
Summer 1988

Editor, Gary Corcoran, Music Department, Pittsburg State University, Pittsburg, KS 66762

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 24-25, 1989.

CBDNA Research News

Stephen Miller,
Case-Western Reserve University

There appears to be considerable research interest in the exact origin of the French folk tunes which Darius Milhaud adapted for his *Suite Francaise*. I would be pleased to provide a list of the French folk song materials which were available at the University of California-Berkeley at the time that Madeleine Milhaud borrowed the materials from the library for her husband's use in preparing the *Suite*. If you would care to investigate the specific source from among these materials (perhaps as an interesting summer project), please contact me for the list.

If you are interested in performing the *Fanfare de la Liberte, Op. 235*, mentioned in the Milhaud article which appeared in the most recent issue of the *Journal*, the score and parts are available from the Navy School of Music in Norfolk, Virginia. Although the work was rescored by Milhaud as the first movement of his *West Point Suite*, the textures of the original version are quite different from the version for large band and worth performing as a separate composition.

If you wish further background information on Milhaud and have already read *Notes Without Music*, published in 1953, by Milhaud, you may wish to obtain the English translation by Jane Hohfeld Galante of Paul Collaer's book, *Darius Milhaud*. The Collaer book covers all of Milhaud's career including the last twenty years, which are not covered in the previously mentioned Milhaud autobiography. The Galante translation is available for

purchase from the following address:

San Francisco Press
Box 6800,
San Francisco, CA 94101-6800.

The catalogue of Milhaud's works made by Madame Madeleine Milhaud and revised by Ms. Galante are included as part of the book. The cost is \$45.00 plus \$2.00 for postage and handling.

The site of the 8th Annual Conference of the International Society for the Promotion and Investigation of Wind Music has been changed to Oberschutzen, Austria for the summer of 1988. In the last research column, I inadvertently omitted the name of a CBDNA member who will be presenting a paper at the Conference. Clyde Shive, Jr., Director of Bands at Drexel University, will present a paper entitled "The Wind Band in the United States, 1800-1825."

John W. Taylor, Conductor of Bands at Mount Vernon Nazarene College of Mount Vernon, Ohio has recently completed a project entitled, "A Study of the Undergraduate Instrumental Music Conducting Course." Please contact Mr. Taylor for further information.

And finally, you may find something from among the following research articles from related publications which stirs your creative juices:

Chandler, Theodore A.; Chiarella, David; and Auria, Carl. "Performance Expectancy, Success, Satisfaction, and Attributions as Variables in Band Challenges." *Journal of Research in Music Education*. 35 (Winter 1987): 249-258.

Coffman, Don D. "Rehearsing in Your Mind: Review of the Mental Practice Literature With Implications for Musicians." *Update*. 6 (Spring 1988): 5-7.

Tracz, Frank C. "Marching Band Techniques in the Music Teacher Education Curriculum: A Survey of High School Band Director Needs and Current University Offerings and Practices." *Dialogue in Instrumental Music Education*. 12 (Spring 1988): 34-49.

Eastern Division

Stanley D. Hettinger, President

The Eastern Division of CBDNA held its meeting April 8-10, at the University of New Hampshire. John Wakefield (University of Maryland) will take over as Division President at the national convention in Austin, TX. Nominees for President-Elect included Tom Duffy (Yale University) and Malcolm Rowell (Metropolitan Wind Symphony). A new divisional Secretary-Treasurer will also be needed.

Considerable discussion occurred throughout the meeting regarding the varied approaches to commissioning new works for concert band and wind ensembles. The division seeks to establish procedures for awarding commissions which will result in significant new compositions, will reflect a realistic monetary award by today's standards, and which will benefit from the support from member institutions supplemented by grants, corporate sponsorship or other means. Stanley Hettinger and Ginger Culpepper are undertaking a study of the project.

UNIVERSITY OF NEW HAMPSHIRE CONTEMPORARY MUSIC ENSEMBLE

Stanley D. Hettinger, Conductor

Octet for Synthesizers and Winds (1988) **John Rogers**
Fanfare
Ricerare
Amphibrach

John Rogers, Conductor

Valentine for Ten Wind Instruments (1985) **Christopher Kies**
Concertino for Piano, Winds and Timpani (1979) **George Perle**

UNIVERSITY OF LOWELL HARMONIEMUSIK

Willis Traphagan, Conductor

Symphony No. 92, "Oxford" **Franz Josef Haydn**
Adagio, Allegro spiritoso *arr., Triebensee*
Adagio cantabile (con espressione)
Minuetto (allegretto)
Presto

Don Giovanni **W.A. Mozart**
1. Introduzione: *Notte e giorno fatigar* *arr., Triebensee*
3. The Catalog Aria
10. Minuet and Act I Finale

Partita, Op. 69 **Franz Krommer**
Allegro
Andante cantabile
Menuetto (Allegretto)
Rondo (Allegretto)

DUQUESNE UNIVERSITY WIND SYMPHONY

Robert C. Cameron, Conductor
Stanley DeRusha, Guest Conductor

Divertissement D' Ete **Jacques Casterede**
La Plage
Peche sous marine
Marche
Stanley DeRusha, guest conductor

Sinfonietta **Ingolf Dahl**
Introduction and Rondo
Pastoral Nocturne
Dance Variations

No Man's Land **David Stock**
World Premiere

Music for an Anniversary, Op. 145 **Joseph Willcox Jenkins**

NEW ENGLAND WIND ENSEMBLE

Guy Victor Bordo, Conductor

Stanley Hettinger, Guest Conductor

Marche de Parachutistes Belges **Pierre Leemans**
Chronicle **David Gillingham**
Irish Tune from County Derry **Percy Grainger**
An End Without Return **William P. Dougherty**
World Premiere
March from *Symphonic Metamorphosis* **Paul Hindemith**
arr., Wilson

METROPOLITAN WIND SYMPHONY

Malcolm W. Rowell, Jr., Music Director

Casey Teske, Assistant Conductor

March, Op. 99 **Serge Prokofieff**
Enigma Variations **Edward Elgar**
arr., Slocum
Crystals **Thomas Duffy**
Dark Ice
Underwater Rubies
Cyanide
Monolith
The Passing Bell **Warren Benson**

HARTT SCHOOL OF MUSIC

HARTT SYMPHONY BAND

Stanley DeRusha, Conductor

Occident et Orient, Op. 25 **Camille Saint-Saens**
Sinfonia "Il Fiume" **Jurriaan Andriessen**

I. Lento-Allegro
II. Adagio
III. Allegro scherzando
IV. Allegro vivace

Dramatic Overture, Op. 60 **Nikolai Myaskovsky**
Divertimento for Band, Op. 42 **Vincent Persichetti**

Prologue
Song
Dance
Burlesque
Soliloquy
March

Tam-O-Shanter **Malcolm Arnold**
arr., Paynter

THE UNITED STATES ARMY BAND CEREMONIAL BRASS AND PERCUSSION

Captain David H. Deitrick, Conductor

Des Grossen Kurfursten Reitermarsch **C.G. von Moltke**
Vivat Regina **William Mathias**
I. Fanfare
II. Air
III. Jig
IV. Mountain Song
V. Jubilate
VI. Fanfare

Concerto for Tuba and Brass Band **Edward Gregson**
Staff Sergeant Michael Wagner, tuba
I. Allegro deciso
II. Lento e mesto
III. Allegro giocoso

Harmony Music **Philip Sparke**

NEW ENGLAND INTERCOLLEGIATE BAND

Jerry F. Junkin, Guest Conductor

Margaret Donaghue, Clarinet

Washington Post	John Philip Sousa <i>ed., Fennell</i>
Sussex Mummer's Christmas Carol Introduction, Theme and Variations	Percy Grainger Gioacchino Rossini <i>arr., Hermann</i>
The Virgin and Child With Saint Anne <i>Premiere Performance</i>	Daniel Bukvich
First Suite in E-flat Music for Prague 1968	Gustav Holst Karel Husa

Additional clinic and discussion sessions included the following:

"Score Study Session on Grainger's *Irish Tune from County Derry*" — Frank Battisti (New England Conservatory of Music).

"Creative Dramatics for Conductors" — Susan Kisslinger (University of New Hampshire).

"Literature for Mixed Chorus and Wind/Percussion Instruments: An Historical Overview (Renaissance to the Twentieth Century)" — Robert Garofalo (Catholic University of America).

"Panel Discussion: The Community Band — Developments and Directions" — Moderator, David Maker (University of Connecticut).

"Nineteenth Century Literature for Male Chorus and Wind Instruments" — Captain David H. Dietrick, Jr. (U.S. Army Band).

"Incidental Music from *Le Quatorze Juillet*" — Robert Cameron (Duquesne University).

Northwestern Division

L. Keating Johnson, President

The Northwestern Division of CBDNA will have a conference this fall, joining in with the Northwest Division of the National Band Association. We will meet as part of the Western International Band Clinic to be held in Seattle, November 19-21. Our President-Elect will be the featured guest conductor as this conference and that, combined with our ability to meet with high school and community band directors, makes this a terrific opportunity for our division.

Southern Division

Frank B. Wickes, President

After a highly successful CBDNA/NBA Southern Division Convention in New Orleans in January, divisional activity continued with two university bands representing our division at the convention of the Music Educators National Conference in Indianapolis.

On Friday, April 22, the University of South Carolina Symphonic Band, conducted by James K. Copenhaver, performed the following program:

UNIVERSITY OF SOUTH CAROLINA SYMPHONIC BAND

James K. Copenhaver, Conductor

Overture to <i>Candide</i>	Leonard Bernstein <i>arr., Beeler</i>
In the Spring at the Time When Kings Go Off to War	David Holsinger
The Gallant Seventh	John Philip Sousa
Variations on "America"	Charles Ives <i>arr., Schuman-Rhoads</i>
Symphony No. 3, Finale	Vittorio Giannini

On Saturday, April 23, the Louisiana State University Wind Ensemble performed the program listed below:

LOUISIANA STATE UNIVERSITY WIND ENSEMBLE

Frank B. Wickes, Conductor

Symphony No. 3 for Wind Ensemble <i>Premiere Performance</i>	Dinos Constantinides
Concerto Grosso for Woodwind Quintet and Wind Orchestra	Robert Russell Bennett
<i>Timm Woodwind Quintet</i>	
Katherine Kemler, <i>flute</i>	
Mark Ostoich, <i>oboe</i>	
J. David Harris, <i>clarinet</i>	
Richard Norem, <i>horn</i>	
William Ludwig, <i>bassoon</i>	

Molly On The Shore	Percy Grainger
Country Band March	Charles Ives

Additional activity included the recent election for divisional Vice President to serve during the 1989-1991 biennium. Dr. William Gora, Director of Bands at Appalachian State University in Boone, North Carolina, has been elected to that office. He will join Dr. James Croft of Florida State University who will serve as President and Mr. James Sparks of the University of Tennessee, who is Secretary-Treasurer.

“Whither the Band?”

by Robert Thayer

Think back. What attracted you to seek band membership? Was it a shiny instrument? The influence of a parent? The fact that you had taken piano lessons and wanted a new challenge? The glamour of a uniform? Perhaps the influence of a friend? Whatever it was, you joined the many people whose musical lives have been forever changed through school band membership. You entered the captivating, sometimes perplexing, but ever glorious world of music. You discovered and were profoundly changed by the fact that you could produce sounds that were exciting to you, and that, having made these sounds, you could change them. Yes, you could actually control them, awkwardly at first, but with gradually increasing surety.

Years have passed. By now you have had the privilege of directing bands and have gone on to assume a leadership role in the profession. Today you have the responsibility which goes with guiding others. And a major thrust of this responsibility is to provide for the future of others who will retrace your pathway of discovery.

How does one prepare for the future? Such preparation demands that we study the past, assess the present, and then predict which events and forces in our lives are likely to remain the same and which are likely to change. Only then can we begin the risky process of planning — ever so tentatively — ways to accommodate this change.

We can begin in comparatively safe territory by considering some events of the past. While we may not turn out to be very good predictors of the future, as we continue life's steady progress toward senior citizenship we surely can become expert regarding the past! Consider the following short list of events occurring during the past fifty years which have rather dramatically changed our musical lives. Many in our profession have lived through these events. Younger colleagues might gain a useful perspective through recognizing how very recent, in the context of history, they really are. Every musician could make a personal list. Here is the author's:

1. Acceptance of jazz as a legitimate subject for serious performance and study
2. Increased availability of live performances and recordings of “early” music
3. Acceptance of the saxophone as a musical instrument
4. Increased access to world musics, accompanied by a reassessment of the importance and aesthetic value of music from non-Western sources
5. Re-acceptance of the guitar as an instrument for serious music-making
6. Improvement in quality and accessibility of recorded music (e.g. stereo and quadraphonic, CDs, tape decks)
7. Development of the electronic piano laboratory
8. Publication in 1960 of Grout's *A History of Western Music*

9. Advancements in the study of the psychology of music, the nature of musical talent, and how people learn music
10. Steadily increasing application of the computer to sound generation and modification and to music pedagogy
11. Expansion of theories in musical analysis
12. Introduction of “comprehensive” musicianship pedagogy
13. Adoption of the pedagogical theories and technics of Dalcroze, Orff, Kodaly, Suzuki, Gordon, and others
14. Use of the compositional process to help all students experience the full range of what musicians *do*
15. Development of electronic instruments for generating and modifying sound
16. Significant changes in “pop” music as initiated by the Beatles and other groups and individuals in the mid-1960s.

You will notice that this list addresses rather broad musical developments. It is intentionally not “band specific.” Yet with a moment's thought we could, no doubt, think of an equally long list of important innovations which have affected bands during the past twenty-five or thirty years. We could, for example, note the passing of the metal clarinet, a staple of school bands for many, many years. We could observe that the second half of the twentieth century has seen a greater growth in the sheer number of original works for band than during any previous period of comparable length in history. And let us not forget the rapid rise in influences which, while peripheral to music-making, have become an integral part of this vineyard in which we toil. A generation ago, relatively few people knew what “band candy” was! And yet today, the purveyors of candy, sausages, and tours occupy pervasive places at our professional meetings.

An important point not to be overlooked is that each of these changes has forced us to reorient ourselves. Life is not the same without metal clarinets, and may be even more different in the ubiquitous presence of band candy!

We have focused on the past. Now let us turn to the present. Consider four quotations:

1. “These instruments are a real part of our musical future. As a teacher, I need to expose my students to the latest developments. It's important that we, as active musicians, stay in the forefront of the new technology.”

2. “In my view, new technologies have thrust the performing arts into a period of change that can be compared only to other such epochal events as, in the medieval period, the invention of polyphony, or, later, the effect the invention of the printing press had on the performance and dissemination of music.”

3. “With MIDI, the ‘barrier’ to mastering an instrument has been lowered, allowing anyone with dreams of becoming a musician to be able to make music.”

4. “May I play my synthesizer in the band?” (It is worth noting that this is the shortest, yet perhaps the most provocative of all.)

These statements are all of very recent vintage. The first, addressing the need to explore new instruments, is

from Bowling Green State University's teacher of saxophone, John Sampen. The second, speaking of the historic impact of new technology of our time, is from Dean Paul Boylan of the University of Michigan's School of Music. The third quotation, asserting that anyone with dreams of becoming a musician — and is that not what we would wish for all people? — can now do so more easily, appeared in an advertisement in a recent issue of the magazine, *College Musician*. And the last, the query about joining the band with a synthesizer, is from a fifth-grader in an Ohio public school.

The final quotation, introduced as a means of bridging consideration of the present to that of the future, is from the author: "The dynamic force which draws many people to music is the ability to generate and modify sound. The very recent changes which technology has introduced in this dynamic force — including those which have taken place in as short a time as that since the reader took up this article — will result in a far greater need for us to reorient ourselves, as musicians and teachers of music, than have the combined total of all the other changes in our musical lifetimes."

Now, against this backdrop, whither, indeed, the band? The band has a long and noble history. It has withstood war, pestilence, a shortage of literature as compared with other media, candy sales, and Super Bowls. It has come indoors from the battlefield and athletic contest to provide meaningful artistic experiences for countless people. It has eagerly embraced new instruments and welcomed to its resources the addition of sounds on prerecorded tape.

Yet how will it, through its human spokespersons, answer the plaintive question from the Ohio fifth-grader and her counterparts throughout the land? These children are at this very moment purchasing instruments which will enable them to generate and modify sound without the necessity to form an embouchure or whittle a reed. Will we be wise enough to identify their talent, capture their interest, refine their skills, and assist them to live a life enriched by music?

Predicting is risky. To a considerable degree our ability to predict the impact of technology on our musical futures is dependent on our ability to answer some rather basic questions. Here is a list, beginning with some easier ones:

— Are the computer, synthesizer, and sound sampler "here to stay?"

— Through technology, can the ear of even the most sophisticated listener be fooled?

— To what degree do listeners want to observe "live" performers? (In this regard, it is useful to remember that the phonograph has been with us for a very long time. Taped compositions, especially those using "synthesized" sounds and including those in which no "live" performer appears, are a newer phenomenon. The live performer has not yet been replaced, but his/her role has changed.)

— Will video images at least partially satisfy the listener's desire for live performance?

— If chance elements, approximating the "human error" factor, are introduced into recorded music will this satisfy the listener?

— To what degree will people continue to want the challenge of mastering a conventional, acoustic musical instrument?

Obviously, none of us has definitive answers to all of these questions. However, if we are to provide for the future it is essential that we be courageous enough to make some predictions. The consequences of being caught unprepared are simply too great. Here is a list of probabilities:

— The computer, synthesizer, sound sampler, and other technology will be with us for the foreseeable future and will enable us to produce sounds whose sources are virtually impossible to distinguish.

— Audiences, even with video images, random elements designed to approximate human error, and possibly other attempts to "fool Mother Nature," will continue to value some role for the "live" performer.

— Despite the much-heralded desire for "the easy life," the human spirit seeks a challenge. Evidence lies in the crowds around video games and the hardy soles attempting to climb Mt. Everest.

But whither the band? Surely the band — that is, the *concert* band as we know it — will continue to exist and to exert a positive influence. However, the medium will change. As sound sources become increasingly varied and accessible, the band must incorporate them. As talented people acquire increasingly powerful, yet inexpensive tools for generating and modifying sound, membership in the band of the future must be open to them. (Parenthetically, it might be added that perhaps an initial condition for our fifth grade friend, at least until we can better know what the coming years hold, should be that she can play her synthesizer in the band if she will also agree to play another, more traditional instrument.)

But after all, perhaps our dream of a musically active, involved citizenry can be much more readily accomplished if not everyone has to develop an embouchure or learn how to adjust a reed. Think of what increasing access to active performing experience can mean for the large percentage of our population who have passed the school years. Think how many more composers and conductors and listeners we might have if entry to our mysterious realm of sound and symbol can be eased.

If any of the predictions suggested here are accurate, surely it be this one: "The future will be exciting and challenging. It promises the greatest opportunity we have ever had to help people know the joys of music."

Robert Thayer is Dean of the College of Musical Arts, Bowling Green State University. This article is based on an address presented by Dean Thayer to a joint meeting of the North Central Division of the College Band Directors National Association and National Band Association in Bowling Green, Ohio, on February 26, 1988.

IBA Offers Help to Young Directors

The Iowa Bandmasters Assistance Program for Young and Prospective Teachers was designed by the College Affairs Committee of the Iowa Bandmasters Association to reduce the high dropout rate among young Iowa instrumental teachers. The average survival rate for new young band directors in Iowa is just over four years. The Assistance Program seeks to assist the young teacher through the first few difficult years of teaching by offering help in three ways.

1. A group of master teachers (teachers who have been highly successful for many years) have made themselves available (at no charge) to help or assist young struggling teachers. The program helps young teachers know the problems they face are not something new, but problems that most experienced teachers have faced.
2. Hold special clinics at the Iowa Bandmasters Convention aimed at assisting new and prospective teachers.
3. Develop written materials to assist the young teacher in areas that frequently cause problems and frustration in the early years of teaching — communication, discipline, organization, etc.

The written portion of the program is published by the Iowa Music Dealers Association. The Yamaha Music Instrument Corporation has recently shown an interest in publishing and distributing the written materials nationally.

Claude T. Smith Memorial Band Composition Contest Sponsored by the Missouri Lambda Chapter of Phi Beta Mu

The Missouri Lambda Chapter of Phi Beta Mu National Bandmaster Fraternity on the occasion of their thirtieth anniversary is sponsoring a concert band composition contest for young composers. The winner will receive \$600.00 and the winning composition will be performed at the 1989 Conference/Clinic of the Missouri Music Educators Association (January 19-21, 1989).

CONTEST RULES

1. The composer must be 26 years of age or younger, on or before January 1, 1989.
2. The work should be grade III-IV in difficulty, using a grading scale of I-VI, and it must conform to standard band instrumentation.
3. The entry must include a full score and a reel-to-reel tape (tail out) at 7½ IPS, ¼ track, or a high quality cassette tape. Send no parts.
4. The work must be original and unpublished. Transcriptions will not be considered.
5. All entries must be received by the committee chairman by Oct. 1, 1988. The winner will be notified by Nov. 1, 1988.
6. The name of the composer must not appear on the score. A sealed envelope with the name, address, telephone number, and birth date should be affixed to the title page of the score.
7. The winner will receive a prize of \$600.00, and the work will be performed at the 1989 Conference/Clinic of the Missouri Music Educators Association. Phi Beta Mu reserves the right to reject any or all entries.
8. Composers should send their manuscripts and tapes to:

Dr. Russell Coleman, Chairman
Composition Contest Committee
Department of Music
Central Missouri State University
Warrensburg, MO 64093
(816-429-4530)

Cleveland Wind Symphony at Art Museum

The Cleveland Wind Symphony, Dr. Stephen W. Miller, Conductor, will present the following program at the Cleveland Museum of Art in Cleveland, Ohio on Wednesday, July 6, 1988, 5:30 p.m.:

Notturmo, op. 24 (1824)	Felix Mendelssohn-Bartholdy (1809-1847)
Partita (1785)	Antonio Rosetti (1750-1792)
I. Grave, allegro	
II. Andante scherzante	
III. Menuet and Trio	
IV. Allegro finale a la chasse	
Old Wine in New Bottles (1960)	Gordon Jacob (1895-1984)
I. The Wraggle Taggle Gipsies	
II. The Three Ravens	
III. Begone Dull Care	
IV. Early One Morning	

The Cleveland Wind Symphony is a chamber wind ensemble of twelve to eighteen professional musicians of the Cleveland metropolitan area. Members of the ensemble also perform with the Cleveland Orchestra, the Saint Louis Symphony Orchestra, the Carmel Bach Festival and numerous other renowned musical organizations. The ensemble is dedicated to *harmoniemusik* from Mozart to the present.

Wilma Salisbury, music critic of the *Cleveland Plain Dealer*, had this to say regarding a recent performance of the ensemble:

"...the group performs with high energy and obvious enthusiasm for the special province of *harmoniemusik*. Its goals are admirable. Its lively presence and unusual repertoire add a welcome new wrinkle to the musical complexion of the city."

For concert information, call the Cleveland Museum of Art at 216/421-7340, Ect. 282, 10:00 a.m. — 3:00 p.m.

News Briefs from NECBA

The following items of general interest were included in the Spring newsletter of the New England College Band Association:

The Harvard University Wind Ensemble conducted by Tom Everett and the McGill University Wind Ensemble conducted by Robert Gibson performed a joint concert at Harvard on March 12. Harvard also celebrated "Ulysses Kay Week" on their campus with a concert which was attended by the composer.

Composer David Maslanka attended a performance of his new symphony in March at Amherst, Massachusetts. The combined performance of the University of Massachusetts Wind Ensemble and Symphony Band was conducted by Malcolm Rowell, Jr.

Composers Pasquale Tassone, Richard Lane, John Bavicchi, William J. Maloof and Tsuneyuki Ohsaki were all present at a spring performance of the MIT Concert Band conducted by John Corley. The MIT Band tour included concerts at the University of Vermont, Champlain Regional College (Ste. Foy, Quebec), McGill University (Montreal), Concordia University (Montreal) and the Champlain Valley High School in Plattsburgh, New York.

**THIS BLANK SPOT ON
THE PAGE MIGHT HAVE
FEATURED SOME NEWS
ABOUT YOUR BAND
PROGRAM.**

We, the Wave of the Future

The following is an excerpt of a speech delivered by composer Samuel Adler to the members of the Eastern Division of CBDNA at their April convention.

It is easy to speak of our success, and this association — of all the musical organizations in this country — can certainly point with great pride to its outstanding achievements. I come to you as a composer who quite often is asked to conduct bands and wind ensembles in his own works. To me, there is more action going on in your field than in any other musical enterprise. During the past thirty-five years, the literature of the band field has developed from a few excellent pieces gleaned from British band works, some second-rate works of eighteenth- and nineteenth-century masters, a very sparse American repertoire and transcriptions of war-horses, to the most exciting body of musical literature created in the latter half of the twentieth century. The best composers of our time take great pride in their band or wind ensemble works, and that is due mostly to you and your organizations which have commissioned, coerced, and cajoled composers to write significant works for you. Further, the standard of performance is exceptionally high and matches that of any other medium, including most professional orchestras. For me it is so very exciting to witness the devotion and zeal that band organizations shower on the performers of new works. I have been so very much inspired by this attitude and have always felt terrible when I had to turn down a band commission, for my experience with so many of you has been a very happy and inspiring one.

Beglarian says that "At this moment I have more friends than I will ever have from now on."

I feel like that because we must discuss the debit side of our great success, not because it will lessen our triumph, but because we are members of a much larger musical community.

Most of us, except for some very special occasions, perform for and cater to a small but select audience. This is not only true of the band world but of our "classical music" establishment as a whole. I think the time has come when we should act rather than simply malign the situation. Let me see if I can illuminate some aspects and then perhaps give some suggested remedies.

Frankly, I think it begins with the training process of our music teachers. Most of the students that play in our ensembles go out and teach. We may teach them how to conduct, how to teach the notes, how to correct intonation, how to put together an effective program, but are we teaching them to love music?

There is a difference in teaching physics or math and teaching music. We have an added element in the arts called "changing your life," not only teaching the skills. Take a look at yourself. You certainly are not in this field because of the tremendous monetary reward it offers (though I have heard this region is an exception), but because early on music changed your life. This added task is where we fail for the most part. There is an alarming statistic that we have over 30,000 junior high and senior high school bands in America, but as soon as these millions of kids graduate they put their instruments in the attics and never play again. One of the worst maladies of this syndrome is the contest, etc. It is more important to receive an "I" in Grade 6, or some silliness like that,

than to infuse a sense of music and what music can do for the quality of life for these students. How many high school directors run short courses in music appreciation alongside their band programs? They don't have time. Really? Well, they had better take the time if we ever are to reverse the statistics of concert attendance and the importance of music in our lives.

This must start on the college level when we are training band directors. There should not be such people as "band directors," only knowledgeable and inspired musicians interested in every phase of music. Our students should be encouraged to seek out all repertoires of the past and present and be familiar with and excited about composers, some of whom were so misled in their lives that they never wrote a band piece!

Our country is becoming a sedentary place with participation waning in the arts as well as in sports. We must and can reverse this pattern. The Rochester Arts Council survey showed 58 percent of all people polled wanted to learn how to play an instrument. An unbelievable statistic? Perhaps, but factual. We can do something about it, and we must if music as we know it and love it is going to survive. My vision is to fill the local schools every night of the week with people taking lessons — John Paynter started a most successful town band! We must all try to follow this example and do much more. This must not be the "fireman band" kind of organization, rather it should be like the community orchestra on its highest possible level. Our members then will "bring out" the audiences, will buy band records (the worst-selling commodity on the market, unless Wynton Marsalis happens to perform on it), and perhaps will change people's minds about our whole field.

The leisure time is there, and deep down most people would like to spend it fulfilling their lives, if we can only inspire them to do so.

One more area needs your attention to make the band success story more complete, and that is the interaction of the band world with the rest of the music world.

When was the last time a major symphony orchestra began a program with a work with the orchestral wind section? When was the last time a major symphony orchestra began a program with a string orchestra piece? The answer to the latter question will yield frequent results, while I'm afraid the reply to the first will be "possibly never" or "hardly ever." This calls for a different mode of action, namely for us who are interested in this kind of music to be evangelists for it. At the college level, let us try to influence our orchestral brethren to include every once in a while a work from our literature in their programming and let them conduct it, so that when they go to major orchestras their horizons will have been broadened and, insidiously perhaps, we will have planted a seed. Bob Boudreau commissioned his pieces with just that interchange in mind, but it has not happened. I feel it must happen for two reasons. First, because so many excellent pieces have been produced in this genre; and, second, because it is a way in which more people can become interested in attending concerts of bands and wind ensembles which are more than the "Pops" or "Sousa Spectacular" kind.

Let me say once again how delighted I am to have been asked to come here and speak with you this evening, because I feel that you are doing some of the most exciting

and meaningful repertoire in any musical field and, for the most part, are doing it so very well. Generally, our field of concert music is perceived to be in trouble, but then, when wasn't it? I am an optimist, and I feel the demise of our field is grossly exaggerated. Yet, we must not sit quietly on our laurels, but must have the gall to say that we have something for the whole world which will transform it into a better and a more alive place. Further, in the relations with our musical colleagues, it is time that the hatchet, which is too often visible, be buried and that a concerted effort be made finally to recognize the incredible contribution and strides in wind, brass, percussion literature which have been made and which can enrich the concert scope so very much. Third, the concert itself should become more of an adventure-prism experience. Be courageous; be inventive; be entertaining in the best sense. Sweep them off their feet. Make it *the* event not to miss.

A large order of course, but I have always lived by a maxim which I'd like to pass on to you, if you don't know it as yet: "It is not incumbent upon you to complete a task; neither are you free to desist from it altogether." Having been part of this most successful revolution in the band field, let us now be enthusiastic and prepared to take the next steps.

Virginia Symposium XIV

The Virginia Chapter of the College Band Directors National Association announces a call for compositions for SYMPOSIUM XIV FOR NEW BAND MUSIC, to be held February 16-18, 1989, at Virginia Commonwealth University, Richmond, Virginia. Six works will be selected for the symposium; participating composers are asked to attend Symposium XIV to conduct and discuss their works in open reading sessions. The Virginia Intercollegiate Band, an auditioned ensemble of 100 student musicians from Virginia colleges and universities, will again serve as the symposium ensemble. TRAVEL AWARDS of \$350 will be presented to each composer selected to attend. Works must be for full symphonic band instrumentation and may include wind/percussion soloists or tape. Deadline for submission of scores (include return wrapper and postage) is October 15, 1988; tapes are welcome. Send materials to:

James R. Sochinski
Director of Bands
Virginia Tech University
Blacksburg, VA 24061

The 1989 Symposium marks the fourteenth annual Symposium for New Band Music. To date, the Virginia CBDNA has sponsored 13 symposia; approximately 910 compositions have been reviewed, 92 new works have been premiered and \$15,700 in awards have been presented. Participating composers in 1988 included Theodore Dollarhide, Paul Hayden, and Dana Wilson. FOR MORE INFORMATION: James Sochinski (703) 961-5704.

Halseth Study Available

The Impact of the College Band Directors National Association on Wind Band Repertoire

Halseth, Robert Edmore Powell, D.A.
University of Northern Colorado, 1987

Purpose. The purpose of the study was to trace the relevant history of the College Band Directors National Association in the discovery, encouragement and creation of music for wind band, to identify the compositions which have resulted from this activity, and to write an historical account of the organization's impact on wind band repertoire.

Procedure. The following procedure was used in locating and organizing the materials relevant to this study: (1) The Secretary-Treasurer of CBDNA was contacted and permission to examine national and divisional records was requested. (2) The existing CBDNA Archive Collection, currently housed at the University of Maryland, was examined. (3) Current Divisional Presidents were contacted regarding information not available in the archives. (4) Permission to publish an open letter to CBDNA colleagues in the national newsletter was requested. (5) Correspondence and phone calls were directed to those national officers and other individuals whose assistance was deemed important to the study. (6) Primary areas of study selected for the investigation were: (a) the development of lists of band music, (b) the encouragement of new composition through hearings and contests, and (c) the inauguration and continuation of the commissioning project.

Findings. The wind repertoire of 1985 is significantly different from its counterpart of 44 years ago. The college wind band conductor of 1941 could conceivably expect to conduct all the significant wind band music then in existence during the course of his career, perhaps even programming some of it more than once. Today's conductor can have no similar expectation. The growth in size, quality and direction of wind band repertoire has resulted from many factors, one of the most significant being the repertorial activity of the CBDNA.

The study is available at \$16.00 in 8½" x 11" with plastic binding by contacting Robert Halseth, Director of Bands, Conservatory of Music University of the Pacific, Stockton, CA 95211. Office phone: 209-946-3217; Home phone: 209-478-8961.

It is also available in microform (\$18.00 + shipping), soft cover (\$28.00 + shipping) and hard cover (\$35.00 + shipping) from UMI, 300 N. Zeeb Road, Ann Arbor, MI 48106. Phone: 800-521-3042; in Michigan, 313-761-4700.

REPORT DEADLINES

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

Fall issue — October 1
Spring issue — March 1
Summer issue — June 1

Please send all materials to:

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

Halseth Study Available

The Impact of the College-Band Directors National Association on Wind Band Repertoire

Halseth, Robert George Powell, Ph.D.
University of Maryland, College Park, 1987

Purpose: The purpose of the study was to trace the relevant history of the College-Band Directors National Association in the university, investigate and record of music by wind bands, to identify the compositions which have resulted from this activity, and to bring an historical account of the organization's impact on wind band repertoire.

Methods: The following procedures and steps in listing and organizing the materials related to the study: (1) The Secretary-Lecturer of CBDNA was contacted and permission to examine national and state associations was requested; (2) Proceedings from various Conferences, our study focused at the University of Maryland was reviewed; (3) Current Director Publications were reviewed regarding information and available in the archives; (4) Permission to publish in open form in CBDNA publications in the national journals was requested; (5) Correspondence and other materials were checked to locate missing volumes and other materials whose assistance was desired; (6) The study of primary sources of study selected for the investigation was; (7) the development of lists of basic music; (8) the encouragement of new compositions through hearings and awards; and (9) the inclusion of the study in the organization project.

Findings: The wind repertoire of 1987 is significantly different from its counterpart of 44 years ago. The college wind band conductor of 1943 could conceivably succeed in locating all the significant wind band music then in existence during the course of his career, provided even programming some of it were such time. Today's conductor can have no similar expectation. The growth in size, quality and quantity of wind band repertoire has been significant. One of the most significant findings of this study is the history of the CBDNA.

CBDNA
COLLEGE-BAND DIRECTORS
NATIONAL ASSOCIATION

Report

The report is available at \$15.00 in 8 1/2" x 11" with hard cover. For ordering contact Robert Halseth, Director of Music, University of the Pacific, Stockton, California (phone: 209-946-3217, home phone: 209-946-4001).

It is also available in microfiche (\$10.00 + shipping) with cover (\$20.00 + shipping) and hard cover (\$10.00 + shipping) from GMI, 3000 Zeno Road, Ann Arbor, MI 48106 (phone: 800-541-3042, in Michigan, 313-761-4700).

REPORT DEADLINES

Reports to quarterly issues of the *Journal of Music Theory* should be submitted by the following deadlines:

Fall Issue — October 1
Spring Issue — March 1
Summer Issue — June 1

Manuscripts should be prepared as follows:

Dr. Gary Tompkins
Editor
Journal of Music Theory
Pittsburg State University
Pittsburg, KS 67504

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