

Report

Spring 1987

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The 24th National Conference

Northwestern University, Evanston, IL

The 24th National Conference of CBDNA was held February 25-28, 1987 on the beautiful campus of Northwestern University with approximately 270 members in attendance. Conference Hosts John P. Paynter, Dale J. Lonis, Don Owens and Margaret Bjornson did an outstanding job in planning and executing the countless details involved in a meeting of this magnitude.

President Donald Hunsberger's theme of "Reaching Out to All of CBDNA" was carried out throughout the conference by means of an appropriate variety of lecture/demonstrations and discussions, as well as performances of bands and wind ensembles from schools of all sizes and descriptions.

Included among the meetings were sessions on *Problems Confronting Small Colleges*, *Sousa Interpretation* (Keith Brion), *European Wind Music* (Wolfgang Suppan), *Analytical Tools—Stravinsky* (Robert Morris and William Karlins), *Open Rehearsal of Stravinsky's "Symphonies of Wind Instruments"* (David Gilbert), *Mime Techniques* (Erwin Beyer), *Canadian Wind Music* (Timothy Maloney) and *Messiaen's "Et Exspecto Resurrectionem Mortuorum"* (David Nelson).

Composer Vincent Persichetti was the recipient of the CBDNA Lifetime Achievement Award "commemorating his contributions and achievements in forwarding the cause of serious music through the medium of the college and university band program." Mr. Persichetti was unable to be on hand to receive this award, yet his presence was observed through his music, a selection of which was included on each performance program.

A listing of the concerts is provided below to enable those not at the Conference to become aware of the repertoire which was performed. The Crest Record Company has again issued a complete set of recordings of the concerts.

CONCORDIA COLLEGE WIND SYMPHONY

Richard R. Fischer, Conductor

Tribute	Mark Camphouse
Prelude, No. 14, Opus 34	Dmitri Shostakovich (H. Robert Reynolds)
Chants and Meditations	Mark Elling Benson
Antithigram	Jack Stamp
Duke of Cambridge	Malcolm Arnold
Report	Lubos Fiser
Festive Adorations	Vaclav Nelhybel

World Premiere

NORTH TEXAS STATE UNIVERSITY WIND ENSEMBLE

Robert Winslow, Conductor
Steven C. Harlos, Piano Soloist

Symphony No. 5 (1950)	Peter Mennin
III. Allegro Tempestuoso	(Frank A. Benciscutto)
Concerto for Piano and Winds (Rev., 1950)	Igor Stravinsky
Dr. Steven C. Harlos, Piano	
I. Largo, Allegro	
II. Largo	
III. Allegro	
Serenade, No. 1, Op. 1	Vincent Persichetti
Prelude	
Episode	
Song	
Interlude	
Dance	
The Passing Bell (1974)	Warren Benson

UNIVERSITY OF ILLINOIS SYMPHONIC BAND

James F. Keene, Conductor
Howard Klug, Woodwind Soloist

Vienna Philharmonic Fanfare	Richard Strauss
Theme and Variations, Op. 43a	Arnold Schoenberg
Concerto Tri-Chroma	Michael Kibbe
Howard Klug, Flute, Alto Saxophone and Clarinet	
I. Anxiety in Yellow, Flashes of Orange	
II. Some Reflections in Dark Blue and Violet	
III. The Anger of Red	
Parable IX	Vincent Persichetti
Dances of Galanta	Zoltan Kodaly (A.A. Harding)
University of Illinois March	John Philip Sousa

NORFOLK STATE UNIVERSITY SYMPHONIC WIND ENSEMBLE

Emery L. Fears, Conductor
Alzie F. Walker, Asst. Conductor
Alberto Asercion, Clarinet Soloist

Fanfare for Freedom	Morton Gould
Nocturne, Op. 9, No. 2	Alexander Scriabin (Alfred Reed)
Violin Concerto, Op. 55, Finale	Peter Tchaikovsky (C. Mitchell)
Alberto Asercion, Clarinet	
Psalm for Band	Vincent Persichetti
American Guernica	Adolphus Hailstork
Onward-Upward	Edwin Franko Goldman
Perpetual Motion	Niccolo Paganini (H.C. Vaughn)
Alberto Asercion, Clarinet	
Festive Overture	Dmitri Shostakovich (Donald Hunsberger)

ST. OLAF COLLEGE BAND

Miles Johnson, Conductor

Charles Forsberg, Piano Soloist

O How Shall I Receive Thee J. Robert Hanson
 O God Unseen Vincent Persichetti
 Manitou Heights F. Melius Christiansen
 Passages Timothy Mahr

Charles Forsberg, Piano

Fantasia in G Timothy Mahr
 Simsbury Dances Charles Forsberg

- I. Bridgewater Tap
- II. Ballad for Two
- III. Mitchback Reel

Intermezzo John Zdechlik
 From Our Scandanavian Heritage Edited and Compiled
 by Miles Johnson

**CENTRAL MICHIGAN UNIVERSITY
SYMPHONIC WIND ENSEMBLE**

John E. Williamson, Conductor

Divertimento Vincent Persichetti

- Prologue
- Song
- Dance
- Burlesque
- Soliloquy
- March

Chronicle David Gillingham
 Deja Vu, for percussion quartet Michael Colgrass
 and wind ensemble

Jill Ball, Todd Johnson, Robert Sagan,
 Mark Van Hoose, Percussion

Premiere Performance

Symphony No. 1 (*Jeremiah*) Leonard Bernstein
 II. Profanation (Frank Bencriscutto)

**LEEWARD COMMUNITY COLLEGE
SYMPHONIC WIND ENSEMBLE**

James Y. Uyeda, Conductor

Waialae Major Kealakai
 (Jack DeMello)

Pageant Vincent Persichetti
 First Suite in E-Flat Gustav Holst
 I. Chaconne (Ed., Colin Mathews)

- II. Intermezzo
- III. March

Holin Chin Tsai Lai Traditional
 (Clarence Hayase)

La Fiesta Mexicana H. Owen Reed

- I. Prelude and Aztec Dance
- II. Mass
- III. Carnival

**NORTHERN ILLINOIS UNIVERSITY
WIND ENSEMBLE**

Stephen E. Squires, Conductor

Lawrence Livingston, Guest Conductor

Martha Aarons, Flute Soloist

Variants on a Mediaeval Tune Norman Dello Joio
 Lawrence Livingston, Guest Conductor

Bagatelles for Band Vincent Persichetti

- I. Vivace
- II. Allegretto
- III. Andante sostenuto
- IV. Allegro con spirito

Six Songs of the Winds (*World Premiere*) William Schmidt

- I. Plaintive
- II. Spirited
- III. Reposeful
- IV. Agitated
- V. Somber
- VI. Joyful

Concerto for Flute and Winds Anthony Plog

Martha Aarons, Flute

- I. Andante/Allegro moderato
- II. Andante
- III. Allegro vivace

Till Eulenspiegel's Merry Pranks Richard Strauss
 (Mark Hindsley)

**UNIVERSITY OF TORONTO
WIND SYMPHONY**

Stephen Chenette, Conductor

Fanfare of Pride and Joy Tibor Polgar
 for 12 Trumpets and Band

Ensembles for Winds Gary Kulesha

- I. Slow
- II. Fast
- III. Slow

Out of the Blues John Weinzweig

- I. Deep Blues
- II. Raging Blues
- III. Meditation Blues (1)
- IV. Jumpin' Blues
- V. Meditation Blues (2)
- VI. All Together Blues

Elastic Band Studies John Beckwith
 in Four Movements

Prologue and Dramatic Music Donald Coakley

**NORTHWESTERN UNIVERSITY
SYMPHONIC BAND
SYMPHONIC WIND ENSEMBLE and
UNIVERSITY CHORALE**

John P. Paynter, Conductor

Robert A. Harris Guest Conductor

Symphony No. 6 (1982) James F. Hopkins

- I. Cloches d'Enfer
- II. Vapeurs sibyllines
- III. Invocation et Furiante

Symphony No. 2 (1986) David Maslanka

- I. Moderato
- II. Deep River
- III. Allegro Molto

Celebrations for Chorus and Wind Ensemble (1966) Vincent Persichetti

- I. Strange
- II. I Celebrate Myself
- III. You Who Celebrate Bygones
- IV. There Is That In Me
- V. Sing Me The Universal
- VI. Flaunt Out O Sea
- VII. I Sing The Body Electric
- VIII. A Clear Midnight
- IX. Voyage

Robert A. Harris, Conductor

Et Exspecto Resurrectionem Mortuorum (1964) Olivier Messiaen

From the Podium

It is an honor to serve as your president for the next two years, but that honor will be accompanied by plenty of work. CBDNA is fortunate to have a strong and energetic board that is eager to contribute to our organization. The board had a long and fruitful meeting during the convention in Evanston and made many suggestions to further the growth and effectiveness of CBDNA.

One matter we should consider is more advanced planning for our national and regional conventions. We should plan for locations and hosts at least three or four conventions ahead. If any member is interested in hosting a convention in the near future (1991-1995), please inform me, and it will be considered at the "Mid-West" board meeting in Chicago in December. If you have suggestions for the betterment of our organization, please write me. Your ideas will be discussed at the board meeting as well as the open forum on Friday, December 18, 1987. We need your participation, or it is a meaningless organization.

Many thanks to John Paynter and his Northwestern staff for hosting one of the largest and best conventions we have had, and to Don Hunsberger for planning an exciting program. We were fortunate to hear some of the finest musical organizations in the nation. Thanks to all of them for participating. I am sure these groups and conductors would appreciate a kind note to their dean or other officials of their respective schools.

The next national convention will be hosted by Glen Richter and the University of Texas Band at Austin, Texas on February 22-25, 1989. We are most fortunate to have our organizations play in the Performing Arts Center, one of the finest facilities in the nation. If you are interested in having your organization perform at the Texas convention, please let me hear from you. The deadline for tapes is April 1, 1988.

Remember the WASBE Convention in Boston July 20-25, 1987. An exciting program has been planned.

W. J. Julian
President

1989 NATIONAL

The 1989 National Convention of the College Band Directors National Association will be held on the campus of the University of Texas, Austin, TX, February 22-25, 1989.

RESEARCH NEWS

Myron Welch, The University of Iowa

Stephen Miller, Director of Bands at Case-Western Reserve University, Cleveland, Ohio, is in the process of preparing a paper which deals with the wind ensemble and band works of Darius Milhaud. His interest in Milhaud stems from his presentation of a full program of Milhaud works in 1984 with the consultation of Madeleine Milhaud. Steve is requesting information from CBDNA members regarding the availability of score and parts for the following works:

Fanfare de la Liberte, op. 235

This work was composed in California in 1942 upon a commission by the Cincinnati Symphony Orchestra.

Fanfare for 11 Brasses

This was composed in 1962.

Steve is also conductor of the Cleveland Wind Symphony. The group is dedicated to the *harmoniemusik* repertoire for large wind ensemble, with incidental strings and percussion, and thereby fulfills a role not assumed by another professional ensemble in Cleveland. This repertoire includes significant works by Mozart, Haydn, Beethoven, Schubert, Mendelssohn, Dvorak, and Strauss, as well as numerous early twentieth century and contemporary composers.

In a later issue of the *CBDNA Report*, Steve will outline and discuss different programs presented by the Cleveland Wind Symphony.

INTERNATIONALE GESELLSCHAFT MEETING

The 8th conference of the *International Society for the Promotion and Investigation of Wind Music* will take place in Komló, Hungary, July 12-17, 1988. Colleagues who wish to present a paper at this conference are invited to submit the title and a short summary of the paper not later than October 31, 1987 to the Secretary General of the Society, Mag. Bernhard Habla, Hochschule für Musik und darstellende Kunst, Graz, Leonardstrasse 15, A-8010, Graz, Austria. Papers should be given in English or German.

The main topics of the conference should be:

1. The roots and the history of band music in Middle European countries and in the Danube region
2. Band music in Hungary: History, Development, Literature, Composers
3. Free topics (all fields of band research)

There will also be four concerts and numerous exhibits of publishing houses. Visitors are welcome to attend.

THE SOUNDING BOARD

Let's Get Involved With Our Future

It is very clear that the years ahead will see a drastic decline in the number and quality of wind and percussion players entering our colleges and universities unless strong and decisive steps are taken. One of the major causes of this decline is the unfortunate fact that we have not convinced administrators—and even a large percentage of band directors—that *music is an academic discipline of the highest order!*

All of us must join in a unified drive to remedy this dilemma. If we act together *now*, we could take giant steps toward this goal over the next two years by developing a three-fold statement:

- I. The significance of music—specifically a well balanced program—in our public schools
- II. Academic accountability for public school band programs
- III. Implications for teacher training institutions

Topic questions for which answers must be developed and ultimately organized within the above categories are:

1. Musical expression and its significance to life on our planet (The Tanglewood Symposium report would be helpful here)
2. A well balanced band program
3. Accountability
4. Comprehensive skills
5. Theory/creativity
6. Literature
7. Contests vs. festivals
8. Relations with administrators
9. Teacher training

Each of us within our own states and regions needs to organize discussions of the above topics by public school band directors, college band directors, college music education faculty, and anyone else who may be interested. At the conclusion of the discussions, all should be asked to select one or more of the topics and write down random thoughts and ideas to be turned in either to a music education faculty member at a college, or to a selected committee (perhaps a graduate seminar class in a college or university which could organize these materials into a formal report).

These reports will serve well the individual states, but should also be made available for the 1989 meetings of CBDNA, NBA and other national groups. Selected committees should extract the essence of all the reports and produce 1) a *brief practical summary* and 2) a *more definitive summary*. This united effort could have a *great* positive impact on our future!

Frank Bencriscutto
Director of Bands
University of Minnesota

BENSON AT U.M., DULUTH

On April 6 and 7, composer Warren Benson visited the campus of the University of Minnesota-Duluth to present lectures, conduct seminars and master-classes, and critique student and faculty compositions. The two days of activities culminated in a concert by the UMD Wind Ensemble, Timothy Mahr, Conductor, in the Marshall Performing Arts Center. Professor Benson conducted four of his own works on the program.

Cited by critics as "one of America's most interesting composers," Benson has received numerous notable awards, including two each of Fulbright Award Professorships, MacDowell Colony Residencies, and Ford Foundation Research Grants. He has conducted his own works and lectured in leading educational centers and festivals in the United States, Canada, Mexico, South America and Europe. Mr. Benson has been Professor of Composition at the Eastman School of Music since 1967.

Divisional Meetings Set

The dates and locations for the 1988 Divisional Conferences of CBDNA are as follows:

Eastern Division—Dates: April 8, 9, 10. Location: University of New Hampshire, Durham, NH.

Southern Division—Dates: January 21, 22, 23. Location: Sheraton Towers Hotel, New Orleans, LA.

North Central Division—Dates: February 25, 26, 27. Location: Bowling Green State University, Bowling Green, OH.

Southwestern Division—Dates: February 4, 5, 6. Location: Texas Christian University, Fort Worth, TX.

Western Division—Dates: February 19, 20, 21. Location: La Casa de Maria, Santa Barbara, CA.

Northwestern Division—Dates: February 26, 27, 28. Location: Whitworth College, Spokane, WA.

REPORT DEADLINES

Items for upcoming issues of the *CBDNA REPORT* should be submitted by the following deadlines:

Summer issue—June 1

Fall issue—October 1

Spring issue—March 1

Please send all materials to

Dr. Gary Corcoran
CBDNA Report
Music Department
Pittsburg State Univ.
Pittsburg, KS 66762

High School Marching Band Contests: Implications for the College Band Director

by
Dr. George L. Rogers, LSU

The state of high school band programs is of obvious importance to the college band director. Most college directors take an interest in area high school programs not only because of recruiting considerations, but also because of a sincere concern for music education in the schools.

College teachers then naturally are concerned about the marching contest movement and have participated in the continuing debate published in *The Instrumentalist* and other professional periodicals. The main criticisms leveled at the marching contests are musical and educational, since few persons involved question that the contests are exciting, motivating, and fun, at least for students and parents associated with winning bands. The competitions, in fact, are so popular in some areas of the country that the excitement and publicity lead to excesses in many high school band programs.

Many bands begin preparing for marching contests in July or even earlier each year, and a few bands begin marching practice in the Spring to compete in contests during the summer months. An article by Rawlings (1980) presented a recommended timetable to prepare a band for successful participation in a hypothetical marching band contest in October. Preparations for the major contest begin in January, with new auxiliary unit members being trained beginning in February. When school opens in late summer, Rawlings suggests a schedule of five out of six Saturdays of competition leading up to the targeted major competition. The director is to attend a marching contest as a spectator to "check on the competition" (p. 25) on the one Saturday that the band does not compete. Rawlings recommends two hours per day of after-school rehearsal. Other authors state that it is quite common for a band to compete nearly every weekend from the middle of August until the end of November (Thurmond, 1978).

The contest-oriented marching band often takes on the nature of an interscholastic athletic team. The intense competitive attitude associated with high school athletics is found among band members and their parents at marching band contests (Thurmond, 1978). Clem (1978) reports rivalry among some bands at contests that extends to exchanges of obscenity and vandalism.

Many band directors teach and reteach the contest show throughout the marching season with little variation. Typically, this one show is done whenever the band performs—for all football games and all the contests. There is even evidence of bands that rehearse and perform one marching show for up to three years (Clem, 1978).

Such excesses may result in numerous problems for both the students in the high schools and for the college band director who might later be dealing with those same students at the college level. Spending several months on one contest show involving four or five pieces does not seem to produce students who sight read well or who have been exposed to a variety of good music. Woodwind performance may suffer when corps-style performance is stressed, since woodwind players often carry a flag for several months each year and do not play their instrument. Concert band instrumentation may suffer also. More and more indoor band performances feature bands that are decidedly heavy on brass and percussion, bands that are concert bands in name only.

Finally, there is some evidence of "burnout" among both students and directors in highly competitive bands. Some students seem to have had quite enough band activities by the time they graduate from high school, especially those who view band as a responsibility that takes up nearly all of their free time. Likewise, many directors leave the profession each year, sometimes because they are unable to sustain the pace that they have found necessary to be considered "successful" in marching competition.

On the positive side, the motivational and recruiting benefits of contest participation are real, and in many communities any positive publicity about the band is to be welcomed. Many college directors can point to some high school bands in their state in which an award-winning marching band is just part of well-rounded music program. Some college band directors mention that an advantage of having students from competitive high school bands in their college marching band is that the students are patient with repetitious and long rehearsals. Conversely, students used to perfecting one elaborate contest show in their high school band sometimes do not adapt well to learning several shows per year for college football games. Such students may also be less than excited about the shows presented by their college band, which may necessarily be simpler than the single yearly show they performed in high school.

Research

At least three research studies have investigated the attitudes and opinions of persons involved with marching band contests. Burnsed and Sochinski (1982) found college band students to have a neutral attitude toward their high school marching band competition experience. The number of contests entered annually and the size of the student's high school band were positively correlated with student attitudes. The second survey (Burnsed, Sochinski, & Hinkle, 1983) involved high school band members, who were found to have generally positive attitudes toward the contests. In contrast to the results with college students, the number of contests entered and the size of the band were not correlated with high school students' attitudes.

The third study, by Rogers (1984), is summarized in the article, "Attitudes of High School Band Directors, Band Members, Parents, and Principals Toward Marching Band Contests." Like the 1982 survey of Burnsed and Sochinski, Rogers found student attitudes to be correlated with the number of contests entered: the more contests entered, the more students and parents valued the experience. Interestingly, parents rated the contests as more valuable than did the students. Principals rated the contests higher than did band directors in most categories. A general conclusion of the study was that the popularity of the contests was due primarily to extra-musical factors: social and psychological benefits such as pride, recognition, group spirit, and self-esteem.

What to do?

Whatever the advantages and disadvantages associated with high school marching band contests, it is clear that the college band director has a responsibility in dealing with the contest movement. A first positive step would be for the college director to lead by example and to do some self-examination from time to time. What priorities (in time, money, staff, and travel) are exhibited in the college band program? Is the college marching band the beginning and end of the program? If the college itself sponsors marching contests for high school bands, is the competition well-organized and "healthy" for the bands involved? Does the contest fill a need, or is it one of six other contests occurring on the same Saturday in the same state? If the college sponsors summer clinics or camps for high school musicians, are the activities well-rounded musical offerings such as concert band, private lessons, small ensembles, and music theory, or are the camps limited to classes for marching auxiliary unit members? High school directors do look to colleges for leadership and direction, and such college-sponsored activities send quiet but clear messages to alumni and other area directors as to what is valued and credible in a band program.

A second important role for the college band director is to provide solid direction and philosophy for the music education students who are under his influence. As stated, the college band program itself will serve as a model for prospective teachers, but the college director who teaches methods or conducting classes can go further by directly addressing the problems and advantages that attend marching contests. Although music education classes can easily become too philosophical, students do need a sense of direction and purpose if they are to become truly successful teachers. This is true of all students, but especially of the college student who may have been in a very competitive band (or corps) in high school. What is the difference between a drum and bugle corps and a band? What is a balanced music program? Is there a difference between a performance schedule and a curriculum? Are band directors music teachers? What, after all, is the difference between music education and entertainment?

Another aspect of marching contests that should be discussed with college music education majors involves the reward system in the ranks of high school band directors. College students who are rewarded for *musical* achievement as music majors often find the reward system to be much different when they graduate and find a job in a high school. There is increasing pressure to compete in marching contests from parents, students, and administrators, as well as from fellow directors. Marching band trips make headlines in the local newspaper, but woodwind quintet recitals or improved technique in the percussion section are not big news items in most communities. College students need to be warned about such pressures and given a sound basis for personal and professional integrity. The future of our high school and college bands rests with these students: they simply need to know that you can have too much of a good thing.

REFERENCES

- Burnsed, V. & Sochinski, J. (1982, February). "A Pilot Study of College Band Students' Attitude Toward Marching Band Competition." Paper presented at the national meeting of the Music Educators National Conference, San Antonio, TX.
- Burnsed, V., Sochinski, J., & Hinkle, D. (1983, February). "The Attitude of Band Students Toward High School Marching Band Competition." Paper presented at the Southern Division meeting of the Music Educators National Conference, Louisville, KY.
- Chem, D. (1978, September). "Is Winning That Important?" *The Instrumentalist*, p. 144.
- Rawlings, R. (1980, July). "Ten Weeks to Go." *The Instrumentalist*, p. 25.
- Thurmond, J. M. (1978). "The Tail That Wags the Band." *Music Educators Journal*, 65 (4), 25.

ITEMS NEEDED FOR "WIND ENSEMBLE LITERATURE"

Dr. Robert Grechesky has received a fellowship from Butler University to start work this summer on the third edition of *Wind Ensemble Literature*, the reference text first published in 1974. The original edition was a collaborative effort by Robert Reynolds, Eugene Corporon, Stanley DeRusha, Allan McMurray and Robert Grechesky, and was published by the University of Wisconsin Bands.

Grechesky will be the principal editor of the third edition and is requesting the assistance of CBDNA members. He would like to receive information on wind band literature including new works, commissions, discoveries of older works as well as any additions or corrections to the second edition.

All information should be sent to:

Dr. Robert Grechesky
Jordan College of Fine Arts
Butler University
Indianapolis, IN 46208

REPORT FROM UNITED KINGDOM

There is a major change in the organization of the British Association of Symphonic Bands & Wind Ensembles. The new Secretary is:

Tony Veal
3 Northbrook Road
Solihull
B90 3NT
Tel (0)21 744 1529

Conductors, teachers and bands wanting to make contact with their opposite number in England should contact Tony or the editor of the *Journal*, well in advance of their planned visit to UK.

Editor
Wally Horwood
2 Jubilee Lane
Boundstone
Farnham
Surrey GU1Q 4SZ

NEW BRITISH PUBLICATIONS

Tim Reynish, Chairman of BASBWE
Royal Northern College of Music
Manchester, M13 9RD
England

With the severe restraints on publishing and printing, it is encouraging that three British publishers are still embarking on major serious works for band and ensemble, although their sale opportunities in England are extremely limited. It is essential that these large scale works should find their way into American and other libraries if the initiatives are to be maintained.

R. Smith and Sons, handled in the USA by Jenson, is the doyen of world brass band publishing, but they have entered the wind band field with an ever increasing catalogue. Much of their music is aimed at the school market, and includes a series by composers such as Gordon Jacob, Stuart Johnson, Robert Farnon and arrangements by Rodney Bashford. Two outstanding works are by Derek Bourgeois, the *Symphony of Winds*, commissioned for the first CBDNA World Conference of 1981, and the *Sinfonietta*. These are Grade V/VI, a challenge to the band, exhilarating to play and to listen to.

Chesters (Magnamusic) have a similar school band series of arrangements by Bram Wiggins, and are also publishing a fine serious work by Salzedo called *Processiones*. On hire are the works of Philip Wilby, *Firestar* and *Sinfonia Sacra* (Grade 6). The *Sinfonia* was commissioned by Larry Sutherland and first performed in 1986. It is a theatrical piece, concerning the struggle between evil and good, inspired by the islands of Iona and Staffa, the centers of Christianity

and pagan religion respectively, and typified in the orchestra by a choir of woodwind and horns, who fight and triumph over two bands of percussion and brass, for much of the time acting independently of the conductor.

Chesters also publish one of the finest wind ensemble pieces of our time, the *Music for Wind and Brass* (Grade 5) of Maconchy, whose 80th birthday is this year. Scored for ordinary orchestral forces of 2222:4331 timps, this is a superbly constructed piece, and will appear on record later this year, together with the Wilby pieces. Equally good is the *Mosaic* (6) of Michael Tippett, published by Schott's. This is in fact the first movement of the *Concerto for Orchestra*, and its performance as a concert piece is sanctioned by the composer. It is scored for 2222:2221: piano and percussion, including piccolo, cor anglais, bass clarinet and contra.

Novellos (Pressers) continue with their series of publications for band which already includes two works by David Bedford, *Sun Paints Rainbows over the Vast Waves*, and *Sea and Sky and Golden Hill*, both suitable for a good school band at about Grade 5. New last Winter is the very popular *Tuba Concerto* (5) of Edward Gregson arranged by the composer for wind band, while their heavy schedule for 1987 includes two works especially commissioned for the WASBE Conference, Richard Rodney Bennett's *Morning Music* and Michael Ball's *Omaggio*, (both Grade 6+) together with Martin Dalby's hilarious *Plain Man's Hammer* (4), described by the composer as an antithesis to "Marteau sans Maitre".

Wind ensembles probably already know Gregson's exciting *Metamorphoses*, and will be interested in Conolly's *Brahms Variations* for double quintet and David Blakes *Cassation* for pairs of oboes, clarinets, bassoons and horns, with doubling for bass clarinet and soprano saxophone. But be warned: in the Haitian finale, the director must play the claves.

Those who know Guy Woolfenden's *Gallimaufry* will be delighted with his most recent work, *Illyrian Dances*, (4), commissioned for the last BASBWE Conference and again published by Ariel. Other active British composers are Adrian Cruft, who signed a contract recently with Carl Fischer for the UA, and Joseph Horovitz, whose *Bacchus on Blue Ridge* is published by Molenaar. One of Gordon Jacob's last works, *Cameos*, for Bass Trombone and Band, is now available from June Emerson.

There are also a number of British publishers concentrating on music of a more traditional lighter nature, such as Studio Music, Derwent Music, the Band Room, MGP and Hallamshire. There will be a lot of material to browse through on your next trip to London, and you could save yourself a lot of time and energy by coming to the National Annual Conference which this year is back in Manchester, 30/31 October and 1st November 1987. Details from the Royal Northern College of Music, Manchester or from the Secretary of BASBWE, Tony Veal.

UNKNOWN VAUGHAN WILLIAMS WORKS DISCOVERED

Last summer, under the auspices of a Butler University Faculty Grant, Robert Grechesky spent time in England researching the wind band music of Vaughan Williams, Holst and Grainger. He made several exciting discoveries which will be of real interest to CBDNA members. The following Vaughan Williams manuscripts were located:

1. "Peace, Come Away" (1895)—a setting of Tennyson that was Vaughan Williams' earliest composition using primarily winds.
2. "England, My England"—an anthem set for SATB chorus and band, with optional baritone soloist. Grechesky is editing this piece for future publication.
3. "I Vow to Thee"—Vaughan Williams composed two settings for band (one in E-flat and one in D-flat) of the beautiful slow theme from the "Jupiter" movement of *The Planets* by Holst. Grechesky has edited the original band setting for American band, and it will be published by Hal Leonard.
4. "Exit of the Ghosts" and "Funeral March"—Both of these compositions are from Act II of the Pageant, *England's Pleasant Land*, for which the composer had also made the setting of "I Vow to Thee." Both are dark and beautifully expressive, and contain much material later used in the *Symphony No. 5*. Each will be published by R. Smith & Co., and may eventually be distributed in the U.S. by the Jenson Publishing Co.
5. Flourish for 3 Trumpets
6. Four Flourishes for 4 Trumpets
7. Flourish for Brass (Founded on the "Morris Call")
8. "Toccata Marziale"—original manuscript score. Grechesky discovered the original manuscript tucked away in a notebook amid loose pages of various sketches. As it turns out, the "Toccata Marziale" is actually the first movement of a *Concerto Grosso* for band, and there exists a second movement (Adagio) which has been completely unknown since 1924! Grechesky is editing this movement for publication in 1988. This exciting discovery was made in the manuscript room of the British Museum.

WASBE MEETING

The Third International Conference of the World Association for Symphonic Bands and Ensembles will be held in Boston, MA, July 20-25 of this year. If you are interested in attending this conference and have not received a registration form and conference information, please contact:

Dr. Lee Chrisman
WASBE Conference Chairman
Boston University
Box 1987
25 Buick Street
Boston, MA 02215

Tel. 617-353-3358

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