

From the Podium

Dear Colleagues,

Recent events has shocked, saddened, and sobered us to the new realities of modern life! The healing powers of music have been an important thread in binding all Americans together as our nation moves forward. It has been extremely gratifying to hear how well university band programs have met the needs of our communities in this time of crisis. As we anticipate an uncertain resolution to this conflict, I know that you will continue to serve the needs of your community in a variety of ways. Thank you for this commitment and for your service to America through our great profession.

As our country moves forward, so must CBDNA. Plans for our 2003 conference are under way, as is the work of our committees. The information below is offered in hopes that it might stimulate you to communicate ideas that could benefit all of us:

Athletic Bands: David Woodley, chair (dcwoodle@indiana.edu)
Create and implement both advocacy and educational opportunities for members whose responsibilities interface with the ever-changing world of college athletics.

Commissioning: Jack Stamp, chair (jestamp@grove.iup.edu)
Create and implement a commissioning agenda for 2003 and beyond with primary emphasis on national projects but also serving as a facilitating option for divisional and membership consortia.

Gender and Ethnic Diversity: Melvin Miles, Jr., chair (mmiles@moac.morgan.edu)

Create and implement programs to assist members in addressing issues of gender and ethnic diversity. Current programs include a mentoring process, support for summer conducting study, and research.

Research: Gary Sousa, chair (gsousa@utk.edu)
Create and implement opportunities for members to share their research, to bring the work of scholars in related fields to the attention of members, and to explore new areas of research with potential impact on our profession.

I hope you will consider your hopes and dreams for CBDNA through the lenses of our committee structure. If we are to continue to grow as an organization, I hope we can increasingly become a “trickle up” profession. Leaders will always have the responsibility to lead, but it is much more rewarding to work on ideas generated from the body of the organization. Communicate with these chairpersons, your division representative, or a national officer as you have concerns and ideas. We want to hear from you!

We also want your input regarding the 2003 conference. Our conference in Denton was splendid! Did it meet your professional needs? What can we do better? Considerable energy is currently being spent on discussing the shape and content for 2003. NOW is the time for you to offer your ideas to help us create another wonderful convention. I will be sending an email to the entire membership in early January with specific items for your consideration. In the meantime, please email (mlhaith@umich.edu) any ideas you wish to express.

I look forward to seeing you at our forum in Chicago and our divisional conferences! Make your plans to attend and participate!!

Michael Haithcock

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**CBDNA FORUM at MIDWEST
FRIDAY, DECEMBER 21
LAKE ERIE ROOM (Hilton)
4:00PM - 5:00PM**

NEWS

The 15th conference of the **International Society for the Investigation and Promotion of Wind Music (IGEB)** will take place in Lana, South Tyrol, Italy, from July 4th to 9th, 2002.

Suggested topics for the conference include: Historical and contemporary cross connections and influences in international wind music development; the influences of traditional music on contemporary band compositions (from the arrangement of folk songs to including traditional music from non-European cultural areas); composing for the wind band: a new and rapid possibility for contemporary composers to develop an international reputation? (For ex., De Meij (*Lord of the Rings*) or Ito (*Gloriosa*), whose compositions were heard on all continents in a very short time. Can this be compared to the reception of the band works of Hindemith and Schoenberg?)

Directors, musicians, educators, musicologists and all people interested in wind band music are invited to submit papers on the above as well as general research topics and reports on theses and dissertations.

Contact: IGEB Business Office, Doris Schweinzer; Leonhardstrasse 15, A-8010 Graz, Austria; e-mail: doris.schweinzer@kug.ac.at www.kug.ac.at/igeb

Bob Garofalo announces that Whirlwind Music Publications is offering a 10% discount off all music, books, & recordings to CBDNA members. Just mention your CBDNA membership when ordering. The catalog is online at www.whirlwind-music.com or email Bob at garofalo@his.com.

Fred Harris has been selected as the first recipient of the Boston University Tanglewood Institute's "Frank L. Battisti Tanglewood Conducting Residency" for Summer 2001. Harris is Director of Wind Ensembles and Lecturer in Music at Massachusetts Institute of Technology (MIT). Harris will work closely with Music Director Frank L. Battisti in the rehearsals and concert performances of the Young Artists Wind Ensemble and coach chamber music from July 9 through August 3, 2001.

A commissioning project has been organized in honor of **Frank Battisti's** 70th birthday and his vast contributions to the advancement of wind music. Eighteen universities/conservatories across the US, Canada, and the UK are participating. Each participant receives four compositions by New England Conservatory-based composers. Michael Gandolfi is composing an 8-10 minute tango for wind ensemble, Michael Weinstein a 20-25 minute serenade with the same instrumentation as the Dvorak Serenade, op. 44, Kenneth Amis an 8-10 minute overture for orchestral winds, and Lior Navok a 20-25 minute work for chorus and wind ensemble. There is still limited space left to join the project. The subscription fee is \$1500. If you are interested, contact Frederick Harris, the project coordinator, as soon as possible. E-mail: fharris@mit.edu

2002 Divisional Conferences

Southern Division

February 20 - 23, 2002

Clayton Cnty Schools Perf. Arts Center
Jonesboro, GA

Andrea Strauss, Georgia Institute of Technology, David Gregory, Clayton County Schools and Michael Eddy, Henry County Schools, hosts

Bobby Adams, division president

Clinic Sessions

Accelerated Score Learning Techniques-Timothy Topolewski (Crane School of Music, State University of New York at Potsdam)

Conducting Clinic-H. Robert Reynolds (University of Michigan)

Literature/Reading Session-John Carmichael (Western Kentucky University)

Open Rehearsal-Atlanta Symphony Orchestra

Panel Discussion: "Bridging the Gap"-James Croft (Florida State University), moderator

Panel Discussion: "The Shared Vision"-Don Wilcox (West Virginia University), moderator

Music Resource Room-provided by Shattinger Music Co.

Performances

Florida State University - Patrick Dunnigan
Georgia Institute of Technology

Andrea Strauss

Mars Hill College - Daniel Schmidt
Tennessee Tech University

Joseph Hermann

University of Alabama - Gerald Welker
University of Central Florida

Richard Greenwood

University of Louisville-Richard Speck
University of South Carolina

James Copenhaver

Intercollegiate Band-H. Robert Reynolds

West & Northwest Divisions

March 21-23, 2002

University of Nevada-Reno

Clinic Sessions

James Jordan-finding ways to bring greater depth to the podium.

David Stanhope-discussing his CBDNA commission that will be premiered at the conference by the Intercollegiate Band.

David Gillingham-the host concert by the UNR Wind Symphony will feature his music.

Chosen Gems Session

Joseph Wytko Saxophone Quartet-premiere of Stanhope's composition for sax quartet and wind orchestra

Michael Haithcock-the teaching of conducting; co-conductor, along with David Stanhope, of the Intercollegiate Band.

Performances

University of Nevada-Reno

Brigham Young University

Utah State University

California State University-Stanislaus

Los Medanos College

Montana State University

Whitworth College

Pacific Lutheran University

Eastern & North Central Divisions

The North Central and Eastern divisions of CBDNA along with WASBE will be honoring the Golden Anniversary of the Eastman Wind Ensemble celebration with their joint divisional conference. The Eastman conference, titled "Focusing on the Future, Discovering our Heritage," will take place February 6-9, 2002.

Highlights of the conference include:

World premiere of Pulitzer Prize-winning composer Bernard Rands' *Unending Lightning* written for the Eastman Wind Ensemble.

Performances by the percussion ensemble NEXUS

Solo performance by Chicago Symphony Orchestra's Larry Combs and Gail Williams.

Workshops and presentations that reflect 50 years of musical diversity of the Eastman Wind Ensemble-including sessions on "Richard Strauss' Final Works," "Charles Ives' Musical World," "Orchestrating for Winds," and "The West Point Commissions, 1952 & 2002," among others.

Composers panel, which includes Warren Benson, Karel Husa, Bernard Rands, and Dana Wilson.

Performances by the Ithaca College Wind Ensemble, the Cincinnati Conservatory of Music Chamber Winds, and the United States Military Academy Band from West Point.

Gala concert in Eastman Theatre on February 8. In addition to the premiere of the Rands' commission, the Wind Ensemble also will perform Verne Reynolds' Piano Concerto, Richard Rodney Bennett's *Four Seasons*, and Karel Husa's Percussion Concerto.

Registration information and conference specifics are available online at www.rochester.edu/Eastman/EWE or by phone: 716-274-1440.

Two hotels within 4 blocks of Eastman will have conference rates (specify Eastman School of Music when making a reservation): Hyatt Regency Rochester 716-546-1234 and Strathallan Hotel 716-461-5010.

New CD Releases

To have your most recent disc listed email or regular mail the following information:

- The performing ensemble
- The conductor(s)
- The disc title [if any]
- The works recorded followed by composers
- Anything special about the disc [world premier, farewell recording, etc.]
- The record label and catalog number [if any]
- Contact information

Send all new release information to:
 Ed Powell
 Assistant Director of Bands
 University of Tennessee
 149 Music Building
 University of Tennessee
 Knoxville, TN 37996-2605
 edpowell@utk.edu

Electronic format and email are preferred. Please use simple text format only when submitting via floppy disc.

**The College of New Jersey Wind Ensemble
 William H. Silvester, conductor
 "American Winds"**

- Candide Bernstein/Beeler
- Variants on a Mediaeval Tune Dello Joio
- American Salute..... Gould/Lang
- A Symphonic Prelude Reed
- American Overture for Band Jenkins
- Divertimento for Band Persichetti
- Irish Tune from County Derry Grainger
- Dance Movements Sparke

This recording is made up of performances from various venues on the 1998 Russian Army Band and The College of New Jersey joint concert tour of England and Wales. The disc features only performances by The College of New Jersey.

*Label: Mark 3711-MCD
 Information: (609) 771-2549*

**The College of New Jersey Wind Ensemble
 William H. Silvester, Conductor
 "Winds of the Season"**

- Joy to the World*; The First Nowell*; Adeste Fidelis*; Angels We Have Heard on High*;
- God Rest Ye Merry Gentlemen*; Silent Night*;
- Deck the Halls*; O Little Town of Bethlehem*;
- O Christmas Tree*; Jingle Bells*; O Holy Night*;
- Hark! The Herald Angels Sing*; We Wish You a Merry Christmas*;
- Suite of Carols for Brass; Suite of Carols for Woodwinds; Sleigh Ride

Special Note: Asterisked pieces are Christmas arrangements originally set by Arthur Harris for the Philadelphia Orchestra and transcribed by William Silvester for winds; available also for winds and chorus. These works were performed in concert over a three-year period. The "Suites for Woodwind and Brass Choirs" and "Sleigh Ride" are by Leroy Anderson. These works were performed in concert over a three-year period.

*Label: Mark 2892-MCD
 Information: (609) 771-2549*

**The Eastern Wind Symphony
 William H. Silvester, Conductor
 "Symphonic Images"**

- Procession of NoblesRimsky-Korsakov
- Symphony No. 6 Persichetti
- Symphonic Dance No. 3Williams
- English Dances, Set II..... Arnold
- Symphony in B-flat..... Hindemith
- Florentiner March Fucik
- Four Scottish Dances Arnold

*Label: Mark 2868-MCD
 Information: (609) 771-2549*

**The Eastern Wind Symphony
 William H. Silvester, Conductor
 "Symphonic Collage"**

- Symphonic Concert MarchBonelli
- English Dances, Set I Arnold
- National Emblem March..... Bagley
- Molly on the Shore Grainger
- Rhapsody in BlueGershwin
- March of the Belgian Paratroopers..Leemans
- Danse Folatre Smith
- Symphonic Dances from 'West Side Story' ...
Bernstein

*Label: Mark 3708-MCD
 Information: (609) 771-2549*

**Messiah College Symphonic Winds
 William Stowman, Conductor
 "At the Strongholds"**

- All Hail the PowerBulla
- ...and Grace Will Lead Me Home.....Knox
- At the Strongholds of En GediHolsinger
- Resting in the Peace of His HandsGibson
- The Fifth Trumpeter.....McBeth
- Blessed Are TheyBrahms
- Variations on a Dorian Melody.....Colona
- JubilateCurnow
- Who Puts His Trust in God Most Just ... Bach

*Label: Mark 3356-MCD
 Information: (717) 691-6000*

address for submissions

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New England Conservatory Wind Ensemble
Frank L. Battisti, Conductor
“Songs, Hymns & Portraits”

- Music for Brass and WoodwindMaconchy
- An American Song..... Fletcher
- American Hymn.....Schuman
- The AlcottsIves
- Funeral Music for Queen Mary Stucky
- Variations on a Shaker Melody.....Copland
- Down a Country Lane.....Copland
- Lincoln PortraitCopland

Special Note: Alan Fletcher’s *American Song* is world premiere performance of this piece which won the United States Military Band’s (West Point) 2001 Composition Competition. This is Gunther Schuller’s first appearance as a narrator in Copland’s *Lincoln Portrait* and *Preamble for a Solemn Occasion*. This is the first recording of the wind band version of Copland’s *Preamble For a Solemn Occasion*.

Label: Albany TROY 444.

North Texas Wind Symphony
Eugene Migliaro Corporon, Conductor
“Glennie/Daugherty”

- UFO Concerto Daugherty
- Motown Metal..... Daugherty
- Red Cape Tango Daugherty
- Desi Daugherty
- Niagara Falls Daugherty

Special Note: Evelyn Glennie is the featured soloist for the UFO Concerto. Michael Daugherty was present at the recording session.

Label: Klaveir KCD-11121
Information: (940) 565-3737

North Texas Wind Symphony
Eugene Migliaro Corporon, Conductor
“Time Pieces”

- Timepiece McTee
- Chamber Symphony..... McCarthy
- Stomp Igor..... Patterson
- Canva.....Walker
- Vortex Wilson
- First SuiteHolst

Label: Klaveir KCD-11122
Information: (940) 565-3737

Southeast Missouri State University
Symphonic Wind Ensemble
Robert M. Gifford, conductor
Southeast Missouri State University
Symphonic Wind Ensemble - Live

- Second Suite in F for Military BandHolst
- Children’s March Grainger
- Al Fresco Husa
- Honey Boys on Parade MarchCupero
- Sea SongsVaughan Williams
- Blue Shades..... Ticheli
- The Stars and Stripes Forever.....Sousa

All performances were recorded live with Karel Husa conducting his work.

Information: (573) 651-2140

Member Forum

from Thomas Keck.
University of New Hampshire:

This past summer, I had the opportunity to attend the (CBDNA Summer Conducting) Symposium for my first time. I cannot say enough for Allan McMurray, Craig Kirckhoff, and Robert Reynolds as musicians, conductors, and teachers. While this may be an obvious statement to most readers, I still feel it necessary to thank and commend them for the learning environment they created during the week and their willingness to share their ideas, experiences, and talents. Drawn from all areas of the country, there were repeat-attendees and there were conductors, like me, attending for the first time. All of us had a tremendous week full of musical growth, introspection, and camaraderie.

I cannot think of a better setting for this symposium than the University of Colorado in the foothills of the Rocky Mountains. The natural beauty of the region is the perfect backdrop for this week of sharing and learning. Additionally, I would like to thank the members of the outstanding ensemble that Professor McMurray put together. They were responsive musicians who were quite willing to provide us with their own opinions and feedback. The schedule for each day and the entire week was well thought out, allowing for podium time, score study time, personal reflection, and social interaction. (Just like our jobs during the rest of the year?) The entire band staff at the University of Colorado went to great lengths in sharing their resources with us; there were scores and recordings of all grade levels available at all times for us to examine. This was in addition to the wonderful materials that Jim Cochran brought from Shattinger Music.

After the week in Boulder, I returned home with pages full of notes and thoughts, outside ideas as to my strengths and growth areas as a conductor, a broader group of friends that I am looking forward to seeing at Midwest, and the personal energy, excitement, and confidence to carry me into the year. I strongly urge everyone in CBDNA to attend this symposium and I want to encourage the Executive Board to continue supporting this endeavor. It is invaluable to the profession.

from Tim Reynish,
WASBE President:

Dear Colleagues,
THEY DON’T KNOW YOU EXIST

At no time since the 18th century have so many composers written for wind, and at no time also since that great classical era have so many Harmonie or wind bands been active in both civilian and military life. The interest might have largely moved from the courts and parade grounds into the band rooms, schools and universities, but world wind music is more vital in this century than in any other since the Austro-Hapsburg Empire.

The growth of the compact disc industry in the last two decades is phenomenal, the development of the repertoire extraordinary, throughout the world, more and more wind music is being published; the standard of performance by our greatest bands again is on a par with that of the greatest symphony orchestras. Each year new works are written challenging the virtuosity of the thousands of brilliant young musicians, new works some of which will remain in the international repertoire. Each year new research widens the scope of band activities.

We have in place associations whose aims are unequivocal, with declarations of principles and objectives which are virtually identical; anyone interested in the wind band and ensemble would surely subscribe to all or any of these:

PURPOSE

To promote the excellence of band performance throughout the world; To encourage the composition and performance of quality band music at all levels; To promote a spirit of cooperation and continued dialogue among directors, performers, the music industry and all other band support organizations at all levels.

PRINCIPLES

We affirm our faith in and our devotion to the Band, which, as a serious and distinctive medium of musical expression, may be of vital service and importance to its members, its institution, and its art.

OBJECTIVE

To promote symphonic bands and ensembles as serious and distinctive mediums of musical expression and culture.

It is vital now for these associations to take the next step forward to cooperate and

to help the wind band and ensemble to establish its rightful place as an important and distinctive musical medium in world music.

Twenty years ago Gunther Schuller told the members of CBDNA: "You .. the CBDNA, the other band director organisations, the whole field need no longer apologise for itself. You have achieved extraordinary things, things which much of the professional world of music cannot match. 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."

"There are too many fine and/or famous composers that have eluded your grasp thus far. You need more of that kind of international world calibre amongst the composers in your repertory before that world will begin to take you seriously, before a critic from the New York Times or The New Yorker will look in on what you're doing and look in on festivals such as this."

"And you must more aggressively pursue that establishment world, with its critics and taste-makers, its foundations and other benefactors, its managers, and its musical leaders. You must reach out now beyond your own seemingly large but actually small world. For they will not come to you; you must go to them. Mostly they don't know you exist."

"The band medium is stigmatised and tainted by a number of prior associations: the military band, the marching band, the always out-of-tune high school bands that we see on television in the Rose Bowl and dozens of other parades, the football bands and the half-time shows; all of this is regarded as a not really serious activity, but an activity for amateurs, for kids, for students who haven't yet made up their minds on what they will do with their lives, and tainted above all by the stigma that attaches itself rather readily to anything that resides merely (or primarily) in academia."

The glory of the Wind Band World is surely its inclusivity, from the avant garde to the village dance floor, or from the Rose Bowl Parade to the chamber winds concert. I believe we need to find a way to combat the prejudice, which is largely fuelled by ignorance, and to cooperate in making the wind band movement truly a world movement which can bring pressure to bear on that establishment world, with its critics and taste-makers, its foundations and other benefactors, its managers, and its musical leaders.

The next WASBE Conference, the 11th since the founding of the Association by CBDNA, will continue to debate these issues.

CONFERENCE 2003

Call for Bands and Clinicians

The next Conference will be held in Jonkoping, Sweden from 29th June until 5th July, 2003. Applications are invited from bands, conductors and lecturers who should contact us before December 1, 2001. Contact Tim Reynish at tim@timreynish.demon.co.uk; Silver Birches; Bentinck Road; Altrincham; WA14 2BP, UK; Tel/Fax +44 (0)161 928 8364

Call for Composers

Recommendations for works to be played should be also made before December 1st 2001: scores, with recordings where possible should be sent to Craig Kirchhoff; Director of University Bands; University of Minnesota; School of Music; 2106 Fourth Street South; Minneapolis, MN 55455; (612) 624-6873; (612) 624-3856 (fax); kirch010@umn.edu

Submissions to the Report

Send all materials to:

*Douglas Stotter, editor
CBDNA Report
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Submission deadlines:

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

Format preferences:

- 1st: email: 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 semes-

ters, 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.

In March, 2000, "The President's Own" United States Marine Band, under the direction of Colonel Timothy W. Foley, commissioned American composer David Rakowski (b.1958) to write a work for winds. Intrigued by performance he had heard of Rakowski's "Sesso e Violenza," a work for two flutes and chamber ensemble, Colonel Foley decided it was time to encourage this accomplished American composer to write for band.

Rakowski recently fulfilled his Marine Band commission with a work entitled "Ten of a Kind." According to the composer's program note, "Ten of a Kind" is structured like a four-movement symphony, and acts like a concerto with a section of ten variously sized clarinets acting as the concerto soloist."

The work received its U.S. premiere on May 20, 2001, and in July was given its world premiere in Luzern, Switzerland as part of the WASBE World Conference. The U.S. Marine Band has also recently recorded the work, which will be released on CD later this year. Scores and parts for "Ten of a Kind" will be available through C.F. Peters.

Rakowski was on hand for the premiere and recording sessions, so I took the opportunity to ask him a few questions about his music, writing for band, and general thoughts about the challenges facing the 21st century American composer. Part one of this interview, published in the last issue of the CBDNA Report, focused on Rakowski's background, compositions, and influences. Part two presents the composer's thoughts on "Ten of a Kind."

MC: Let's talk about "Ten of a Kind." It was your first attempt at composing for band since your high school efforts - What was your approach?

DR: Well, my approach in this case was, "Ohmigod, Ohmigod, Ohmigod - What the hell am I doing? Who the hell do I think I am writing for band? There are so many composers who know how to write for band. I haven't got the slightest idea how to write for band, and I haven't written for band since I was seventeen years old!" So that was my basic approach. I calmed down eventually.

So much of the way I think of the sound of large ensembles has to do with the 18th and 19th century concept of the strings being the heart of the sound and much of the other stuff around it being colorations of the sounds. In "Persistent Memory," [composed for Orpheus Chamber Orchestra] most of the stuff that is really warm and expressive is presented by the strings, which are colored by winds. I really didn't feel that I had a lot of experience upon which I could draw to write a band piece that really matched my language and where I had developed compositionally. I really had to work hard at it. I kept telling my friends, "I could really use a snap pizzicato right here." All those tricks of the trade that composers can use for special colors: sul ponticello, pizzicato, bowed on the bridge. All that stuff I'm accustomed to drawing on which, for several composers (myself included), become sort of a bag of tricks which I couldn't use. I pretty much had to start from square one.

The way I approached this first was to listen once to a whole bunch of recent band music that the Marine Band sent me. The piece that had the most to do with the way I eventually came to think about the band was "American Games," the Nicholas Maw piece, which treated everyone very soloistically and which had some virtuosic woodwind writing. I found it very attractive because it was a piece that was quite different from all the others in the way that it treated this big "bunch o' winds." But I only listened to these band pieces once, because I didn't want to absorb too much of what might be consid-

ered the tricks of the trade, the specific ways composers had approached the band. I wanted to figure this out myself. Although it sounds too hokey to be believable, I do my best when I don't really know what I'm doing, and I don't mind letting anyone know that I don't know what I'm doing. I didn't know how to write a band piece, and I still don't know how to write a band piece. I've written a band piece that isn't really a band piece; It's my music that happens to be written for band. But in the case of the Marine Band, it's like writing for Parnassus and Speculum Musicae way back in my 20's. I knew that pretty much whatever I could imagine they could play, and would rehearse until they got it right. I also knew that they wouldn't have to rehearse it that much before they got it right.

Back to the question of how I approached it, I started with the instrument list of what was available. All the numbers seemed to be two, three, and four for each instrument, except for the clarinets, in which case there were thirteen. Now, I have a long love affair with the clarinet, partly because my wife Beth is a clarinetist, partly because I've written a lot of clarinet music for her and other clarinetists. (No, not for other clarinetists - just for her!) I wrote her a triple concerto, two pieces for clarinet and piano, and I've written her and Susan Narucki a piece for voice and clarinet. I hear the clarinet in the practice room, and it's part of my everyday experience. I know the clarinet parts to a lot of the symphonic literature as well as a lot of the solo literature, just because I hear Beth practicing it a lot. That sound, the quality of the articulation of the clarinet, the quality of the combinations of clarinets, that's all pretty much hard-wired into me by this point. When I saw that there were thirteen clarinets as compared to the two, three, and four of everything else in the band, I thought there must be some way to give these clarinets something more to do than fake violin parts from orchestral transcriptions. I figured these thirteen clarinets were usually playing at most two or three real parts, mostly playing in unison with several other clarinets. I figured it was about time they got their day in the sun. I thought it might be a little selfish to use all thirteen clarinets, since I know my music would likely be very taxing on the clarinets, and if they had to play many other pieces on the same concert they might just lose their lip. If I only used ten, there would still be three available for the rest of the concert!

MC: How kind of you!

DR: Yes, very kind of me. I settled on a clarinet section that seemed to have the right proportions: E-flat, six B-flats, alto, bass, and a contrabass. It seemed obvious with this approach that the work should be a concerto, or at least treat the clarinet section like a concerto soloist. After all, there are ten fingers on your two hands, and it seemed clear to me that the ten clarinets together should be considered as a solo entity.

MC: David, was there any model or precedent for this approach, or was this an original thought that came to you in a moment of inspiration?

DR: There was a moment when I had this thought, but another idea that was in my head was from this Harry Sparnay album that featured a piece called "Ladder of Escape" - sorry, I can't remember the name of the composer. It's a very rhythmic, poppy kind of piece that is written for 12 bass clarinets (actually 12 Harry Sparnays multi-tracked) that Beth and I like so much that we put it on our "pop" driving tape. So I certainly had that sound in my head, although I hadn't really realized that until right now. Since I had the rest of the

band as kind of the “orchestra,” I started thinking in concerto terms rather than thinking that this is just some big ensemble I’ve got to write for. Now I had something with a built-in sense of drama. I had over 300 years of concertos from which to draw, and the drama of a “soloist” versus the ensemble. Then I started thinking that since the clarinets were all getting their moments in the sun, I should probably write soloistically for some of the other instruments, especially the woodwinds, which are so good in the Marine Band (witness the recording of “American Games”). The question I then faced was, “How do I get all of this in?” This led me to thinking of this work also as a symphony, which is also a concerto. You know - two great tastes that taste great together.

MC: So this was your starting point?

DR: Well, that’s how I arrived at the instrumentation, but that doesn’t have that much to do with the music. At the time I started on the piece I had a semester off from teaching and was spending some time at various artist colonies, so I had some time to think about this piece. Actually, I was terrified of writing it. So I did what I’ve tended to do with my longer pieces, which is to write some slow music first. That way it’s easier to get the sound of the ensemble in my head. What I ended up writing first in “Ten of a Kind” is the second movement [“Song Stylings”], which explores the concerto concept in a sort of concertino fashion. That is to say, all of the instrument sections are treated more or less like choirs. It starts with music for the flutes only, with an interjection by the clarinets. The flutes are joined by the oboes, interrupted again by clarinets, followed by oboes alone, saxes alone, and so on. I avoided writing a tutti in this movement because I really wasn’t sure that I was ready to have all of these instruments play simultaneously, especially in a slow movement. This movement is where I sort of figured out how to mix and blend these sounds, after which I was ready to start writing fast music. Most of the rest of “Ten of a Kind” is fast music, with some interjections of slow music.

MC: What you’ve talked about so far is, in a sense, orchestrational technique. How did you arrive at the musical materials that are the foundation for this movement and the piece?

DR: I simply did what most composers would do. I improvised until the notes sounded right. The tune that the first flute plays at the beginning [of the second movement] becomes the main theme of all of the movements. It just happened that I liked this tune, and I could find many things to do with it. When the clarinets play by themselves in the middle of this movement, they essentially bring back the flute music with scalar ornamentations, and the tune is then counterpointed with two other tunes, all three of which become the main materials for the piece and are used in all of the movements. That’s where the form came from. Basically, I composed, found the tunes that came out, and those became the basis upon which I laid out the other movements.

MC: Which movement came next in order of composition?

DR: The third movement, which is called “Yoikes and Away.” This really goes back to old Princeton ways of thinking. The last chord of the second movement is a ten-note chord. I didn’t know what to do for a scherzo to follow, so I just started with a big tutti on the two notes that weren’t in the chord (F and A-flat). This minor third motive becomes the basis of the entire movement, and that gesture is counterpointed against the main tune as well as the other

countertunes in many different ways. In this movement I was trying to write music that was overstated, with climaxes that were overstated, and that got to the important places in the piece by ways that I had never used before. I used “wahs” in the trumpets and trombones with harmon mutes, funky bass lines in the low instruments, and other such stuff.

MC: Why the title “Yoikes and Away?”

DR: My wife has a piece for oboe and marimba called “Yoikes and Away!” (note that she used the exclamation point), and it also happens to be from one of my favorite cartoons, a Daffy Duck feature called “Robin Hood Daffy.” It is a phrase he yells before he swings on a rope and slams into a tree (repeatedly). I figured that many of the gestures in this movement are about swinging on a rope and slamming into a tree, except for the middle section, which is different, but which eventually, slowly, slams into a tree (if you can imagine that!).

MC: Which movement came next?

DR: What ended up becoming the fourth movement, which is called “Scherzo: Martian Counterpoint,” came next. I figured that in a larger concerto structure I should probably have something that begins with the soloist, like the finale of Mozart’s Piano Concerto No.23, which begins with solo piano followed by a response by the orchestra. I wanted to see how long I could write something in a finale for just the clarinet section before I felt the need to bring in the other instruments. As it turns out, it’s about a minute and a half, and it’s pretty fast stuff. I figured I might as well make it contrapuntal, and it starts with a canon built on a two-note figure, just as in the third movement, but also in the shape of a bassoon lick that I remembered from the Triple Concerto by Donald Martino. I played with that until it sounded good. It is a highly contrapuntal movement that is very virtuosic; really hard to play. What the clarinet introduction leads to is other highly contrapuntal stuff in all the woodwinds, which is probably the hardest music in the entire piece. The oboes have to play very fast and low, the bassoons have to play very fast in all registers, and then there is the middle section where the tune spins out again, but it’s in very fast stuff that trades across practically all the choirs of the band. Since this is a scherzo again, this one is in more or less of a rondo form.

MC: So you consider both the third and fourth movements to be scherzos?

DR: Yes. The fourth movement is actually called a scherzo, while the third is more of a dance movement. The form of the fourth is a kind of rondo with a very long coda. With the exception of the middle section, the tactus of this movement is a sixteenth-note triplet, with the middle section shifting to four sixteenths per beat, and back to the triplet for the end of the movement.

MC: It has been enlightening for me to have contact with you throughout the creation of Ten of a Kind. One of the most interesting insights from my perspective as a spectator has been to see how the piece seemed to write itself. An analogy that springs to mind is that of the novelist who describes not knowing where his story is going until the last word is written, and that each story has its own innate momentum and course. In hearing you talk about your own compositional process, I can’t help but see some similarities. As I understand it, you weren’t exactly sure where the music was going to take you when you sat down to write this work.

DR: True. This is because I wasn't writing connected movements - I wasn't trying to make a big argument. The first time I ever went to an artist colony, I actually heard a novelist talking about his work (this is what you do at artist colonies - you talk about your work, as if anyone is interested!), and he said, "Well, I've managed to get all of my characters into a room. Now I have to think of something for them to say." And I thought, "You mean you don't know what they're going to say? God, it's just like writing music!" I find it really hard to get all of the "characters" into a room, to get to the point where it makes sense for anyone to play. Once you've gotten to the point where you say, "Okay, now I know it's going to be the bassoons and saxophones and flutes playing at this point, but what do they play?" That's where you have to use a little bit of reason, a little bit of invention, and a little bit of, for lack of a better word, intuition.

I wish I knew more about how I got the notes, because it's always more fun in print to get the composer's idea about how the notes came out. But here it's a case of how the sounds made sense in my head, how the rhythms made kind of an overall inertia, and how all the combinations of things made these large gestures. Like a lot of composers, I tend to start small and accumulate; that is, grow in tension until there's some sort of crisis, and there's some sort of resolution of the tension. I often achieve this by getting to a big moment and suddenly doing something that's different; either a lot softer, or slower, or a lot fewer instruments. Although it is more difficult compositionally, I sometimes try to resolve the tension little by little, which is what I do in the coda of the fourth movement of "Ten of a Kind." Once I had this large-scale release, which takes about 80-100 bars, I knew it was the finale; I knew nothing could come after it. Once I knew that, I went back to the succession of chords that happens at the end of the second movement and used them again at this point in the fourth movement in the clarinets. The notes from these chords are gradually added until there is the same ten-note chord that ends the second movement. This is followed by a little shake and the same two-note figure that starts the third movement, which is sort of a joke at the very end.

Although I had written the finale, I knew I wasn't finished with "Ten of a Kind." I had originally thought I was going to write a three-movement piece, but then I realized I didn't have any opening music. None of the three movements I had written had music you could begin a piece with, so instead of rejoicing that I had finished my three movement piece, I had to think of another movement.

Then I remembered, "This is a concerto!" and I realized I could draw on the history of that form. To me the real fun is playing with conventions, such as how do you bring in the soloist in a concerto? The convention is, of course, that you write in sonata form, with both themes in the same key, and it is not until the soloist enters that the piece figures out how to modulate. I always thought that was hilarious. Mozart and Haydn started playing around with it in some of the coolest ways. There's one Mozart piano concerto in which, in the middle of the first exposition, the piano enters and plays one bar by itself, and then the exposition continues and you don't hear from the soloist again for quite a while. Another idea that occurred to me was that perhaps the exposition could be started by the soloist and the orchestra wouldn't come in for a while, which flips the form on its ear entirely. In the three concertos I've written before this, there are all sorts of funny ways I've played with the convention of how the soloist enters. In my triple concerto, it's nothing but the three clarinet soloists for the first three minutes, and it takes a while for the listener

to realize "Oh, wait a minute! These people are the soloists." And then the orchestra comes in little by little.

So, in "Ten of a Kind," I thought "What will I do? I'll play with the idea of choirs (or sections) of the band, and make it into a sort of drama. Each section of the band would play its respective music: First the low brass, followed by woodwinds, then the saxophones. But none of this music satisfies the "soloist." There is nothing that the clarinets feel is "their" music, a sentiment that is expressed in their entrance, a three-chord interruption which says, "None of this is for me. Can't you do anything else?" This is followed by silence, after which the winds go back to what they were doing, as if the soloist hadn't said anything at all. The clarinets interrupt again to say "No, no -Really!" They are again ignored, until the saxes play a figure reminiscent of Leonard Bernstein's "Prelude, Fugue, and Riffs," which the clarinets latch onto and start playing with. This is something they like, but they just play around with it without doing anything significant with the material. This freezes the piece harmonically until the orchestra charges back in as if to say "Let's get this piece underway," forcing the clarinets to do something, and this is where the piece proper begins. At that point there is a fairly long section for the clarinets themselves, followed by an series of interplay sequences between the soloist and the orchestra in which the orchestra unsuccessfully attempts to force the opening material on the clarinets. The clarinets won't stand for it and take over the movement once and for all with the material that they had stolen from the saxes. The conflict culminates in a big "band moment," with the clarinets trilling and everyone is playing really, really loud. That seemed like a pretty good first movement to me.

MC: Isn't there something you're leaving out?

DR: Yeah, the movement ends with a party whistle, but you know, I didn't make that up. The theme from "House Party II," by Tony Toni Tone, uses this party whistle several times. It's thematic, in fact. But my first note of the use of a party whistle in the classical literature is in the first "Kammermusik" of Hindemith. I always thought that his use of it in the Finale was hilarious, and I figured I could use it too. Besides, it gives the percussionist a tax write-off to go to the Party Store and buy this 99-cent plastic cylinder.

MC: Now that you've finally had a chance to hear a performance of Ten of a Kind, after months of an existence only in your imagination, what's your reaction?

DR: "My God, I wrote that?" Most of it's not bad, and it's much better live than in your head. It will still take me a while to get used to hearing what I was thinking, especially because it has been ten months since I finished the piece. Part of it is being amazed that a) I thought of such hard stuff, b) People are playing it wonderfully without complaining about it, and c) That most of the combinations seem to work just fine. Of course, my experience with bands has always been bands with lots of weak members, of which I was usually one, and the only good bands I've heard have been ones that I've been in the middle of, so I couldn't hear much of what else was going on. There isn't anybody who is weak in this ensemble, and everything is nearly perfect in terms of the way I was thinking of it. It was fun at the first rehearsal to be able to listen for musical subtleties rather than wrong notes. Basically, it's really cool when it rocks, and once in a while it does.

Captain Michael Colburn is Assistant Director for "The President's Own" United States Marine Band.

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.

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CALIFORNIA

**California State Univ., San Bernardino
 Symphonic Band
 Robert Dunham, conductor
 October 27, 28, 29, 2000
 Halloween Spooktacular IV**
 Tempered Steel.....Young
 Carmina Burana SuiteOrff/Krance

November 29, 2000
Chamber Winds
 Nonet for Woodwinds Bird
 Suite in B-flat, Op. 4.....Strauss
Symphonic Band
 Tempered Steel.....Young
 An Irish Ayre for Winds.....Barker
 Cityscapes Court
 Variants on a Medieval TuneDello Joio

February 9, 2001
Chamber Winds
 Marcia alla TurcaBeethoven/Garofalo
 Dance Suite for WoodwindsPelz
Symphonic Band
 Dreams and FanciesBroege
 Ye Banks and Braes O' Bonnie Doon..Grainger
 Scenes from The Louvre.....Delo Joio
 Tunbridge Fair..... Piston

March 19, 2001
 Sea SongsVaughn Williams
 American Folk Rhapsody No. 3 ... Grundman
 Dylansong Foster
 Sinfonia XVII.....Broege
 Don Pedro.....Nijs

**California State University, Fresno
 Wind Ensemble
 Lawrence Sutherland, conductor
 March 31, 2001**

Paris SketchesEllerby
 TearsMaslanka
 Jigsaw Stamp
 Symphony in B-flat..... Hindemith

May 15, 2001
 Divertimento for Band Hearshen
 Il CombattimentoFortner
 Poeme Camphouse
 In the Shadow of Angels.....Miley

**Irvine Valley College Wind Symphony
 Stephen Rochford, conductor
 February 11, 2001**

Flourish For Glorious John..Vaughan Williams
 Russian Liturgy Rachmaninoff
 Chorale and Alleluia Hanson
 Symphonic Dance No. 3Williams

May 2, 2001
 Twilight Prelude for Wind Ensemble Taylor
 Suite FrancaiseMilhaud
 Concerto for Piano and Wind Ensemble
Carlson
 Embers of Judgement.....Deift
 Eternity.....Karandish

FLORIDA

**Florida College Wind Ensemble
 Douglas Barlar, conductor
 Tour Concerts April 5-10, 2001**

Aubrey Fanfare Stamp
 The Ride of the Valkyries Wagner/Longfield
 America, The Beautiful.....Ward/Dragon
 Pastime Stamp
 The Sorcerer's Apprentice ... Dukas/Hindsley
 Candide Bernstein/Beeler

October 17, 2000

Summon The Heroes..... Williams/Lavender
 Carnival of the Animals ... Saint-Saens/Brand
 Irish Tune From County Derry Grainger
 Shepherd's Hey Grainger
 March Slav Tchaikovsky/Daehn

ILLINOIS

**Joliet Junior College Band
 Jerry Lewis, conductor
 May 5, 2001**

March of the Steel MenBesterling
 Vesuvius Ticheli
 Arioso and Presto..... Barnes
 Toccata Frescolbaldi
 Glory of the Yankee NavySousa
 Rhapsody in BlueGershwin
 Amazing Grace Ticheli
 The CowboysWilliams
 The Stars and Stripes Forever.....Sousa

INDIANA

**Indiana University Wind Ensemble
 Ray Cramer, conductor
 September 23, 2001**

Finale, op. 190.....Lukas
 Bell Piece Grainger
Scott Six, tenor
 Scossa Electrica Puccini/Yates
 Danza de los Duendes..... Galbraith
 Earthdance Concerto..... Freund
Emile Naoumoff, piano
 world premiere

**Indiana University
 Concert and Symphonic Bands
 Douglas Stotter and Stephen Pratt,
 conductors
 October 9, 2001**

Concert Band
 Celebrations Zdechlik
 Curtain CallWoolfenden
 Canterbury Choralevan der Roost
Rich Paluch, conductor
 Fanfare March Nixon
Symphonic Band
 Overture.....Taillefaire
Laura Rexroth, conductor
 First EssayBarber
 Flow Gently, Deep RiverBaltzer
 Paris SketchesEllerby

**University of Indianapolis
 Symphonic Wind Ensemble
 Thomas McCauley, conductor
 October 12, 2001**

Homage to Perotin Nelson
 Nimrod Elgar/Reed
 A Movement for Rosa..... Camphouse
 Eight Instrumental Miniatures Stravinsky
 No Sun, No Shadow.....Broege

**Ball State University Wind Ensemble
 Joseph Scagnoli, conductor
 September 23, 2001**

The Star Spangled Bannerarr. Zaninelli
 Moorside March..... Holst/Jacob
 OctoberEric Whitacre
 Divertimento Feld
 Suite from Merry Mount..... Hanson/Boyd

KANSAS

**Fort Hays State University
 Symphonic Winds
 Michael C. Robinson, conductor
 May 3, 2001**

Aubrey Fanfare Stamp
 Satiric DancesDello Joio
 DivertimentoCichy
 Barnum & Bailey's Favorite.....King
 Suite of Old American DancesBennett
 Cajun Folk Songs II Ticheli
 Danza FinalGinastera

0 - PROGRAMS

KENTUCKY

University of Kentucky Wind Ensemble
Richard Clary, conductor
October 10, 2001

Serenade No. 11Mozart
Symphony in B-flat..... Hindemith
Dream Dancer Colgrass
Miles Osland, saxophone
Aspen Jubilee Nelson
Noemi Lugo, vocalise

Asbury College Concert Band
Lynn G. Cooper, conductor
February 9, 2001

KMEA and Southern Division MENC
Abram's PursuitHolsinger
The Last Spring..... Grieg/Curnow
James Curnow, conductor
Where Never Lark or Eagle Flew.....Curnow
Mock Morris Grainger/Kreines
The Boys of the Old Brigade.....Chambers/Smith

May 1, 2001

Procession of Nobles..Rimsky-Korsakov/Leidzen
Concertino Chaminate
Camille Bieber, flute
FestivoGregson
Nessun Dorma.....Puccini/Laverty
Ben Howard, euphonium
The Circus Bee.....Fillmore

MASSACHUSETTES

MIT Wind Ensemble
Frederick Harris, Jr. conductor
December 10, 2000

Fanfare.....Child
Hats off to Thee..... Zdechlik
DivertissementBernard
Hammersmith.....Holst
Canticle of Freedom.....Copland

MIT Wind Ensemble and Concert Band
Frederick Harris, Jr. conductor
March 16, 2001

Essay for BandMaloof
Down a Country Lane.....Copland
Handel in the Strand Grainger
Colonial Song..... Grainger
The Gum-Suckers March..... Grainger
Roman Odes Weinstein

May 5, 2001

Postcard Ticheli
When Jesus WeptSchuman
Octet Stravinsky
Ebony Concerto Stravinsky
Evan Ziporyn, clarinet
Dream Dancer Colgrass
Kenneth Radnofsky, alto saxophone
SinfoniettaDahl

MICHIGAN

Central Michigan University
Symphonic Wind Ensemble
John E. Williamson, conductor
October 26, 2000

Fantasia in G MajorBach/Goldman
Prophecy of the Earth Gillingham
Elsa's Procession..... Wagner/Bourgeois
Illyrian DancesWoolfenden
Gazebo Dances..... Corigliano
Fire Up! Gillingham
world premiere

April 24, 2001

Tocatta and Fugue in D Minor ..Bach/Hunsberger
From a Dark Millenium Schwantner
Scherzo alla MarciaVaughan Williams
Symphony No. 3 Giannini

Central Michigan University
Wind Ensemble & Wind Symphony
John E. Williamson, conductor
November 30, 2000

Wind Symphony
Othello..... Reed
Ballad Gould
Easter Monday on the White House Lawn ..Sousa
Symphonic Wind Ensemble
Sinfonia No. 4 Hartley
Trauermusik Wagner/Votta
Four Scottish DancesArnold/Paynter

February 20, 2001

Wind Symphony
Masaquerade Persichetti
The Solitary Dancer Benson
Tunbridge Fair..... Piston
Symphonic Wind Ensemble
Spiel fur Blasorchester.....Toch
Postcard Ticheli
Scenes Revisited Reynolds

Central Michigan University
Symphony Band and University Band
James Batcheller and Brian Sleeper,
conductors
December 7, 2000

University Band
Prelude, Siciliano and RondoArnold/Paynter
Blessed Are They Brahms/Buehlman
Ye Banks and Braes Grainger
The Liberty Bell.....Sousa
Symphony Band
Army of the NileAlford
A tribute to Grainger Grainger/Ragsdale
First Suite in E FlatHolst
Who Puts His trust in God Most Just .. Bach/Croft
Folk Dances..... Shostakovich/Reynolds

February 18, 2001

University Band
Black Horse TroopSousa
Arioso Bach/Leidzen
Introduction and FantasiaMitchell
Symphony Band
Flourish for Wind Band ...Vaughan Williams
RhosymedreVaughan Williams
Sea SongsVaughan Williams
On a Hymnsong of Philip BlissHolsinger
A Passing Fancy.....Tull
Celtic Hymns and Dances.....Ewazen
Who's Who in Navy BlueSousa/Byrne

Central Michigan University
Chamber Winds
John E. Williamson, conductor
February 6, 2001

Suite in B-flat, Opus 4Strauss
Serenade in D Minor, Opus 44 Dvorak

Central Michigan University
Wind Symphony, Symphony Band and
University Band
John E. Williamson, James Batcheller and
Brian Sleeper, conductors
April 17, 2001

University Band
Suite Provençalvan der Roost
Harvest Hymn Grainger/Kreines
MasqueMcBeth
Symphony Band
Fanfares from LibuseSmetena/Nelhybel
Five Miniatures Turina/Krance
And Can It Be?..... Gillingham
CanzonaMennin
Wind Symphony
Heroes, Lost and Fallen Gillingham
Celebrations Zdechlik

Hope College Wind Symphony
Steven Ward, conductor
Eric Lau, saxophone
October 16, 2001

Circuits McTee
Colonial Song..... Grainger
Dream Dancer Colgrass
Second Suite in FHolst
American Salute..... Gould

MISSOURI

Southeast Missouri State University
Wind Ensemble
Robert Gifford, conductor
October 26, 2000

New Century Dawn..... Gillingham
First SuiteHolst
March, Op. 99Prokofiev
Yiddish Dances Gorb
Emblem of FreedomKing

March 29, 2001

Harlequin..... Cesarini
Mosaica Bizantini Cesarini
Nabucco..... Verdi
The Haunter of the Dark Cesarini
Lugano Concert March Cesarini

Southeast Missouri State University
Concert Band and Wind Ensemble
Barry Bernhardt and Robert Gifford,
conductors
December 7, 2000

Concert Band
Country Gardens Grainger
A Christmas Festival.....Anderson
Twas the Night Before Christmas..... Long
Wind Ensemble
Black Horse TroopSousa
Lied Ohne WorteRudin
Symphony for Band Persichetti
Vesuvius Ticheli

NEBRASKA

**University of Nebraska-Lincoln
Symphonic Band and Wind Ensemble
Craig Cornish and Carolyn Barber,
conductors
October 14, 2001**

Symphonic Band
Festa!Del Borgo
Eric Majors, graduate conducting associate
Allerseelen Strauss/Davis
Lori Falcone, graduate conducting associate
Children's March Grainger
Four Scottish DancesArnold/Paynter
Wind Ensemble
Smetana Fanfare..... Husa
DanzonMarquez/Boysen
Serenade in C minorMozart
Three City BlocksHarbison

NEW MEXICO

**Eastern New Mexico University
Symphonic Band
Dustin D. Seifert, conductor
March 7, 2001**

A Festival Prelude Reed
Walls of Zion.....Danner
First SuiteHolst
Prospect LaPlante
Pageant Persichetti
Neil Rutland, guest conductor
March of the Belgian Parachutists.....
..... Leemans/Bourgeois

April 25, 2001

Introit.....Tull
Irish Tune from County Derry Grainger
Concertante Grundman
Christopher Beaty, alto saxophone
EpinicionPaulson
Neil Rutland, guest conductor
Sea SongsVaughan Williams
Floren Thompson Jr., guest conductor
Symphonic SuiteWilliams
March Op. 99 Prokofieff/Yoder

NORTH CAROLINA

**University of North Carolina at Charlotte
Symphonic Band
Laurence L. Marks, conductor
April 30, 2001**

Royal Fireworks Music.....Handel/Schaefer
Be Thou My Vision..... Gillingham
Ave MariaBiebl/Cameron
Atlantic Zephyrs..... Simons
Royce E. Lumpkin, trombone
Blue Shades..... Ticheli

October 27, 2001

American Overture for Band Jenkins
Valdres.....Hanssen
OctoberWhitacre
ColoursCichy
Pastime Stamp
America, The Beautiful.....Ward/Dragon

**University of North Carolina Greensboro
Wind Ensemble
John R. Locke, conductor
October 4, 2001**

Jug Blues & Fat Pickin' Freund
OctoberWhitacre
Hammersmith.....Holst
Passacaglia Nelson
Symphony No. 4Maslanka

**University of North Carolina Greensboro
Symphonic Band
David Kish, conductor
October 2, 2001**

Raise of the SonGalante
Illyrian DancesWoelfenden
Irish Tune from County Derry Grainger
El Camino Real Reed
Color.....Margolis
Chorale and Shaker Dance..... Zdechlik

**University of North Carolina Greensboro
University Band
Richard Edwards, conductor
October 14, 2001**

For the New Day ArisenBarton
WaterdanceStrommen
Old Scottish MelodyWiley
Folk Song Suite.....Vaughan Williams
The Renaissance FairMargolis
Satiric DancesDello Joio
Sun Dance Ticheli

NORTH DAKOTA

**North Dakota State University
Gold Star Band
Warren D. Olfert, conductor
December 13, 2000**

First Suite in F.....George
Whatever Things Camphouse
Walls of Zion.....Danner
Sheep May Safely GrazeBach/Reed
First SuiteHolst

2001 Tour Program

Marche Hongroise..... Berlioz/Gotoh
Concertino for Trumpet and Trombone .. Hultgren
Jesse Braunagel, trumpet
Bryon Wirtz, trombone
Kyle D. Mack, conductor

Manhattan Beach March.....Sousa
The Soaring HawkMahr
Pastime Stamp
Lincolnshire Posy Grainger
Who Puts His Trust in God Most Just . Bach/Croft
Dance of the JestersTchaikowsky/Cramer

May 1, 2001

CanzonaMennin
Allerseelen Strauss/Kreines
Zueignung Strauss/Kreines
Todd Queen, Tenor

The Melody Shop.....King
An American Elegy..... Ticheli
DiversionHeiden

Matthew Patnode, Alto Saxophone
Heroes, Lost and Fallen Gillingham

**University of Mary
Wind Ensemble & Concert Band
Dennis Gowen, conductor
November 4-5, 2000**

Concert Band
A Copland Tribute..... Copland/Grundman
DavidMelillo
Prelude & Fugue in Bb Major ..Bach/Moehlmann
Slava!.....Bernstein/Grundman
Wind Ensemble
The Firebird.....Stravinsky/Earles

March 18, 2001

Concert Band
Flourish for Wind Band ...Vaughan Williams
Antithigram Stamp
Three London Miniatures Camphouse
Konigsmarsch..... Strauss/Barrett
GalopShostakovich/Hunsberger
Wind Ensemble
Also Sprach Zarathustra Strauss/Rogers
Variations on America ...Ives/Schuman/Rhoads
Pacific Commemoration Camphouse
Dance of the JestersTchaikovsky/Cramer

April 28, 2001

Wind Ensemble
Also Sprach Zarathustra Strauss/Rogers
Dance of the JestersTchaikovsky/Cramer
Concert Band
Crown ImperialWalton
As Torrents in SummerElgar
Rolling ThunderFillmore
Procession of Nobles..Rimsky-Korsakov/Leidzen

OHIO

**Columbus State Community College
Concert Band
Thomas Lloyd, conductor
May 23, 2001**

Marches of the Armed Forces.....Sweeney
Mystery on Mena MountainGiroux-West
Tambourin Chinois..... Kreisler/Tatgenhorst
Philip Shipley, xylophone
Fugue in D minorVivaldi/Cacavas
Noisy BillLosey
Overture for Winds Carter
New York, New YorkBernstein/Brubaker
March and Procession of Bacchus.....
.....Delibes/Osterling

**Kent State University Stark Concert Band
Patricia Grutzmacher, conductor
May 1, 2001**

The Hounds of Spring..... Reed
Down a Country Lane.....Copland
Harmony of the Spheres El Dabh
March in E-flat..... Lefebure-Wely
The IlliadSmith
Golden JubileeSousa
Danza FinalGinestera

2 - PROGRAMS

Ohio University Wind Ensemble John A. Climer, conductor October 31, 2000

Fanfare for the Common Man Copland
The Persistence of Memory Gallagher
Forget Me Not, O Dearest Lord..... Bach
Fugue a la Gigue Bach/Holst
Southern Harmony Grantham
Robinsons Grand Entry..... King
Circus Band..... Ives
Circus Bee Fillmore

March 2, 2001

Fanfare No. 1 Kosmyna
More Old Wind in New Bottles..... Jacob
Sinfonia V Broege
Little Threepenny Music..... Weill
Aspen Jubilee Nelson

May 18, 2001

Fanfare for Glorious John Vaughan Williams
Intermezzo..... Tubb
Concertino Gillingham
Concerto for Flute and Wind Orchestra ... Badings
Blue Shades..... Ticheli
Finale from Pineapple Poll Sullivan

Ohio University Concert Band John A. Climer, conductor Grant Brayley, graduate conductor November 8, 2000

Aubrey Fanfare Stamp
Down a Country Lane..... Copland
Do Not Go Gentle into That Good Night/Del Borgo
The Music Makers Reed
Suite Provencale..... van der Roost
His Honor Fillmore

May 29, 2001

Fanfare and Flourishes.....Curnow
Canterbury Choral.....van der Roost
Celtic Hymns and Dances.....Ewazen
Old Home Days.....Ives
First SuiteHolst
Under the Double Eagle.....Wagner
Valdres..... Hannssen
Konigsmarsch.....Strauss

Ohio University Concert & University Bands John A. Climer & Richard Suk, conductors March 7, 2001

JubileeHennagin
Ave MariaBiebl/Cameron
Symphonic Dance No. 3Williams
Variations On a Korean Folk Song.... Chance
Where Never Lark or Eagle Flew.....Curnow
Aquarium..... de Meij
On A Hymnsong of Philip BlissHolsinger
Third Suite.....Jager
Manhattan BeachSousa

Bowling Green State University Symphonic Band Bruce Moss, conductor February 1, 2001 OMEA Convention

Navarraise, from Le Cid Massenet/Reynolds
Children's Overture.....Bozza
Three Grainger Settings..... Grainger
Concerto for Tuba and Wind Ensemble...Cibulka
Velvet Brown, tuba
Yiddish Dances Gorb

October 20, 2001

Dream Dance..... Colgrass
John Sampen, alto saxophone
Song.....Bolcom
Three Places in New Haven.....Duffy
Robert Van Sice, marimba

OKLAHOMA

Southwestern Oklahoma State University Combined Bands James South, conductor November 19, 2000

Two ChoralesBrahms/Barnes
Second Suite.....Holst
George Washington Bridge.....Schuman
Trombone KingKing

Southwestern Oklahoma State University Wind Ensemble James South, conductor January 26, 2001 OMEA Convention

Lunar EpiphaniesWubbenhorst
Waking Angels Gillingham
English Waltz Grainger
Sabre and Spurs.....Sousa

February 18, 2001

Lunar EpiphaniesWubbenhorst
Traumerei Schumann/Longfield
English Waltz Grainger
Sabre and Spurs.....Sousa
Passacaglia and Fugue in C minor
..... Bach/Hunsberger
Passacaglia Nelson

April 29, 2001

Blue Shades..... Ticheli
Be Thou My Vision..... Gillingham
Theme And VariationsSchoenberg
March of the Cute Little Wood Sprites .. Schickele
Chamber Symphony..... McCarthy
David Bessinger, marimba
The Boys of the Old Brigade.....Chambers/Smith
Porgy and Bess.....Gershwin/Bennett
Shepherd's Hey Grainger

Oklahoma Baptist University Symphonic Band Jim Hansford, conductor April 19, 2001

Fanfare for the Common Man Copland
An Original Suiteacob
Nessun Dorma.....Puccini/Hattendorf
Chorale and Alleluia Hanson
Overture on a Southern Hymn..... Palmer
The Match of HopeYariv
An American Elegy..... Ticheli
Amazing Grace Ticheli
Summer DancesBalmages

Oklahoma City University Wind Philharmonic Matthew Mailman, conductor October 2, 2001

Divertimento Persichetti
Chorale & Alleluia Hanson
The Hollow MenPersichetti/Mailman
Richard Adams, trumpet
Octandre Varese
The New Mexico MarchSousa
Pineapple Poll Sullivan

OREGON

Pacific University Band Michael Burch-Pesses, conductor October 12, 2001

Flourish for Glorious John Vaughan Williams
Courtly Airs and Dances..... Nelson
Eternal Father, Strong to SaveSmith
America, the Beautiful.....Ward/Dragon

Linn-Benton Concert Band Richard Sorenson, conductor Christine Barreto, asst. conductor November 10, 2000

Robinson's Grand Entree March King/Schissel
Old American Country Set ..Cowell/Worman
Willow Blossoms, A LegendSousa/Brian
Oklahoma!..... Rodgers
Yankee Doodle Reeves/Brian
Dixie Gould
Army and Marine Concert MarchSousa
South Pacific Rodgers
In the Miller Mood..... arr. Barker
The Homefront..... arr. Sorenson
Stars and Stripes ForeverSousa

PENNSYLVANIA

Swarthmore College Wind Ensemble Michael Johns, conductor University of Pennsylvania Wind Ensemble Ricardo Averbach, conductor March 30 and April 5, 2001

Swarthmore Wind Ensemble
Overture to Candide.....Bernstein
First SuiteHolst
U of Penn Wind Ensemble
CanzonaMennin
Scenes from The Louvre.....Dello Joio
Combined Wind Ensembles
Them Basses Huffine
Cartoon Hart
Mountain LightLevinson
Overture 1812 Tschaikovsky

Indiana University of Pennsylvania Symphony Band and Wind Ensemble Jack Stamp, conductor Tom Lee, guest conductor April 27, 2001

March from Music for a Festival..... Jacob
And Can it Be? Gillingham
Concertino for Brass Quintet..... Cheetham
world premiere

Pastime Stamp
Concertino Gillingham
Sinfonietta Yurko
Blue Shades..... Ticheli
Amazing Grace Himes/Maldonado

RHODE ISLAND

Rhode Island College Wind Ensemble Rob Franzblau, conductor Friday, November 16, 2001

Four Dances from West Side Story
.....Bernstein/Polster
Chester Leaps InBryant
ImagesLegrand/Franzblau
The Dog Breath VariationsZappa
Washington Post MarchSousa
Blue Shades..... Ticheli

SOUTH CAROLINA

Newberry College Concert Band
Bill Long, conductor
April 18, 2001
 Procession of Nobles..Rimsky-Korsakov/Leidzen
 Overture to Candide.....Bernstein/Grundman
 Adagietto de Haan
 StormworksMelillo
 Eternal Father, Strong to SaveSmith

Furman University
Symphonic Band and Wind Ensemble
February 13, 2001
Jay A. Bocook, guest conductor
Symphonic Band
 Florentiner March Fucik
 Sang Wilson
 Sonoran Desert Holiday..... Nelson
 The Pines of Rome..... Resphigi
Wind Ensemble
 Lincolnshire Posy Grainger
 Lagan LoveZaninelli
 Blue Shades..... Ticheli

April 24, 2001
Symphonic Band
 Aubrey Fanfare Stamp
 The Flying Dutchman Overture..... Wagner
 Armenian Dances, Set 1 Reed
 Batuque Nepomuceno/Hicken
Wind Ensemble
 Hammersmith.....Holst
 Episodes in AnticipationHicken
 world premiere
 The Year of the Dragon..... Sparke

TENNESSEE

Union University Symphonic Band
David McClune, conductor
May 3, 2001
 Elsa's Procession.....Wagner/Cailliet
 The Kings Go ForthGreson
 Pilgrims' ProgressDuffy
 Four Scottish DancesArnold/Paynter
 Godzilla Eats Las VegasWhitacre

TEXAS

Trinity University Symphonic Wind Ensemble
Jim Worman, conductor
April 27, 2001
 British EighthEliot
 Match of HopeYariv
 Suite FrancaiseMilhaud
 Four Scottish DancesArnold/Paynter
 First SuiteHolst

Southwestern University Wind Ensemble
Lois Ferrari, conductor
November 19, 2000
 Russian Sailors Dance Gliere
 Lincolnshire Posy Grainger
 Petite SymphonieGounod
 Crystals.....Duffy
 First SuiteHolst

April 8, 2001
 Australian Up-Country Tune Grainger
 Marche des Parachutistes Belges.....Leemans
 Blue Shades..... Ticheli

Tarleton State University Chamber Winds
Jonathan Hooper, conductor
October 22, 2001

Serenade Dvorak
 Old Wine In New Bottles..... Jacob
 Carnevale..... Stone
 DivertimentoMozart

Baylor University Wind Ensemble
Michael Haithcock, conductor
James Croft, guest conductor
Michael Jacobson, saxophone soloist
Daniel Asia, guest composer
February 16, 2001

Gateways Asia
 Irish Tune from County Derry Grainger
 Danceries..... Hesketh
 Holy Roller.....Larsen/Boyd
 Octet Stravinsky
 Symphony for Band Gould

Baylor University Symphonic Band
Jeffrey Grogan, conductor
Dr. James Croft, guest conductor
Paul Sikes, graduate conductor
February 19, 2001

New Century Dawn..... Gillingham
 Who Puts His Trust in God Most Just . Bach/Croft
 Symphony No. 6 Persichetti
 The ThundererSousa
 after The Thunderer Hearshen
 Marche from Symphonie Fantastique
 Berlioz/Rogers

Baylor University Concert Band
Matthew O. Smith, conductor
February 19, 2001

A Festival Prelude Reed
 The Match of HopeYariv
 Themes from Green BushesGrainger/Daehn
 Walls of Zion.....Danner
 FestivoNelhybel
 Hosts of Freedom.....King

VIRGINIA

Hampton University Symphonic Winds
Barney E. Smart and Alfred L. Davis, Jr.,
conductors
February 11, 2001

Music of African-Americans Concert
 Let Us Break Bread Togetherarr. McDonald
 The President's MarchSanford
 When the Stars Began to FallAllen
 Potomac River SuiteKnighten
 Indigo Run.....Adderley
 Amazing Grace arr. Knighten
 On An American SpiritualHolsinger
 Just A Closer Walk With Thee ...Gillis/Custer

March 23, 2001
 Godspeed.....Melillo
 Zueignung Strauss/Davis
 Alborado Del Gracioso Ravel
David Phillips, piano

Procession of Nobles..Rimsky-Korsakov/Leidzen
 Rhapsody in Blue Gershwin/Grofe
David Phillips, piano
 The Stars and Stripes Forever..Sousa/Revelli

Hampton University Concert Band and
Symphonic Winds
Alfred L. Davis, Jr., and Barney E. Smart,
conductors
February 23, 2001
Black Music Concert

Concert Band
 River JordanWhitney
 Warriors of PreyHilliard
 Earth Wind and Fire in Concert ... arr. Saucedo
Symphonic Winds
 On An American SpiritualHolsinger
 When the Stars Began to FallAllen
 Indigo Run.....Adderley
 Amazing Grace arr. Knighten
 Just A Closer Walk With Thee ...Gillis/Custer

April 24, 2001
Concert Band
 A Festival Prelude Reed
 Second Suite in FHolst
 Manhattan BeachSousa/Brion & Schissel
 Chorale and Capriccio Giovannini/Robinson
 Hymnsong VariantsSmith
 Emperata OvertureSmith
Symphonic Winds

Godspeed.....Melillo
 By Love CompelledMelillo
 Rocky Point Holiday..... Nelson
 Melody Shop King/Glover
 To Tame The Perlious SkiesHolsinger

Hampton University Symphonic Band
Barney E. Smart, conductor
Asa Lee and Jason Jenifer, student
conductors
May 11, 2001

America the Beautiful.....Ward/Dragon
 Godspeed.....Melillo
 Blue Shades..... Ticheli

WEST VIRGINIA

West Virginia Wesleyan College
Concert Band and Wind Ensemble
David Milburn and Robert Baden,
conductors
December 5, 2000

Wind Ensemble
 Sea Songs Vaughan Williams
 In the NightBiser
 Alleluia Thompson
 Festive AnthemDel Borgo
Concert Band
 Light Cavalry von Suppe
 Prelude and Fugue in D Minor Bach
 Christmas VariantsDel Borgo
 The Golden Circle.....Huckeby

April 24, 2001
Wind Ensemble
 Folk Dances..... Shostakovich/Erickson
 KaddishMcBeth
 Concerto for Alto Saxophone Erickson
Concert Band
 Persis Hosay
 Introduction and Samba Whitney
 West Side Story..... Bernstein/Duthoit

4 - PROGRAMS -- BUSINESS

WISCONSIN

St. Norbert College Wind Ensemble
Frederick Schmidt, conductor
November 5, 2000

Kiefer's Special..... Kiefer
Introduction and Samba Whitney
Whatsoever Things Camphouse
Breakthrough.....Cichy

December 2, 2000

Mosaici Bizantini Cesarini
Laude Hanson

February 18, 2001

And Can It Be?..... Gillingham
Symphonic Metamorphosis Hindemith
Pas Redouble..... Saint-Saens

May 6, 2001

Divertimento for Winds and PercussionCichy
Celebrated Serenade Laurendau
El Abanico.....Javaloyes
The Billboard Klohr
Punchinello..... Reed

Liberty University Concert Band
Stephen P. Kerr, conductor
March 22, 2001

The Washington Post March.....Sousa
Lincolnshire Posy Grainger
Into the Raging River..... Reineke
And the Multitude With One Voice Spoke..Hosay
Russian Christmas Music Reed
Hollywood Blockbusters arr. Moss
Amazing Grace Ticheli
In the Name of the Lord.....arr. Kirkland
Shout to the Lord arr. Kingsmore
William Tell Overture arr. Longfield

Knightwind Ensemble
April 1, 2001

Fanfare..... Montenegro/Tatgenhorst
Shenedoah Tichelli
AtlantisDoss
The Duke of Marlborough Fanfare.. Grainger
Shepherd's Hey Grainger
Symphonic Songs For BandBennett
March from Symphonic Metamorphosis
.....Hindemith

WYOMING

University of Wyoming Wind Ensemble
Robert Belser, conductor
September 24, 2000

The Circus Bee.....Fillmore
Italian Polka Rachmaninoff
Concerto for Prime TimeHiggins
Danza FinalGinastera
InglesinaDella Cese
Jack Tar March.....Sousa
Salute to Ol' Blue Eyes.....Moss
Finale, Symphony No. 4....Chaikovsky/Safranek

November 12, 2000

Rocky Point Holiday..... Nelson
New England TriptychSchuman
Endurance.....Mahr
La Fiesta Mexicana Reed
Symphony in B-flat..... Hindemith
Movement for Rosa Camphouse
Commando MarchBarber
Legend.....Creston
Finale, Symphony No. 4....Chaikovsky/Safranek

April 29, 2001

Toccata and Fugue in D minor ..Bach/Hunsberger
Second Suite.....Holst
Wyoming On Parade Mentzer
Fantasia in GMahr
Blue Shades..... Tichelli

UNITED KINGDOM

Royal Northern College of Music
Wind Orchestra
Timothy Reynish, conductor
August 20, 2001

Suite No. 1 in E-flatHolst
Laudibus in Sanctis.....Wilby
The Power of Rome and the Christian Heart.....
..... Grainger
Marching Song of Democracy..... Grainger
Toccata MarzialeVaughan Williams
Music for Wind & BrassMaconchy
SinfoniaFricker
Danceseries Hesketh

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 Divi-

sional 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 Office shall return a minimum sum in the amount of \$2,500 to each division during the first year of the biennium (the two-year period immediately following a National Conference).

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.

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CBDNA

COLLEGE BAND DIRECTORS
NATIONAL ASSOCIATION

Report

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