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Summer 1988

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## 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

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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."

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*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)

