

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

Vincent Persichetti

Wind Ensemble (1966)

- 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

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