



Newsletter

SPRING 1984

For some years now there has been an under current in the band profession which has implied that the Concert Band and the Wind Ensemble were enemies locked in combat over who would survive like two prehistoric monsters battling to avoid extinction. The battle between the esoteric Wind Ensemble "Snobs" and the Concert Band "Directors" more interested in candy than music, seems happily to be dying away. What is rising out of the ashes like the Phoenix is a new breed of band/wind ensemble conductor who realizes that transcriptions, if chosen with care, are musically rewarding and educationally sound and to provide students who are capable the opportunity to perform original compositions of Mozart, Stravinsky, and Beethoven. Not to do so is an educational sin of omission. Not to include marches during the concert season is as equally unjustified as it is to include them on each concert whether they fit the program or not.

Our band profession is changing before our very eyes. To be alive at this historic time when each of us can influence history is an enormous thrill and responsibility. We are becoming diverse in some cases and unified in others. The small college which has one person who needs to do Marching Band, Concert Band (Wind Ensemble if there are only a few players and they sit in straight rows), Jazz Ensemble, Pep Band, and a variety of other duties is contrasted with the large university with a series of specialists. How can we come together in one organization (CBDNA) and one profession? Perhaps first we need to applaud our heritage and those who have made it possible for us to teach better music to better students at better colleges. In a letter to his wife, John Adams noted, "I must study politics and war, that my sons may have the liberty to study mathematics and philosophy, geography, natural history and naval architecture, navigation, commerce, and agriculture in order to give their children a right to study painting, poetry, music, architecture, statuary, tapestry, and porcelain." I hope we can

all be a part of a similar process begun for us so admirably by Gilmore, Sousa, Harding, Revelli, Hindsley, and so many, many more. To be true to the process stated by Adams, we must contribute to the growth and change of bands/wind ensembles so that our profession is so much changed for the better from the beginning to the end of our careers as it was changed for the better in their's.

To meet this challenge we must all give up the pettiness of "nipping" at the heels of those who do things differently from the way we believe is right. To enter into healthy debate on substantial issues will mark our entrance into a mature profession. Those who are older must look for and encourage the young, talented leaders of the future, and those who are younger must

try to avoid the two traditional pitfalls: (1) Following blindly those in authority with positions of influence without evaluating insightfully the essence of older leader's positions on each issue; (2) Criticizing, without thinking, the past and those who have

brought us so very far. Why is it that when conductors get together after a concert by a colleague there is so much criticism? Each flaw is aired as if it were a badge of distinction to find as many errors as possible.

Perhaps it is time to recognize we all don't have to be alike, in fact it is much more beneficial if we aren't. Let's look with equal pride to those who make a group of students with the most modest ability sound wonderful even if the instrumentation is anything but ideal and appreciate the examples set by many in the larger, more elaborate colleges and universities. The common goal of us all is that of growth. If we can help each other grow and share the joys and sorrows of our profession, we can give to our musical decedents the joys of a profession rich in variety and depth.

H. Robert Reynolds
President

Letter From The President

Division Meeting Reports

Eastern —

President Robert Garofalo of Catholic University of America reports excellent attendance with many new members present. The Conference was jointly sponsored by the New England College Band Association and featured performances by the United States Coast Guard Band, University of Massachusetts Wind Ensemble and Symphony Band, University of New Hampshire Wind Symphony, Crane Wind Ensemble from SUNY at Potsdam, Cherry Hill Wind Symphony, and the Philip Jones Brass Ensemble. A highlight was the New England College Band Association Intercollegiate Band guest-conducted by Craig Kirchoff of The Ohio State University.

Southwest —

The Southwest Division Conference was held at Fayetteville, Arkansas, February 16 and 17, 1984. Special guest and guest conductor was Dr. William Revelli, CBDNA founding father. The many excellent band performances included the University of Arkansas Symphonic Band, the University of Kansas Symphonic Band, the Eastern New Mexico Wind Ensemble, the University of Missouri Symphony Band, Sam Houston State University Symphonic Wind Ensemble, Stephen F. Austin Symphonic Band, and the Southeast Missouri State University Symphonic Wind Ensemble.

Special talks and presentations were given by Dr. Revelli, Ms. Patricia Ellison, Tau Beta Sigma Distinctive Service Award winner, and a composers panel chaired by Claude Smith, including Jared Spears and Jim Barnes. A clinic-concert conducted by Professor Robert Bright featured the Trumpet Ensemble from the University of Arkansas.

The conference set a record for attendance with 53 registered for the two day event. The members unanimously passed a resolution commending Louis Suddler for his efforts to support and recognize outstanding achievement in the Band field and pledged to work to resolve any difference of opinion regarding these activities within the membership of CBDNA.

Southern —

Held at the Hilton Inn Florida Center in Orlando, this joint venture of the Southern Division and the National Band Association featured an interesting variety of bands to include two excellent high schools; Forest Park Symphonic Band and Virgil I. Grissom Symphonic Band; five university bands; University of South Florida Wind Ensemble, University of Florida Jazz Ensemble; University of Florida Symphonic Band, University of Central Florida Wind Ensemble, and the Florida State

University Jazz Ensemble. Closing concert featured the Greater Miami Community Concert Band with guest-conductor Arnold Gabriel. Clinic sessions dealt with marching bands and computer show design; special topics in band research; and interpretation of band transcriptions.

Northwestern —

On May 24 through May 26, the Northwestern Division held the proceedings at Lincoln Hall on the Portland State University campus in Portland, Oregon. Chamber music abounded with PSU's Faculty Trio, Brass Ensemble, Flute Ensemble, and the Oregon State University Faculty Woodwind Quintet. Other concert and jazz groups included the Lewis and Clark College Jazz Ensemble, The Portland Wind Ensemble, the Washington State University Wind Ensemble, the Clackamas Community College Jazz Ensemble, and the Portland State University Symphonic Band. Special guests were the Air Force Band of the Pacific Northwest. Clinic topics ranged from "The Woman Band Director — a Study of Her Employment in Higher Education" to "Potential Careers in the Military for the College Wind/Percussion Performer."

Western —

Pioneer Auditorium in downtown Reno, Nevada was the site for the Western Division (booze and gambling were in close reach!). Outstanding clinics were offered by Larry Curtis of Cal-State University, Long Beach, President-Elect Don Hunsberger, and a three-part conducting session by Miriam Tate. Performing groups were El Camino Community College Band, Cal State University-Fresno Jazz Ensemble, University of Nevada-Reno Wind Ensemble, Fresno City College Symphonic Band, and the University of Utah Symphony Band. A special banquet for directors and wives was offered at no expense to those in attendance at the infamous Boomtown Hotel and Casino.

Boulder—'85

Performing groups for the National Conference Meeting in Boulder, Colorado will be announced in the Fall Newsletter. There have been many excellent bands apply for this honor. This tells us something about the quality of the Conference — don't miss this one. February 26-March 1, 1985.

Greener Pastures?

The following are vacancies in our profession that may be of interest to you or a colleague.

I. Position: Associate Director of Bands
Institution: University of South Carolina
Duties: assist with marching program, conduct 2nd band, supervise staff
Qualifications: Masters degree. Expertise in Music Education or Applied areas.
Application to: Dr. William J. Moody, Chairman; Dept. of Music, Columbia, SC 29208.

II. Position: Associate Director of Bands
Institution: University of Missouri-Columbia
Duties: Marching and Pep Bands. Assist with concert bands. Teach band-related courses and in appropriate applied areas.
Qualifications: Masters degree. Experience with major marching band (h.s. or college) Arranging and charting skills and fine musicianship with concert groups. Recruitment skills and strong performing ability, preferably percussionist.
Application to: Donald E. McGlothlin, Chairman; Dpt. of Music. 140 Fine Arts Center; Columbia, MO. 65211

III. Position: Director of Bands
Institution: Eastern Washington University
Duties: Administer band program. Conduct concert, marching, and stage bands. Other responsibilities commensurate with departmental needs.
Qualifications: Artistic level conductor. Experience in jazz. Masters minimum.
Application to: Webb Coffee, Chairman; Dept. of Music; Eastern Washington University; Cheney, Washington 99004

Congratulations

For those of you who have had the time to peruse the new CBDNA Journal, you will agree that this publication is a major step forward for us. It was done with great care, and exhibits relevant material by some of the finest minds in our profession. A most-hearty congratulations to Craig Kirchoff, Editor; his fine staff; and to all contributors for this outstanding first issue. For those who have not yet opened the front cover — give yourself a couple of hours. You will have a difficult time putting it down.

At Your Service

I am pleased to assume the position of Editor for the CBDNA Newsletter. This publication is our best means of sharing short-term information that is of interest to the membership. I would appreciate any comments or suggestions on the format, content, layout, or general quality of the Newsletter and intend to serve you in the most meaningful way possible. Please let me hear from you.

Gregg I. Hanson, Editor
CBDNA Newsletter
202 Gardner Hall
The University of Utah
Salt Lake City 84112

1984 CBDNA National Conducting Symposium

For the fifth year, the University of Northern Colorado will host the annual National Conducting Symposium. Dates are July 30 - August 3, a week filled with new ideas, old friends and a strong sense of accomplishment.

The clinicians for this year's symposium are:

Miriam Tate, mime/dance artist and faculty member at California State University-Fullerton. Ms. Tate has been a clinician at numerous conducting symposia, including this event. She brings a special blend of talent and fun to all she does.

Juan Carlos Zorzi — Conductor of the Argentine National Symphony Orchestra, Mr. Zorzi has conducted throughout the world. Highly regarded as a composer and performer, his experiences and viewpoint will be an exciting addition to this symposium.

H. Robert Reynolds — Director of Bands at the University of Michigan, Mr. Reynolds is an inspiring conductor and teacher, particularly in this setting. His expertise as a clinician will help make this symposium a valuable experience for all.

The symposium operates with two levels of participation, a conducting and a non-conducting level. CBDNA members chosen to conduct will work with three separate performing groups; a wind ensemble, symphony orchestra and symphonic band. All participants will attend lectures, rehearsals, concerts, conducting sessions and much more. **Thirty** conductors will be selected as conducting participants, with unlimited space for non-conducting participants. Please join us for an exciting week in Colorado! For brochure and application, write:

Eugene Corporon
Director of Bands
School of Music
University of Northern Colorado
Greeley, Colorado 80639
(303) 351-2273

Identify Yourself!

The very attractive lapel pin/tie tack with the CBDNA logo on it that was introduced at the Atlanta National Meeting is still available from Dick Floyd's Office at a mere \$20.00 including postage and shipping. This is an effective way of promoting the organization and identifying your membership.

College Band Directors National Association
The University of Utah
Gregg I. Hanson, Newsletter Editor
202 Gardner Hall
Salt Lake City, Utah 84112

Bulk Rate
U.S. Postage Paid
Permit No. 1529
Salt Lake City, Utah

Twenty-Third National Conference
February 26-March 1 1985
The University of Colorado
Boulder, Colorado

RON HOWELL
OKLAHOMA BAPTIST UNIVERSITY
DIRECTOR OF BANDS
SHAWNEE OK 74801

CBDNA

**COLLEGE BAND DIRECTORS
NATIONAL ASSOCIATION**

CBDNA DIRECTORY—REVISED

The 1984 CBDNA Director will be published and distributed to the membership in August. The revised format will include all members in alphabetical order with both school and home addresses plus a listing of all members by division. Please notify the National Office of any recent changes in your membership information so the Directory can be as up to date as possible.

COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

MEMBERSHIP DUES STATEMENT

Active Membership is for individual directors and conductors.
Associates Membership is for music firms. MAKE ALL CHECKS PAYABLE
TO C.B.D.N.A.

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_____ RENEWAL _____ NEW MEMBERSHIP

Enclosed is the following dues payment:

_____ \$25.00 for Active Membership (Individual)

_____ \$35.00 for Associate Membership (Business)

_____ \$10.00 for Retired Members

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PLEASE PROVIDE ALL INFORMATION SO THAT OUR RECORDS CAN BE COMPLETE,
ACCURATE, AND UP TO DATE.

Return to:

Richard L. Floyd
CBDNA Secretary/Treasurer
University of Texas
Box 8028
Austin, Texas 78713

NEW REPORTS ADDED TO C.B.D.N.A. FILES

The following reports were presented at the National CBDNA Conference in Atlanta. Copies are available at a cost of 15¢ per page from the National Office. C/O Richard L. Floyd, University of Texas, Box 8028, Austin, Texas 78713

The Repertory of the College Band (11 pages) _____
Robert Hornyak, Cincinnati Conservatory

The Effects of Selected Factors on the Choice of Freshman Instrumentalists in Small Colleges to Participate or not to Participate in the College Concert Band (20 pages) _____
Garen Milton, Mount Vernon Nazarene College

An Examination of the Compositional Techniques of Percussion Writing in the 20th Century Wind Ensemble and its affects on the Wind Band (58 pages) _____
Larry Rachleff, The University of Michigan

The Development and Validation of a University Band Performance Rating Scale (18 pages) _____
Dwayne Sagen, The University of Mississippi

The Development and Evaluation of a Videotaped Stimulation Training Program Designed to Assist Band Student Teachers in Addressing Student Behavior-Management Problems (18 pages) _____
James Saker, University of Nebraska - Omaha

Microcomputer Applications for the College Band (4 pages) _____
James Sochinski, Virginia State University

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PLEASE NOTE: An order form for all previous reports on file in the CBDNA National Office is available upon request.