

Fall, 1986

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## 24th National Conference Northwestern University Evanston, Illinois

"Reaching Out To All Of CBDNA" will be the theme of the 24th National CBDNA Conference to be held February 25-28, at Northwestern University in Evanston, Illinois.

Director of Bands, John Paynter will serve as host for the meeting, and will be assisted by Dale Lonis, Assistant Director of Bands at Northwestern. The Orrington Hotel in Evanston will serve as the conference hotel, and the concerts will be presented in the Pick-Staiger Auditorium on the N.U. campus.

A complete schedule of concerts and meetings will be published in a special edition of the *Report* in January. At this time, however, plans include the following performing groups and topic sessions:

- Northwestern University Wind Ensemble  
John Paynter, Conductor
- University of Illinois Symphonic Band  
James Keene, Conductor
- University of Toronto Wind Ensemble  
Stephen Chenette, Conductor
- St. Olaf College Band  
Miles Johnson, Conductor
- Leeward Community College Wind Ensemble  
James Uyeda, Conductor
- Norfolk State College Symphonic Band  
Emory Fears, Conductor
- Central Michigan University Symphonic Wind Ensemble  
John Williamson, Conductor
- North Texas State University Wind Ensemble  
Robert Winslow, Conductor
- Northern Illinois University Wind Ensemble  
Stephen Squires, Conductor
- Concordia College Wind Symphony  
Richard Fischer, Conductor

Composer Vincent Persichetti will be the recipient of the CBDNA Lifetime Achievement Award, and a retrospective of his major works for band and wind ensemble will be given throughout the conference.

In honor of Canadian National Music Year, special attention will be given to that country's wind music by Dr. Timothy Maloney of Stetson University.

Dr. Armin Suppan of *Der Internationalen Gessellschaft zur Erforschung und Förderung der Blasmusik* (The International Society for the Promotion of Wind Music) in Graz, Austria, and two of his associates will also be on hand to discuss their research efforts in wind music.

Other sessions will include topics related to the marching band, computer applications, and repertoire for the small college band.

### Travel Tips

*Staying over Saturday night can usually result in much lower air fares. Check with your travel agent.*

*Hotel reservations may be made by contacting the Orrington Hotel at 312-864-8700. Rates are \$60.00 for a Single Room and \$68.00 for a Double Room.*

*The O'Hare Express Bus is available from O'Hare Airport to the Orrington Hotel in Evanston.*

## MID-WEST NOTES

The annual CBDNA FORUM will be held during the Mid-West International Band and Orchestra Clinic at the Conrad Hilton Hotel in Chicago on Friday, December 19, at 3:00 P.M. Check the conference schedule for the location of the meeting room. All members are urged to attend.

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A meeting of the Executive Board of CBDNA, including those who will take office in February, will be held at 9:30 A.M. on Friday, December 19. Check the Mid-West conference schedule for meeting location.

## EASTERN DIVISION

Don Stanley, President

John Wakefield, Director of Bands at the University of Maryland, has been elected Vice-President of the Eastern Division of CBDNA. A long-time member of CBDNA, John has served as secretary-treasurer of the Eastern Division for many years. He will take office in February.

Lowell Hepler, Director of Bands at Allegheny College in Meadville, PA, has returned from his sabbatical leave and will again serve as State Chairman for Pennsylvania.

The Eastern Division Commissioning Committee, chaired by Cheryl Boga at the University of Scranton, has commissioned Robert Kapilow to compose a work for band. Cheryl and her committee were successful in augmenting funds from member donations with some corporate funding.

## SOUTHERN DIVISION

L. Howard Nicar, Jr.  
President

Dr. James Croft of Florida State University has been elected President-Elect of the Southern Division for 1987-89. Dr. Croft will assume that position in February.

## WESTERN DIVISION

Harold Warman  
President

The Western Division Conference was held in San Diego on April 6, 7 & 8. In the General Session, John Thrasher was nominated to run unopposed for the position of Vice President of the Western Division, and will begin serving when William Johnson begins his tenure as Division President in February.

The following concerts were presented at the conference.

University of Nevada-Reno  
Wind Ensemble

A.G. McGrannahan III, Conductor

Flag of Stars.....Gordon Jacob  
Sea Songs.....Thomas Knox  
Passacaglia and Fugue.....David Kneupper  
Fantasia for Alto Saxophone  
and Band.....Claude T. Smith  
David Ehrke, Saxophone  
Liturgical Dances.....David Holsinger

University of Redlands  
Wind Symphony

James Jorgenson, Conductor

California Jubilee.....Roger Nixon  
Canzona.....Peter Mennin  
Concerto for Bassoon, Op. 75...Carl Maria von Weber  
I. *Allegro ma non troppo* (Arr., James Keays)  
Patricia J. Hoy, Bassoon  
Prelude to Comedy.....Gordon Jacob  
Symphony for Band (West Point).....Morton Gould  
I. *Epitaphs*  
II. *Marches*

Two Symphonic Chorales.....Traditional  
*Be Thou My Vision* (Arr., Jim Curnow)  
*Were You There?* (Arr., Claude Smith)  
Toccata for Band and Organ.....Vaclav Nelhybel  
Samuel Swartz, Organ

San Diego State University  
Wind Symphony  
Harold Warman, Conductor

Variations on a Shaker Melody  
(1958).....Aaron Copland  
Premiere Rhapsodie (1910).....Claude Debussy  
Marian Liebowitz, Clarinet soloist  
Donald Hunsberger, Conductor  
Proud Music of the Storm (1985).....Brent Dutton  
I. *Allegro*  
II. *Adagio*  
III. *Allegro*  
IV. *Larghetto*  
V. *Allegro Vivo*

Jeffrey Foote, Basso-cantante  
Character Dances (1980).....Brent Dutton  
I. *Toddington*  
II. *Arthur's Song*  
III. *Ramrod Quickstep*

Glendale Community College Band  
John Thrasher, Conductor

The Foundation.....Richard Franko Goldman  
Kaddish.....W. Francis McBeth  
Prelude, Rondo and Fantasia.....Grant Fletcher  
(A Pre-Premiere Performance)  
John McCord, Conducting

Couplet.....William Rhoads  
Jubilation, An Overture.....Robert Ward, arr. R. Leist  
Partita for Band.....Jim Curnow

University of Utah  
Wind Symphony

Gregg I. Hanson, Conductor

Old Wine in New Bottles.....Gordon Jacob  
1. *The Wraggle Taggle Gipsies*  
2. *The Three Ravens*  
3. *Begone, Dull Care!*  
4. *Early One Morning*  
Symphonic Concert March.....G. Bonelli/Falcone  
Prelude and Giocoso.....Thomas Root  
Concertino for Horn and Wind  
Symphony.....Henry Wolking  
I. *Moderato*  
II. *Andante*  
III. *Fantasy*

Jeffrey Kirschen, Soloist  
American Premiere Performance  
Four Scottish Dances.....Malcolm Arnold/Paynter  
I. *Pesante*  
II. *Vivace*  
III. *Allegretto*  
IV. *Con brio*

Elegy.....John Barnes Chance  
Rocky Point Holiday.....Ron Nelson

California State University, Fresno  
The Wind Ensemble  
Lawrence Sutherland, Conductor

Tribute.....Mark D. Camphouse  
Lads of Wamphray.....Percy Aldridge Grainger  
Mark Marin, conducting



Concerto Grosso for Brass Quintet and Symphonic Band.....Fisher Tull

Illinois Brass Quintet

Jeffrey T. Sandersier, conducting

Symphony for Band, Op. 69.....Vincent Persichetti

I. *Adagio; Allegro*

II. *Adagio sostenuto*

III. *Allegretto*

IV. *Vivace*

Los Medanos College

The LMC Concert Band

and

The LMC Jazz Ensemble

John F. Maltester, Conductor

LOS MEDANOS COLLEGE CONCERT BAND:

Fanfare and Grand March.....Timothy Mahr

Concerto in B-flat for Two

Trumpets.....Antonio Vivaldi

I. *Allegro*

Bill Lohman and Tammy Levi, Piccolo Trumpet

Pas Redouble, Op. 86.....Camille Saint-Saëns

(trans., Arthur Frackenpohl)

Chorale and Alleluia.....Howard Hanson

A Little Night and Day Music.....Samuel Adler

Incantation and Dance.....John Barnes Chance

Washington Grays March.....Claudio Grafulla

LOS MEDANOS COLLEGE JAZZ ENSEMBLE:

America the Beautiful.....arr. Ray Brown

B<sup>b</sup> Blues in F.....Dave Eshelman

Blooszball.....Matt Catingub

Bopularity.....Matt Catingub

Captain Perfect.....Alf Clausen

Carmelo's by the Freeway.....Bob Florence

Hit and Run.....Ray Brown

In Orbit.....Ray Brown

Just for Now.....Dave LeFebvre

The Red Snapper.....arr. Don Menza

Three to Go.....Ray Brown

Yesterdays.....arr. Bill Holman

Grand Canyon College

Wind Ensemble

Ronald Phillips, Conductor

Block M.....Jerry H. Bilik

Tableau.....Robert Jager

Prelude, Siciliano and Rondo.....Malcolm Arnold

(Arr., John Paynter)

Lyric Interlude.....James Barnes

Chorale Prelude: O God

Unseen.....Vincent Persichetti

Prelude and Double Fugue.....Fisher Tull

Suite of Old American Dances.....Robert Russell

Bennett

*Western One-Step*

*Wallflower Waltz*

*Rag*

*Schottische*

*Cake Walk*

Modesto Junior College

College Wind Ensemble

Stephen L. Stroud, Conductor

Three Dances from "Gayne

Ballet".....Aram Khachaturian

(Erik Leidzen)

1. *Sabre Dance*

2. *Lullaby*

3. *Dance of the Rose Maidens*

Konzertstück for Four Solo Horns..Robert Schumann

1. *Lebhaft* (William A. Schaefer)

Soloists: Matthew Wallace, Jeffrey Broumas,

Cynthia Wallace, Eric Apfelstadt

Toccata for Winds and

Percussion.....Pasquale J. Spino

(manuscript)

Medieval Suite.....Ron Nelson

2. *Homage to Perotin*

Dr. Edward C. Harris, C.S.U., Stanislaus

Guest Conductor

Symphony No. 1 for Winds and

Percussion.....Daniel J. Bukvich

1. *Prologue*

2. *Seeds in the Wind*

3. *Ave Maria*

4. *Fire Storm*

The White Rose March.....John Philip Sousa

## The Sounding Board

Following are remarks made by Dr. Frederick Fennell upon receiving a plaque for Life Membership in CBDNA at the 23rd National Conference in Boulder, Colorado.

### "Time"

A few years ago I wrote a little book for which *time* was the title's first word. For those of us who are not in prison, *time* is usually a very happy accumulation. Those who have lived a lot of it enjoy the bonus of a view of things that only *time* can buy—something like the reward that awaits those with the curiosity and the energy to climb up to any one of the high points that look down on us amidst these beautiful mountains. We all have an imaginary elevation, a promontory in life that is ours, a point toward which to reach; and tonight each of us is at some point in the journey toward that seemingly elusive but necessary elevation.

Being with you at this 23rd National Conference, I can pause for a look around. Glancing back to the Pompeian Room of the Congress Hotel meeting No. 1 in 1941, up to the musical activity of the past four days, the elevation and the view cover a very wide terrain. I like the view—I like what I see. I am energized by so much of what I hear. Those who I see now making their ascent with eyes ahead and ears open 360-degrees make me feel very good.

I have much enjoyed seeing and being with old friends from long ago, and am pleased to meet so many new colleagues who, I hope, will enjoy their climb up through *time* as much as I am enjoying mine.

—Frederick Fennell  
Life Member, CBDNA

## Meiksin Premiere

*Contemplation*, a work for wind ensemble by Tamar Meiksin, was given its premiere performance

at a concert by the University of Wisconsin-Milwaukee Wind Ensemble, Thomas L. Dvorak, Conductor.

The composer has supplied the following description of the composition.

"*Contemplation* is a mesh of atmospheric and romantic ideas, exploiting the use of percussion colors and piano, as well as some less conventional instruments such as the fluegelhorn and contrabass clarinet. Several thematic ideas build the piece, the first entering in the brass after a percussion introduction. Later, a solo fluegelhorn enters with a dark, mellow passage which becomes separated by an intermittent idea in the piano and percussion. About halfway into the piece, a songlike, romantic melody enters in the flute, vibraphone, and bassoon supported by saxophone harmony and is followed by an expansion in the horns above a brass harmony. The work goes through various sections and contrasting ideas, yet pulls together into one mysterious, contemplative mood. The composition is approximately eight and a half minutes in duration."

Members interested in obtaining a copy of the score and tape for further study may contact Tamar Meiksin, 1900 Mulhatton Street, Pittsburgh, PA 15217. Phone: 412-422-2028.

## Missouri Centennial

Dr. Dale Kennedy, Director of Bands at the University of Missouri-Columbia, has informed us that during this past spring, the band program at "Mizzou" celebrated its 100th Anniversary. On March 9, the band presented a *Centennial Concert* which featured several guest conductors and tuba soloist Harvey Phillips. Among the guest conductors were three men who previously held the position of Director of Bands at the University of Missouri.

Dr. George C. Wilson served as Director of Bands from 1946-1957, Charles L. Emmons from 1957-1966, and Dr. Alexander Pickard from 1966-1982.

Other guest conductors for the gala program included Col. John R. Bourgeois, Claude T. Smith and James Curnow.

Kennedy and his associates, Jeffery Lemke and J. Russell Laib, administer a program which now includes the Symphonic Band, Wind Ensemble, Concert Band, Varsity Band, Studio Jazz Ensemble, Jazz Lab Band, Jazz Combos, Mini Mizzou, Fem-mini Mizzou, Tiger Band and the Marching Mizzou.

## CBDNA Events In Virginia

The Virginia chapter of the College Band Directors National Association will sponsor SYMPOSIUM XII FOR NEW BAND MUSIC at Old Dominion University in Norfolk, Virginia February 12-14, 1987. Dennis Zeisler, Director of Bands, will be this year's host.

The SYMPOSIUM gives eight selected composers a chance to conduct their works with the Virginia Intercollegiate Band. A panel of Virginia College Band

Directors then awards three prizes in the amounts of \$1000, \$500, and \$200 to the best compositions. Last year's winners were Frank Ticheli, Greg Sanders, and Paul Bassler.

To date, 92 new works have been premiered and \$12,000 in prize money has been awarded. Contact Dennis Zeisler, CBDNA State Chairman for any more information concerning the SYMPOSIUM.

## New Positions

The following people have accepted new posts within CBDNA. *Robert Spradling* (Syracuse University) will serve as National State Chairman Coordinator. The new State Chairman for New York is *Rodney Winther* of Ithaca College. *Patrick Reynolds* (Mary College) will serve as State Chairman for North Dakota and Wyoming. The new State Chairman for Ohio is *Stephen Miller* of Case Western Reserve University.

## CBDNA Sponsors New York State Intercollegiate Band

Following two years of surveys, discussions, and planning, CBDNA in New York has "delivered" its first Intercollegiate Band. The 75-piece ensemble, representing thirteen campuses statewide, convened at Syracuse University on Thursday evening, March 6, 1986, and concluded with a performance for the New York State Band Directors Association on Saturday, March 7th. The band's inaugural conductor, Frank Battisti, returned from England where he was spending his sabbatical at Cambridge, to lead the ensemble in a day and a half of music-making activity.

Planning and organization of the NYSIB was carried out by a committee which included Harold McNeil (Houghton College), Selma Moore (Onondaga Community College), Rod Winther (Ithaca College) and Chairman Bob Spradling (Syracuse University). Directors from participating schools held seating auditions and sectionals on Thursday night in preparation of the band's first full rehearsal with Frank on Friday morning. The following day and a half of rehearsals produced an atmosphere of intense concentration and sense of growth and accomplishment on the part of the student musicians. In addition, the students found themselves becoming acquainted with other young professionals about to enter the music field. The opportunity of sharing in professional dialogue and creating a basis for future relationships was considered a major plus by the participants.

The Intercollegiate Band was as important to the seventy-five band directors attending the Fifth Annual New York State Band Directors Association Symposium as to the players. Directors took advantage of opportunities to watch Frank develop the ensemble and discuss what was evolving. The Symposium featured clinics with bands at all levels including workshops on *Rehearsal Atmosphere* by Don Schleicher (University of Wisconsin, Stevens



Point), *Rehearsal Techniques* by Dick Floyd (University of Texas, Austin), and *Rehearsal Psychology* by Lewis Buckley (United States Coast Guard Band).

The Symposium and Intercollegiate Band activities culminated in a Saturday afternoon luncheon followed by the band's performance of:

Canzona.....Mennin  
Psalm for Band.....Persichetti  
Irish Tune/Shepherd's Hey.....Grainger  
Symphony for Band (1st Mvt.).....Hindemith  
Suite of Old American Dances (3 Mvts.).. Bennett  
Americans We.....Fillmore

In addition to the band directors, the concert drew an enthusiastic audience of parents and music fans which appropriately gave the group and its conductor a standing ovation for the technically and musically polished performance.

CBDNA's contribution to the Symposium was a first and proved to be a highlight of the conference. Discussions as to ways of expanding CBDNA opportunities in terms of clinics, roundtable discussions and professional growth have been undertaken with a commitment to having a 1987 edition of the New York State Intercollegiate Band. CBDNA's influence and leadership is needed on the state level and can only be realized by aggressively seeking opportunities to be a part of the state's musical mainstream. In New York, the Intercollegiate Band has provided that opportunity.

## A Personal View Of Early Days In The CBDNA

by  
**Karl M. Holvik**  
(CBDNA Pres., 1973-75)

The College Band Directors National Association was born amidst the turmoil of World War II. At the instigation of William D. Revelli, a group of college and university band directors met in Chicago in 1941 and laid the ground work for an organization which came to be known as the College Band Directors National Association. The group could not truly become active until the end of World War II, but it became the practice to meet in the Stevens Hotel in Chicago every December. The founder, William D. Revelli, also became the group's first president.

The pattern of these meetings changed later when, in 1958, we met at the University of Illinois. It was the proposal of then President Frederick Fennell to honor the pioneer band director Dr. Albert Austin Harding. Unfortunately, Dr. Harding passed away before this convention, but we did have a memorable meeting and closed the proceedings with a visit to Dr. Harding's grave site. His memory was honored by all those present.

For a number of years the CBDNA conventions in Chicago were scheduled to coincide with the Mid-West National Band and Orchestra Clinic. This permitted participants to attend parts of both meetings, to visit exhibits and to see friends and colleagues from other groups. Early in CBDNA's history we were assisted in many ways by C.V. Buttelman, Executive

Secretary of MENC, and later by Vanett Lawler who succeeded him. We soon became Affiliate Members of MENC.

My acquaintance with CBDNA began in the winter of 1947, during my first year as Dr. Myron E. Russell's assistant at Iowa State Teachers College in Cedar Falls. I was immediately struck by the dedication and intense interest in the proceedings shown by the membership. These were truly "working" conventions. Many committees took part, there were excellent concerts presented by fine bands and ensembles, and the expected scholarly papers and research reports made these meetings a richly rewarding experience for all.

Very early in its development, CBDNA drew up a most impressive document—the *College Band Directors National Association Declaration of Principles*.

We affirm our faith in and our devotion to the College 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.

To its members the College Band, through exemplary practices in organization, training, and presentation, should endeavor to provide effective experiences in musical education, in musical culture, in musical recreation and in general citizenship.

To its institution the College Band should offer adequate concerts and performances at appropriate functions and ceremonies, in the interests of musical culture and entertainment, for the enhancement of institutional spirit and character.

To music as an art and profession the College Band should bring increasing artistry, understanding, dignity, and respect, by thorough and independent effort within the band's own immediate sphere, by leadership and sponsorship in the secondary school music program, and by cooperation with all other agencies pursuing similar musical goals.

To these ends we, the members of this Association, pledge ourselves to seek individual and collective growth as musicians, as teachers, as conductors, and as administrators.

It would be useful, I believe, to recall the names of the early Presidents of CBDNA, beginning with Dr. William D. Revelli, who served in this post from 1941-1945 at a time when it was impossible to have annual meetings because of the war. So, a definite sequence began in 1946 with Gerald R. Prescott (University of Minnesota), 1947—Mark H. Hindsley (University of Illinois), 1948—Raymond F. Dvorak (University of Wisconsin), 1949—Alvin R. Edgar (Iowa State University), 1950—R. Bernard Fitzgerald (University of Kentucky), 1951-52—L. Bruce Jones (LSU), 1952-54 Clarence Sawhill (UCLA) (at which time was begun the practice of two year terms, and also divisional conventions during alternate years), 1954-56—Hugh McMillen (University of Colorado), 1956-58—Dr. Frederick Fennell (Eastman School of Music), 1958-60—Dr. James Nielson.

The above list covers the first 11 presidents of our organization, and I believe that it should be noted that Charles Minelli (Miami University of Ohio) served as CBDNA Secretary-Treasurer from 1952 through 1964.

What was CBDNA interested in during its formative years? The answer to that important question can, I feel, be answered as follows. CBDNA was interested in *all* phases of the college/university band program, and *always* in quality: quality music, quality performance, quality conducting and teaching, and quality research.

The very earliest conventions I can recall, all taking place in the Conrad Hilton Hotel in Chicago, dealt with a major research effort which concerned

the matter of instrumental tone quality. This project was aided to a considerable extent by the generosity of the C.G. Conn Band Instrument Company which provided the funds as well as the acoustical technician. Bernard Fitzgerald, James Nielson and Hugh McMillen were among the members of the CBDNA committee responsible for carrying out this effort.

Those of us in attendance also participated by voting (electronically) on the various comparisons of the tone quality presented, most often on tape but live as well. I could not, in this brief space, do justice to the complexity and variety of tonal considerations and instrumental performance variations which were considered. The results of these years of tonal research placed us at such a point where all of us involved in the band business benefited.

From its inception, one of the strengths of CBDNA has been its committee structure. While its national and divisional officers were concerned primarily with the governance of the organization and the planning of its national and divisional conventions, the committees carried forth the ongoing projects of the membership. Such committees as these became long-standing traditions in the Association: Concert Band, Published Band Music, Marching Band, Jazz Band, Research, Tonal Research, Small College Band, Band Composition Commissioning, International Instrumentation, and others.

To my way of thinking, the projects which have had the most long-range value have been those involving the literature of the concert band. First to come to mind is the long-standing project of choosing the best new work for concert band through a process originating with each of the six divisions of CBDNA, who would choose the best work from their regions. Then, these six pieces were performed by one of the bands appearing at the National Convention, where they would be voted on by those attending the concert. The winning compositions, and often some of the others as well, would gain publication as a result of this elimination process. It is commendable that the A.B.A. and A.S.B.D.A. have similar programs, thereby adding even more significant works to the repertory of the concert band.

Since its beginning, CBDNA has had a policy of being financially self-sustaining. It offers commercial memberships but does not, as a rule, raise money through exhibitors' fees at its divisional or national conventions. Those participating as speakers, clinicians, or performing organizations are not reimbursed, nor are their expenses paid.

The biennial publication of the *Book of Proceedings*, containing copies of all lectures, panel discussions, technical papers, and programs of the performing groups became a very valuable source of information to all band directors and those in related professions.

As mentioned earlier, CBDNA originated at a most critical time during the days of World War II. At that time many of the men in our band programs were being drafted for military service, as were many of the conductors as well. Band programs were cut drastically in many schools and, very significantly, a number of women were enrolled in the concert and marching bands. This trend has, of course, continued so that one rarely sees an all-male band. To further complicate the problem, it became increas-

ingly difficult to obtain certain musical instruments, since materials needed for their manufacture were shifted to work in war-related industries.

This problem saw a quick turnaround following the war when instruments again became available, when veterans and conductors again became available, when veterans—both men and women—returned from their wartime duties, and when teachers and conductors again returned to their normal lives.

The years from 1947 through 1975, the latter date marking the end of my four years as Vice President and then President, were the very happy days of my involvement in this great profession. Through the many excellent conventions, national and divisional, I had the opportunity to meet and work with some of the finest men and women I've had the pleasure to know. Also, by serving on various committees, especially the Committee on Published Band Music (10 years), I had the privilege of working with five very dedicated and talented musicians (Clarence Sawhill, Wayman Walker, Walter Welke, Herb Fred and Walter Nallin), and we examined more than 2,000 new published band works every biennium. These works were then carefully screened, and the best of them were included in our published list every two years.

It is my hope that these words have been of some interest to those whose membership began in more recent years, and I further hope that some eligible conductors who are not yet members will be encouraged to affiliate themselves with this excellent, purposeful, energetic organization.

Now, in retirement, I reflect on my many years of membership and my years of service to CBDNA, which has accomplished so much for our profession.

## FROM THE PODIUM

### "What Is A State Chairman?"

This question has been raised several times in the past year and a half since we began to develop this important step in the administrative structure. It has been apparent to me that the membership would benefit from more information regarding the importance of the office of State Chairman. Having recently received a copy of a letter from National State Chairman Coordinator Robert Spradling (Syracuse University) to his state representatives, I would like to share portions of that letter with you.

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It was really exciting to receive notes and newsletters from state chairmen around the country reporting new levels of activity and musical influence on the part of CBDNA within their states. College band directors are desperately needed to provide musical and philosophical leadership, particularly in areas where band programs are being challenged. *CBDNA can be an influence locally by being involved in state activities.* If CBDNA is not represented on your state's council of Music Associations, establishing that representation would be an excellent starting point. Having CBDNA meetings as a part of state conventions provides invaluable opportunities for



college band directors to address issues unique to their programs. Enclosed you will find a printout from Dick Floyd of the current membership in your state. If you will identify those schools whose instrumental music directors are not members and contact them personally, perhaps, new inroads will be made. For so many of us, a little recognition (in this case being recognized as missing) is all that is needed.

A primary concern for state chairmen, particularly in their first year, centers upon the function and scope of the job. CBDNA President Don Hunsberger has charged state chairmen with responsibilities which include:

1. *Responsibility for membership development and recruitment.* Seek out every potential member serving in an Active Membership status role; seek those who might be interested in Associate Membership.
2. *Development of student memberships and chapters within Active Members' institutions.*
3. *Coordinator/representative of CBDNA with State Music Associations and local MENC organizations.* Produce concerts, clinics, research sessions, repertoire readings, performance techniques sessions, etc. Make CBDNA level experience and expertise available within the State.
4. *Coordinate activities within the State Band Association, if one exists.* Investigate the potential for such an organization and assume a leadership role.
5. *Be responsible for new items from State members for the REPORT and for Division Newsletters.* Each Chairman will be the central clearing house for the distribution of such news.
6. *Coordinate and stimulate historical, performance and education research within the State.* Forward projects to Myron Welch, National Research Chairman or to historical research centers and organizations.
7. *Develop JOURNAL level writing activity within colleges and universities in the State.* Material to be forwarded to Associate Editor Frank Cipolla.
8. *Assist Division Officers in the preparation and operation of Division Conferences.*

In an attempt to share information and feedback received over the past year that I have served in this capacity, I have learned that we have more questions than answers. But at the same time, some terrifically creative chairmen are, through their activities, presenting excellent models for the rest of us. I would like to undertake the project of compiling a resource booklet for state chairmen which will incorporate information, responsibilities, and suggested activities for CBDNA at the state level. Here's where I need your help.

1. Formulate any questions you have concerning CBDNA, its function at the state level, and/or your role as chairman;
2. List CBDNA activities (past, present or future) which are a part of your state's musical and/or professional calendar;
3. List suggestions as to how CBDNA as a national body can assist you locally;

4. Let me know if you would be willing to work on the compilation of a portion of this document.

If you will take a few minutes to "jot down" and send me this information, we will begin the process of putting together the resource booklet. Until this is completed, please feel free to give me a call if I can be of any assistance.

Best wishes for continued success and many thanks for your willingness to accept this leadership role.

Sincerely,

Robert Spradling, Coordinator  
CBDNA State Chairmen

\* \* \* \* \*

As you can see, the State Chairman is not only an important link between the membership and the association's officers, it is also the best route to take toward an elected office in the divisional and national administration.

If you have not been contacted by your State Chairman, if you know of potential members (Regular or Associate) for CBDNA, or if you wish to have news of your program reach other members, contact your State Chairman! He is your best resource.

*Don Hunsberger*

**NOTE:** Membership notices for the current year have already been sent out. If you have not received yours, please use the form below. If you have already paid your dues, please give this form to a colleague who is not yet a member of CBDNA.

**College Band Directors National Association  
MEMBERSHIP DUES STATEMENT**

Name (Please print) \_\_\_\_\_

Title or Position \_\_\_\_\_

School \_\_\_\_\_

School Address \_\_\_\_\_

Schol Phone (AC) \_\_\_\_\_ (Number) \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ ZIP \_\_\_\_\_

Home Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ ZIP \_\_\_\_\_

Home Phone (AC) \_\_\_\_\_ (Number) \_\_\_\_\_

**IMPORTANT—PLEASE CHECK ONE**

- This is a new membership
- This is a renewal and the information above is unchanged from previous listing
- This is a renewal but some or all of the information above is new

**MEMBERSHIP OPTIONS—PLEASE CHECK ONE**

- Active Membership** ..... \$40.00  
College/university band directors including associate and assistant directors or former college/university band directors now engaged in college/university music education, administration or related areas.
- Retired Active Membership** ..... \$ 10.00  
College/university band directors officially retired from any area listed under Active Membership.
- Professional Associate Membership** ..... \$35.00  
Director of a military service band, community band, secondary school band, etc.
- Music Industry Memebership** ..... \$50.00  
One member of the firm shall be designated as representative to the Association.
- Student Membership** ..... \$20.00  
Graduate or undergraduate who is seriously involved in band activities and development.
- Institutional Membership** ..... \$50.00  
Any school or institution actively supporting band activities and development. One individual shall represent the institution to the Association.
- Life Membership** ..... \$150.00  
Available to any active member at age 55.



Return To: Richard L. Floyd  
The University of Texas  
P.O. Box 8028  
Austin, TX 78713

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**CBDNA**  
COLLEGE BAND DIRECTORS  
NATIONAL ASSOCIATION

# Report

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