 Tuesday/Thursday Concert Band W. David Richardson, conductor April 17, 2000

Danse Celestiale..... Sheldon
View from the Mountaintop Mahr
Crystals..... Duffy
Washington Post..... Sousa

ILLINOIS

Concordia University Wind Symphony Richard Fischer, conductor Spring Tour Program, March 2000

Fanfare for Spartacus Curnow
A Lindisfarne Rhapsody Sparke
Rachel Kennell, flute
Lincolnshire Posy (1, 2, 6)..... Grainger
Second Prelude..... Gershwin/Krance
Carmina Burana Orff/Krance
And they gathered on Mount Carmel ... Ayers
Round Me Falls the Night Persichetti
Adagio Sostenuto Persichetti
Amazing Grace Himes/Maldonado
Four Scottish Dances Arnold/Paynter
Stars and Stripes Forever Sousa

**DePaul University
Wind Ensemble & Wind Symphony
Donald DeRoche, conductor
October 17, 1999**

L'Heure du Berger Francaix
The Good Soldier Schweik Suite Kurka
Hammersmith.....Holst
Overture for Band Heins
Salvation is CreatedTschesnokoff
Scherzo alla Marcia Vaughan-Williams
A Grainger Set..... Grainger

**DePaul University
Wind Ensemble & Wind Symphony
Donald DeRoche, conductor
November 12, 1999**

Symfonietta Otterloo
Overture to the School for Scandal Barber/Hudson
Folk Song Suite..... Vaughn-Williams
Piece of Mind Wilson

**DePaul University
Wind Ensemble & Wind Symphony
Donald DeRoche, conductor
February 4, 2000**

Integrales Varese
Homage to Frederico Garcia Lorca... Revueltas
SinfoniettaDahl
The Silken Ladder..... Rossini
Sinfonia #5Broege
Fiesta del Pacifico..... Nixon

**DePaul University Wind Symphony
Donald DeRoche, conductor
March 8, 2000**

Sinfonia #4 Hartley
Three Japanese Dances Rogers
Three Fantastic Dances.....Turina
Symphony #2 (Finale) Hanson

**DePaul University
Wind Ensemble & Wind Symphony
Donald DeRoche, conductor
April 19, 2000**

The Winds of Nagual Colgrass
Serenade for Viola & Winds Perle
Symphonic Songs.....Bennett
Blue Shades..... Ticheli

**DePaul University Wind Ensemble &
Wind Symphony
Donald DeRoche, conductor
May 22, 2000**

Carnevale.....arr. Stone
Funeral March Grieg
Concertino for Piano & Winds Perle
Galilean MoonsCichy
TulsaGillis

**Southern Illinois University Carbondale
University Wind Ensemble
Michael D. Hanes, conductor
October 25, 1999**

Courtly Dances..... Britten
Mentor Stone
Four PreludesBennett
Washington Post.....Sousa
Goyakhla Hines
world premiere
After "Washington Post" Hearshen

**Southern Illinois University Carbondale
University Wind Ensemble
April 27, 2000**

**Michael D. Hanes, conductor
Thomas Bough, tuba and guest conductor
Tammy Sue Kirk, flute, piccolo, alto flute
Amber Williamson, flute**
Suite FrancaiseMilhaud
Comrades of Tuesday..... Camphouse
Gemeinhardt SuiteSmith
Gandalf de Meij
Concerto for Tuba Broughten
Pastime Stamp
Blue Shades..... Ticheli

INDIANA

**Indiana University Wind Ensemble
Ray E. Cramer, conductor
September 26, 2000**

Transfiguration FanfareHale
Outdoor OvertureCopland
George Washington Bridge.....Schuman
Darin Schmidt, conductor
And Can It Be?..... Gillingham
Toccata and Fugue in D Minor ...Bach/Leidzen
Passacaglia Nelson

**Indiana University
Concert and Symphonic Bands
Douglas Stotter and Stephen W. Pratt,
conductors
October 10, 2000**

Concert Band
Lads of Wamphray Grainger
English Dances, Set 2 Arnold/Stotter
Ballad for Band Gould
Steven Kessler, conductor
Triumph and TraditionJager
Symphonic Band
Bandanna OvertureHagen
Symphony for Band (I) Persichetti
Joseph Allen, conductor
Psalms for a Great Country Iannaccone
An Irish FarewellDaehn
DivertimentoCichy

IOWA

**St Ambrose University Symphonic Band
Andrew Mast, conductor
May 5, 2000**

American Folk Rhapsody No. 3 ... Grudman
Simple Song Boysen
The DeliveranceCannon
world premiere
Prelude and Fugue in D Minor Bach
The Match of Hope Yariv
The Four HornsmenBennett
L'Inglesina.....Delle Cese

MASSACHUSETTS

**Salem State College Concert Band
Gregg Thaller, conductor
November 14, 2000**

St. Anthony Divertimento.....Haydn
ToccataFrescobaldi
Pageant Persichetti
Animal MagicCowell
Second Suite.....Holst

MISSOURI

**Southeast Missouri State University
Wind Ensemble
Robert Gifford, conductor
October 21, 1999**

Fantasia in G Major Bach
A Light Unto the Darkness Gillingham
Paris SketchesEllerby
The Goldman BandKing

**Southeast Missouri State University
Wind Ensemble and Concert Band
Robert Gifford and Barry Bernhardt,
conductors
December 9, 1999**

Concert Band
A Christmas Festival.....Anderson
Variations on A Mighty Fortress Is Our God .
..... Jenkins
Twas the Night Before Christmas..... Long
Wind Ensemble
American Overture..... Jenkins
Flute Concerto No. 2..... Hidas
Concertino Lendvay
Gumsuckers March Grainger
Gridiron ClubSousa

**Southeast Missouri State University
Wind Ensemble
Robert Gifford, conductor
MMEA Convention
January 27, 2000**

American Overture..... Jenkins
Paris SketchesEllerby
Flute Concerto No. 2..... Hidas
Concertino Lendvay
Gumsuckers March Grainger

0 - PROGRAMS

Southeast Missouri State University
Wind Ensemble
Robert Gifford, conductor
March 2, 2000

Caproccio Hidas
Flute Concerto No. 2..... Hidas
Euphoniada..... Hidas
Tuba Concerto..... Hidas
Missouri Overture Hidas
world premiere

Southeast Missouri State University
Wind Ensemble
Robert Gifford, conductor
May 4, 2000

The Klaxon.....Fillmore
Morning StarMaslanka
La Fiesta Mexicana Reed
Awayday..... Gorb
Country Gardens Grainger
Dance of the JestersTchaikovsky/Cramer

NEW JERSEY

Montclair State University
Symphonic Band and Wind Symphony
Mary Ann Craig, conductor
April 12, 2000

Wind Symphony
Yiddish Dances Gorb
Molly on the Shore Grainger
George Washington BicentennialSousa

Symphonic Band
Music for a CelebrationBurns
First SuiteHolst
Music for Prague..... Husa
Shenandoah Ticheli
Gumsuckers March Grainger
American Salute.....Gould/Lang

NEW YORK

C.W. Post Symphonic Band
James W. McRoy, conductor
April 27, 2000

Giving!Melillo
Prelude, Dance and Variations..... Rovics
Australian Up-Country Tune Grainger
Gumsuckers March Grainger
Home from the Hill.....Daehn
March from Symphonic Metamorphosis.....
.....Hindemith/Wilson
Early Light Bremer
DiversionHeiden
Chester.....Schuman
Lincoln Portrait Copland/Beeler

OHIO

Kent State University
Wayne Gorder, Thomas Connors,
Jay Wardeska, conductors
October 10, 1999

Concert Band
The Crosley MarchFillmore
Finlandia.....Sibelius
KaddishMcBeth
Scenes from "The Louvre"Dello Joio
Wind Ensemble
Commando MarchBarber
Trauersinfonie Wagner
Overture and March "1776"Ives
Suite of Old American DancesBennett
Symphonic Band
Fanfare and AllegroWilliams
First Suite in F.....George
Free Lance MarchSousa

Kent State University Wind Ensemble
Wayne Gorder, conductor
Kent Larmee, horn
December 8, 1999
and

OMEA Conference—January 28, 2000
Fanfare Homage Gorder
Salvation is Created Tschesnekoff
Suite Harry JanosKodaly
Innsbruck Concerto for Horn and Winds Krol
Music for Prague 1968..... Husa

Kent State University
Wayne Gorder, Thomas Connors,
John Roebke, Jay Wardeska, conductors
December 10, 1999

Concert Band
La Cambiale di Martimonio Rossini
Blessed Are TheyBrahms
Gerona Pasodoble Lope
Liturgical Music for BandMailman
Sun Dance Ticheli
Symphonic Band
A Movement for Rosa..... Camphouse
Russian Christmas Music Reed

Kent State University
Wayne Gorder, Jay Wardeska, conductors
March 2, 2000

Concert Band
Homagevan der Roost
Old Home Days.....Ives
Suite FrancaiseMilhaud
Wind Ensemble
March for the Sultan Abdul Medjid .. Rossini
Myaku.....Dzubay
New England TriptychSchuman

Kent State University
Thomas Connors, Jay Wardeska, conductors
May 3, 2000

University Band
Overture in Classical Style Carter
Kentucky 1800 Grundman
A Tribute to Grainger Grainger
Budapest ImpressionsKernan
Manhattan BeachSousa
Concert Band
George Washington Bridge.....Schuman
On the Grand Prairie Texas.....Holsinger
Suite in E-flatHolst

Kent State University
May 4th Remembrance Concert
Wind Ensemble and Chorus
Wayne Gorder, C.M. Shearer, conductors
May 4, 2000

A Light Unto the Darkness Gillingham
Dona nobis pacem, for chorus and wind ensemble
.....Langer

OKLAHOMA

Oklahoma City University Symphonic Band
Matthew Mailman, conductor
September 24, 2000

Commando MarchBarber
Armenian Dances.....Khachaturian
Cimarron Symphonic Overture Harris
A Moorside SuiteHolst
Carousel.....Lully
Zavod..... Mosolov
Elsa's Procession to the Cathedral.... Wagner

Southwestern Oklahoma State University
Combined Bands
James South, conductor
November 21, 1999

Folk Song Suite.....Vaughan Williams
The AlcottsIves/Thurston
Finale from Symphony No. 2 Ives/Elkus
Folk Dances..... Shostakovich/Reynolds

Southwestern Oklahoma State University
Wind Ensemble
James South, conductor
February 27, 2000

Sonata Octavi Toni.....Gabrieli/King
SerenadeStrauss
Lincolnshire Posy Grainger
Country Band MarchIves/Sinclair
RagtimeStravinsky/McAlister
Florentiner MarchFucik/Fennell
Elsa's Procession.....Wagner/Cailliet

**Southwestern Oklahoma State University
Symphonic Band
James South, conductor
March 2, 2000**

Down Longford Way Grainger/Osmon
Introit.....Tull
Tapor No. 1.....Hovhanness
Annette Diamond, conductor

Blue Goose Rag Birch/Broege
On a Hymnsong of Philip BlissHolsinger

**Southwestern Oklahoma State University
Symphonic Band
James South, conductor
April 27, 2000**

Morning Mist in County Derry..... Currie
Jesu, Joy of Man's Desiring.....Bach/Reed
Satiric DancesDello Joio
Annette Diamond, conductor

Shenandoah Grainger/Osmon
The DirectorateSousa

**Southwestern Oklahoma State University
Wind Ensemble
James South, conductor
April 30, 2000**

Waking Angels Gillingham
Early Light Carolyn Bremer
The Power of Rome Grainger
Concerto for Trumpet.....Arutiunian/Duker
La Virgen de la Macarena ...Traditional/Koff
Leonard Candelaria, trumpet

The Pride of the WolverinesSousa

SOUTH CAROLINA

**Charleston Southern University
Symphonic Wind Ensemble
John M. Watkins, Jr., conductor
Patrick K. Carney, associate conductor
October 14, 1999**

The Washington PostSousa
Chester.....Schuman
Elegy for a Young American.....Lo Presti
Shenandoah Ticheli
Rakes of MallowAnderson

December 2, 1999

Lauds Nelson
Ye Banks and Braes Grainger,
Concerto for Clarinet, RondoMozart
Paris Sketches (II)Ellerby
God of Our FathersSmith
and Grace will lead me homeKnox

March 16, 2000

Symphonic Concert March ...Bonelli/Falcone
Chester.....Schuman
Chester Leaps In Bryant
Marche Hongroise.....Berlioz/Smith

May 4, 2000

Nobles of the Mystic ShrineSousa
Southern Harmony Grantham
Shadows of Eternity..... Stone
Blue Shades..... Ticheli

WASHINGTON

**University of Washington Concert Band
and Wind Ensemble
Raydell C. Bradley and Timothy Salzman,
conductors
November 30, 1999**

Concert Band

Brighton Beach Latham
Ave MariaBiebl/Ballenger
Der Traum Des OenghusRudin
Liturgical DancesHolsinger

Wind Ensemble

Desi Daugherty
Colonial Song..... Grainger
Symphony Hindemith
Concertino Gillingham

**University of Washington Wind Ensemble
Timothy Salzman, conductor
January 31/February 1, 2000**

**Pacific Northwest Concert Band Festival
Pastime Stamp
*Jay Scott, conductor***

Funeral Music for Queen Mary .Purcell/Stucky
Frank Battisti, guest conductor

Fantasy for TromboneCreston
Don Immel, trombone

In the Bleak MidwinterHolst
Shepherds Hey Grainger
Flourish for OlanaJordan
Prairie SongsDaehn

**University of Washington Concert and
Symphonic Bands,
Raydell Bradley and Bradley McDavid,
conductors
February 15, 2000**

Concert Band

The Free Lance March.....Sousa
Prelude and Fugue in G Minor ...Bach/Mohlmann
On a Hymnsong of Philip Bliss Holsinger
StormworksMelillo

Symphonic Band

Colas Breugnon Overture Kabalevsky
So Pure the Star..... Persichetti
Second American Folk Rhapsody....Grundman
March, Opus 99.....Prokofiev

**University of Washington Concert and
Symphonic Bands
Raydell C. Bradley and Bradley McDavid,
conductors
Rudyard Dennis, student conductor
March 7, 2000**

Concert Band

Bandology Osterling
Ye Banks and Braes Grainger
Alleluia Laudamus Te Reed

Symphonic Band

Children's March Grainger
Prelude, Siciliano and Rondo Arnold

**University of Washington Wind Ensemble
Timothy Salzman, conductor
March 7, 2000**

Tunbridge Fair..... Piston
Out and Back Again Benshoof
Southern Harmony Grantham

**University of Washington Concert and
Symphonic Bands
Raydell Bradley and Bradley McDavid,
conductors
April 24, 2000**

Concert Band

Flourish Vaughan Williams
The Soaring HawkMahr
Esprit de Corps.....Jager

Symphonic Band

Handel in the Strand Grainger
Soliloquy for Band.....Heisinger
Three Revolutionary MarchesSmetana

**University of Washington Wind Ensemble
Timothy Salzman, conductor
April 24, 2000**

Adagio Rodrigo
BacchanaleRudin

**University of Washington Concert and
Symphonic Bands
Raydell Bradley and Bradley McDavid,
conductors
May 25, 2000**

Concert Band

BravuraDuble
The Sword and the CrownGregson

Symphonic Band

Incidental SuiteSmith
After a Gentle Rain Iannaccone

**University of Washington Wind Ensemble
Timothy Salzman, conductor
May 25, 2000**

Kammermusic Hindemith
Five Songs on Poems of Robert Frost ...Weinstein

Julian Patrick, baritone

Awayday..... Gorb

WEST VIRGINIA

**West Virginia Wesleyan College
Concert Band and Wind Ensemble
David Milburn & Robert Baden, conductors
December 7, 1999**

Wind Ensemble

Nutcracker Suite.....Tchaikovsky/Longfield
Seventeen Come Sunday Grainger/Daehn
Concerto for Bassoon (I)Mozart

Concert Band

Fairest of the FairSousa
Greensleevesarr. Reed
Fire of Eternal Glory..... Shostakovich/Rhea
Fanfare, Hymn and Dedication.....Huckeyby

2 - PROGRAMS/RECORDING REVIEW

West Virginia Wesleyan College
Concert Band and Wind Ensemble
David Milburn & Robert Baden, conductors
May 2, 2000

Wind Ensemble

Variations on a Shaker Melody.....Copland
TrauermisikWagner/Votta/Boyd
Festive Overture.....Shostakovich
Concert Band
Abduction from the Seraglio Mozart/Isaac
Shenandoah Ticheli
Folk Song Suite (I, III)Vaughan Williams
The Trombone King.....King

WISCONSIN

St. Norbert College Wind Ensemble
Frederick O. Schmidt, conductor
October 28, 1999
WMEA Conference

The Knights' ArrivalMaske
premiere
Overture to the Creole "Faust" .Ginastera/Hudson
Concerto for Percussion.....Milhaud/Smith
James Robl, soloist
Overture in FMehul
Irish Tune Grainger
Etude for Symphonic Wind Band.... Johnston

St. Norbert College Wind Ensemble
Frederick O. Schmidt, conductor
February 20, 2000

March PonderosoKing
Rhapsody for Bass Trombone..... Frigyes
Michael Tyrrell, soloist
ColoursCichy
Italian in Algiers..... Rossini

St. Norbert College Wind Ensemble
Frederick O. Schmidt, conductor
April 30, 2000

Crown of Laurel.....Young
Fantasia and Rondo.....Weber/Snavely
Colonial Song.....Grainger/Rogers
Where Never Lark or Eagle Flew.....Curnow
First Suite in F.....George

INTERNATIONAL

Baden-Württemberg Youth Wind Ensemble
Germany
Felix Hauswirth, conductor
Baldur Brönnimann, guest conductor
Repertoire 2000

Early Light Bremer
Canyons.....McCabe
From a Dark Millennium Schwantner
Three American Icons.....Bingham
L'Heure du Berger Françaix
Yiddish Dances Gorb
Awayday..... Gorb
Concertino for Piano Solo Lendvay
Al Fresco Husa
Salsa Verde Fiser

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edpowell@utk.edu

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Arkansas State University Wind Ensemble
Tom O'Neal, conductor
Karel Husa, guest conductor

Rocky Point Holiday..... Nelson
Concertino for Piano and Wind Ensemble
..... Husa
Apotheosis of this Earth Husa
Monk Sketches..... O'Conner
Label: Mark, 3182-MCD
Information: (501) 972-2094

Indiana University Wind Ensemble
Ray E. Cramer, conductor

Emblems.....Copland
Mosaics Kramer
Fugue in E-flat MajorBach/Woodley
Beyond the Brass Gates Freund
Molly on the Shore Grainger
Myaku.....Dzubay
Be Thou My Vision..... Gillingham
Chants d'Auvergne Canteloube
Divertimento Feld
Dance of the JestersTchaikovsky/Cramer
Information: (812) 855-1372

Catholic University of America
Chamber Winds
Robert J. Garofalo, conductor
Disc title: Wind Serenade

Overture for WindsCatel
Concertino for Oboe and Winds ... von Weber
Marcia alla Turca Beethoven
Nocturno.....Mendelssohn
SinfoniettaJoachim Raff
Procession of the SardarIppolitov-Ivanov
DivertissementBernard
BrasilianaRipper
*Special Note: The soloist for von Weber's Oboe
Concertino is Dorothy Darlington. All of the
music is published by Whirlwind Music. Many
of the works on this CD have never been re-
corded before.*
Information: (301) 946-1498 – fax (301) 946-
1397; Garofalo@his.com

Catholic University of America Wind
Symphony and Chamber Winds
Robert J. Garofalo, conductor

Konzertmusik, Op. 41..... Hindemith
Geschwindmarsch Hindemith
Mars from The Planets.....Holst
Country Band MarchIves
Suite of Old American DancesBennett
Washington Grays Grafulla
Serenade, Op. 40 Bird
Information: (301) 946-1498 – fax (301) 946-
1397; Garofalo@his.com

Gustavus Adolphus College Band
Douglas Nimmo, conductor
Sousa Marches

Foshay Tower Washington Memorial
The White Rose
El Capitan
The Gallant Seventh
Minnesota
Hands Across the Sea
Washington Post
Semper Fidelis
Corcoran Cadets
The Free Lance
Manhattan Beach
The Stars and Stripes Forever
The Glory of the Yankee Navy
The Pathfinder of Panama
Label: DRCD98-86464
Information: (507) 933-7340

National Chamber Players
Lowell Graham, conductor
Mozart

Serenade in B-flat, K. 361
Divertimento in E-flat, K. 166
Divertimento in B-flat, K. 186
Label: Klavier, KCD-11104

North Texas Wind Symphony
Eugene Migliaro Corporon, conductor
Convergence

Myaku.....Dzubay
 Concerto Grosso.....Tull
 Wedding Dance Press/Johnston/Fennell
 MasqueradeGryc
 Konzertmusik Hindemith
 The Warriors.....Grainger/Papajohn
Special Note: Fisher Tull's Concerto Grosso features the Newcastle Brass Quintet: James Wood and Brendan Kierman, Trumpets, Kate Pritchett, Horn, James Kazik, Trombone and Ronald VonDreau, Tuba.
 Label: Klavier, KCD-11109
 Information: (940) 565-3737

North Texas Wind Symphony
Eugene Migliaro Corporon, conductor
Rendezvous

Children's Overture.....Bozza
 Red Cape Tango Daugherty
 Canzone Concertante, No. 5Turok
 Divertimento Hearshen
 French ImpressionsWoolfenden
 Jai ete au bal..... Grantham
Special Note: Paul Turok's Canzone Concertante, No. 5 features the Cleveland Duo: Stephen Warner, Violin and Carolyn Gadiel Warner, Piano.
 Label: Klavier, KCD-11110
 Information: (940) 565-3737

Royal Northern College of Music
Wind Orchestra
Timothy Reynish, conductor
British Wind Band Classics

First SuiteHolst
 Second Suite.....Holst
 Fugue a la Gigue Bach/Holst
 Marching Song.....Holst
 Hammersmith.....Holst
 Toccata MarzialeVaughan Williams
 Flourish for Wind BandVaughan Williams
 Folk Song Suite.....Vaughan Williams
 Sea SongsVaughan Williams
 Label: CHANDOS 9697
 Information: +44 161 928 8364; tim@timreynish.demon.co.uk

Royal Northern College of Music
Wind Orchestra
Timothy Reynish & Clark Rundell,
conductors
German Wind Band Classics

Symphony in B-flat..... Hindemith
 Spiel for Wind OrchestraToch
 Theme and VariationsSchoenberg
 Divertimento for Wind OrchestraBlacher
 Symphony No. 5 Hartmann
 Label: Chandos 9805
 Information: +44 161 928 8364; tim@timreynish.demon.co.uk

Texas A&M University Symphonic & Concert Bands
Timothy Rhea, conductor
Legacy of the March, Volume I

Golden Bear Richards
 H.M. JolliesAlford
 Trombone Section Chambers
 American LegionParker
 Neddermeyer TriumphalKing
 Chicago World's FairMader
 Radio Waves..... Jewell
 The Courier Journal Griffith
 University of North DakotaKing
 Our Glorious Emblem.....DeLuca
 Queen City Boorn
 St. Julian..... Hughes
 Drum Major..... Taylor
 Our Gallant Infantry..... Edwards
 Kiefer's Special..... Kiefer
 Hostrauser's..... Chambers
 Bennet's Triumphal.....Ribble
 March PonderosoKing
 IndependentiaHall
 Our United States.....Ventre
 Label: Mark, MCD-3203
 Information: (979) 845-3529

Tokyo Kosei Wind Orchestra
Frederick Fennell, conductor
Rapsodie Espagnole
Music of Maurice Ravel

Alborada del Gracioco from "Miroirs"
Ravel/Nakata
 La Valle des Cloches from "Miroirs"
 Ravel/Hunsberger
 Valses Nobles et Sentimentales...Ravel/Bowlin
 Pavane pour Une Infante Defunte
Ravel/Kimura
 Rapsodie EspagnoleRavel/Nakata
 Bolero Ravel/Fujita
 Label: KOCD-3579

University of Arkansas Wind Symphony
W. Dale Warren, conductor
Live at All-State

Duke of Marlborough Fanfare
 Grainger/Ragsdale
 Night on Bald Mountain....Mussorgsky/Schaefer
 Tuba Concerto.....Gregson
 Symphony No. 4Maslanka
 Wedding Dance Press/Johnston/Fennell
Special Note: The soloist on Edward Gregson's Tuba Concerto is Kabin Thomas. The Duke of Marlborough Fanfare was a premiere performance of the arrangement and was conducted by Chalon Ragsdale.
 Label: Mark, 3031-MCD
 Information: (501) 575-4100

University of New Hampshire
Andrew Boysen Jr., conductor
UNH Live

SlavaBernstein/Grundman
 An Original Suite Jacob
 After a Gentle RainIannacone
 from a dark millennium Schwantner
 Endurance.....Mahr
 Symphony for Winds and Percussion ...Boysen
 Wedding Dance Press/Johnston/Fennell
 Label: TD49601
 Information: (603) 862-2405

University of Pennsylvania Wind Ensemble/
Yale Concert Band
Ricardo Averbach and Thomas Duffy,
conductors

Tinicum Rhythms.....Reise
 Bronze Music.....Levinson
 Fantasy in Three Movements in the form of a Choros Villa-Lobos
 Lincoln PortraitCopland
Special Note: The recording was performed on studio with George Blood, recording engineer for the Philadelphia Orchestra. All the works, except Copland's Lincoln Portrait, are world premiere recordings. This was a 4 year project. The Villa-Lobos was commissioned by the American Wind Symphony Orchestra, established in Pittsburgh, PA, by Robert Austin Boudreau. This work requires a very large ensemble. Its recording was made possible by combining the Penn Wind Ensemble with the Yale Concert Band. Special permission was obtained from Peters for the release.
 Information: (215) 898-6244 or (215) 573-6609; <http://www.sas.upenn.edu/music/S00consched.htm>; <http://www.sas.upenn.edu/music/windenscd.htm>

University of Tennessee Wind Ensemble
Gary Sousa, conductor

Dreadnought.....Brooks
 O Mensch, Bewein' Dein' Sünde Gross
Bach/Grainger
 Fugue a la Gigue Bach/Holst
 Vortex for Winds, Percussion and Piano
 Wilson
 Missouri Shindig..... Reed
Special Note: The Piano soloist for Vortex is University of Tennessee faculty member Professor David Northington. This disc is a live recording from the February, 2000 CBDNA Southern Conference in Greensboro, North Carolina.
 Label: Vestige
 Information: (865) 974-5031

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.

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:

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CBDNA

COLLEGE BAND DIRECTORS
NATIONAL ASSOCIATION

Report

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Austin, TX 78701-2429