

Fall 1989

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

FROM THE PODIUM

Guidelines and Deadlines for Selection of Performing Groups Kansas City National Convention February 20-23, 1991

The most important events of any CBDNA convention are the myriad concerts that take place. Not only do they serve as a showcase for the many fine performing groups, they also furnish our membership with a chance to hear "new music" in abundance. I have always considered these concerts to be my "number one" reason for attending CBDNA conventions, with fellowship and informal discussions on anything and everything a close second.

Because the selection of performing groups is so important to the success of any convention, I have asked Ray Cramer, our President-Elect, to chair a committee of his own choosing, whose task is to rank all groups sending in applications in the order that they should be invited. When I make the final selections, based on the committee recommendations, care will be taken to invite groups conforming to a broad spectrum of criteria, as follows:

1. A diverse geographical distribution will be attempted
2. Bands of varying sizes will be invited (Symphonic to small wind groups)
3. At least one band will be invited from a two-year school, if recommended by the committee
4. Preference will be given to groups that guarantee:
 - a. a premier (composer present to discuss music)
 - b. a well-known soloist
 - c. their availability as a clinic group playing one extra, non-programmed piece of music with selected conductors, who will be critiqued by a clinician. (Clinic sessions will be given on the morning of, or morning after each band's concert date to avoid extra hotel bills)

On or before April 2, 1990, send the following items to:

Professor Ray Cramer
Department of Bands
I.U. Auditorium
Bloomington, IN 47405
Telephone: 812-855-1372

Items to be sent:

1. Send a performance tape of your group. It should contain representative selections from several of your 1989-1990 concerts. Please send nothing earlier than 1989.
2. Enclose a copy of your latest program, showing the size and instrumentation of your band.
3. Send in a proposed program containing one (1) bar work by Percy Grainger. Duplications will be eliminated at a later date; the band with the earliest postmark retains the duplicated piece. (Changes except for Grainger, can be made before submission of the final program.)
4. Send in a statement giving consent for the use of your group as a clinic band for a conducting workshop.

The deadline for all submissions is April 2, 1990. All selections will be made by April 30, 1990, and each group will be notified soon after that date. Each band that is selected agrees to pay all expenses incurred for travel, lodging, food, and expenses (other than auditorium rental) related to the concert.

Two of the bands that are chosen will be asked to play the 50th Anniversary CBDNA Commissions. One additional band will be asked to program the composition to be chosen in 1990 for a \$10,000 prize awarded by the Barlow Foundation of Provo, Utah. The distinguished panel of judges who will choose the \$10,000 prize composition will include Pulitzer Prize winner, Joseph Schwantner.

I have issued a special invitation to the Eastman Wind Ensemble to give a "leadoff" concert on Wednesday night of the convention. I hope they can accept my invitation. I can think of no other wind group in the United States as well known as the Eastman Wind Ensemble under the baton of Donald Hunsberger. I believe they are a perfect choice to open the "50th Anniversary CBDNA Convention."

Remember, the deadline for all submissions is April 2, 1990.

Richard E. Strange
President, CBDNA

College Band Directors National Association

PAST PRESIDENTS

William D. Revelli	1941-1945
Gerald R. Prescott	1946
Mark Hindsley	1947
Raymond R. Dvorak	1948
Alvin R. Edgar	1949
R. Bernard Fitzgerald	1950
L. Bruce Jones	1951
Clarence Sawhill	1952-1954
Hugh McMillen	1954-1956
Frederick Fennell	1956-1958
James Neilson	1958-1960
Frank Piersol	1960-1962
Keith Wilson	1962-1964
Manley Whitcomb	1964-1967
James Jorgenson	1967-1969
Guy Duker	1969-1971
Richard Bowles	1971-1973
Karl Holvik	1973-1975
David Whitwell	1975-1977
Robert Wagner	1977-1979
Frank Battisti	1979-1981
William P. Foster	1981-1983
H. Robert Reynolds	1983-1985
Donald R. Hunsberger	1985-1987
W. J. Julian	1987-1989

HONORARY LIFE MEMBERS

Raymond P. Dvorak	Mark Hindsley	James Neilson
Leonard Falcone	Charles Minelli	Clarence Sawhill
	Walter Welke	

MID-WEST FORUM

The annual *CBDNA FORUM* will be held during the Mid-West International Band and Orchestra Clinic in Chicago on Friday, December 15, at 4:00 p.m. in the Conrad Hilton Hotel. The meeting room will be listed in the convention program.

1991 NATIONAL
50th Anniversary **CBDNA Convention**
Kansas City, Missouri
February 20-23, 1991

CBDNA

College Band Directors National Association

This copy of the CBDNA Constitution and Bylaws is as revised by a national ballot following the twenty-fifth National Conference at the University of Texas, Austin, Texas, February 1989.

Constitution and Bylaws

Article 1: Name

The organization shall be known as the College Band Directors National Association.

Article 2: Purpose

The purpose of the organization is to assist its members in seeking individual and collective growth as musicians, educators, conductors, and administrators.

Article 3: Membership in the Association

A. Active.

- College/university band directors including Associate and Assistant directors — active or retired.
- Former college/university band directors now engaged in college/university music education, administration or related areas.
- Honorary Life Members.

B. Associate.

- Professional Associate — i.e., director of a military service band, community band, secondary school band.
- Music Industry — one member of the firm shall be designated as representative to the Association.
- Student — graduate or undergraduate who is seriously involved in band activities and development.
- Institutional — any school or institution actively supporting band activities and development. One individual may represent the institution as an active member if qualified under Article III, Active, no. 1.

C. Rights and Privileges.

- Only active members shall be entitled to vote on Association business and to hold elected office. Active membership is maintained through payment of annual dues.
- Active members upon retirement from their institution shall be entitled to a reduced dues assessment.
- Honorary Life Membership may be conferred upon active members by the Board of Directors as a form of formal recognition of exemplary contributions to the welfare of college and university bands.
- Associate members do not have voting rights and may not hold elected office in the Association; they may attend all CBDNA functions (with the exception of Business Sessions) and shall receive all CBDNA publications.
- Student membership is valid only during the period when the student is enrolled in graduate or undergraduate collegiate activities.

Article 4: Officers

The national officers shall consist of President, President-Elect, Vice-President, Secretary-Treasurer and Divisional Presidents. Together with the two most recent Past Presidents and the Honorary Life President, they shall constitute the Board of Directors.

Article 5: Conferences

The CBDNA shall meet in National Conferences biennially beginning with the 1966-67 academic year, the time and place to be determined by the Board of Directors. The Divisional Conferences shall be held in alternate years, the time and place to be determined by the Divisional membership.

Concerts and instructive sessions presented at the National and Divisional Conferences shall be open to all members of CBDNA and their invited guests. Business sessions of the Association shall be open to active members only or by special invitation of the Board of Directors.

Article 6: Dues

The dues structure for various categories listed in Article 3 shall be:

A. Active.

- | | |
|------------------------------|---------|
| 1. Active Membership | \$40.00 |
| 2. Retired Active Membership | 10.00 |
| 3. Honorary Life Membership | ----- |
| 4. Life Membership (Age 55) | 150.00 |

B. Associate.

- | | |
|---------------------------|---------|
| 1. Professional Associate | \$35.00 |
| 2. Music Industry | 50.00 |
| 3. Student | 20.00 |
| 4. Institutional | 50.00 |

C. The National Secretary-Treasurer shall return a sum every biennium to each division based upon their respective membership enrollment at the beginning of the biennium (the two year period immediately following a National Conference). The sums to be returned, and the membership guidelines to be followed are:

- | | |
|------------------|------------|
| 1. 251 and above | \$1,100.00 |
| 2. 201 to 250 | 1,000.00 |
| 3. 151 to 200 | 900.00 |
| 4. 101 to 150 | 800.00 |
| 5. Below 100 | 750.00 |

The Secretary-Treasurer shall collect all dues.

The Board of Directors may appropriate a sum up to \$10.00 per active member for the commissioning of new compositions for the wind band.

The fiscal year for CBDNA shall run from October 1 to September 30. The membership year shall be the same.

The terms of administrative office on both the National and Divisional level shall run from the close of one National Conference to the close of the succeeding Conference.

Article 7: Revisions of Amendments

Proposed amendments to CBDNA Constitution and Bylaws may be presented to the Board of Directors by either the Constitution Committee or by any officer of the Association at the time of the National Conference. The Board of Directors shall then determine by a majority vote which amendments shall be circulated to all members of active status within two weeks of the termination of the National Conference. Ballots

shall be returned to the chairman of the election committee for tabulation within four weeks of the termination of the National Conference. An Amendment must receive two-thirds of the votes cast to pass. An approved amendment becomes effective immediately, unless otherwise stated in the amendment.

BYLAWS

Article 1: Duties for National Officers

A. *President.* It shall be the duty of the President to organize the National Conference and to preside at all general meetings thereof. The President shall appoint a parliamentarian to each business session. It shall be the duty of the President to represent the CBDNA at other conferences or appoint a representative in his place when the Association is invited to send a delegate.

B. *President-Elect.* It shall be the duty of the President-Elect to assume the duties of the President in his absence. It shall furthermore be the duty of the President-Elect to serve as chairman of Board of Directors meetings and to coordinate membership activities.

C. *Vice-President.* It shall be the duty of the Vice-President to assume the duties of the President in the absence of the President and the President-Elect. It shall furthermore be the duty of the Vice-President to administer and coordinate the activities of the National Committees.

D. *Secretary-Treasurer.* It shall be the duty of the Secretary-Treasurer to perform the normal duties of a recording secretary and treasurer.

Article 2: Election of Officers

A. The President shall serve from the time of assuming office at the end of one National Conference to the end of the next.

B. The President-Elect shall automatically accede to the office of President, and the Vice-President shall automatically accede to the office of President-Elect.

C. Two candidates for the office of Vice-President shall be nominated and one shall be elected through the following procedure:

1. Only those who have served or are serving as Divisional Presidents, and those who have served as National Secretary-Treasurer for a period of six years or longer, shall be eligible for nomination. Past National Presidents are not eligible.

2. The Secretary-Treasurer shall have circulated to the active membership by mail a certified list of the names of those eligible, at least two months and not more than four months before the National Conference. This list will serve as a ballot on which each member may, and should, nominate two persons for the office. The ballot must be returned to the Secretary-Treasurer at least three weeks prior to the opening of the National Conference.

3. The nominating committee shall consist of at least five members. The National President and all past National Presidents in attendance at the National Conference shall serve on the nominating committee, with the most immediate Past President in attendance serving as chairman. In the event there are fewer than five qualified members for this committee, the current President shall appoint enough members to make a full committee. The committee will receive from the Secretary-Treasurer the ballots and the tally, and using them as a guide shall nominate two persons with their consent, including (without designation) the one receiving the highest number of votes in the nomination balloting. The second nominee must be selected from among the five in this tally.

4. The election shall be by first class mail ballot circulated to the membership with a return envelope clearly marked *CBDNA Ballot enclosed*. The ballot shall be circulated to all members of active status within two weeks of the termination of the National Conference. Ballots shall be returned to the chairman of the election committee for tabulation within four weeks of the termination of the National Conference.

D. *Secretary-Treasurer.* The Secretary-Treasurer shall be appointed by the Board of Directors.

E. *Divisional Officers.* The Divisional officers shall consist of President, President-Elect, Vice-President and Secretary-Treasurer. The President-Elect shall automatically accede to the office of President, and the Vice-President shall automatically accede to the office of President-Elect. Divisional Vice-Presidents shall be nominated at the Divisional Conferences. The Divisional President will select a nominating committee who will submit two names for the office of Vice-President. The election shall be by secret ballot. This ballot shall be circulated to all active Divisional members within two weeks of the termination of the Divisional Conference. Ballots shall be returned to the Divisional Secretary-Treasurer for tabulation within four weeks of the termination of the Divisional Conference. The newly elected Divisional Vice-President shall assume office at the next National Conference.

1. The Divisional President shall appoint a Secretary-Treasurer.

2. It shall be the duty of the Divisional President to organize and supervise the activities within his division. Divisional Presidents shall write letters of appointment to all officers of the Division, shall submit to the National President a list of Division officers, including state and committee chairmen.

Article 3: Standing Committees

Standing committees shall be established and appointed at the discretion of the President, and may be continued through successive administrations, at the discretion of the newly elected Board of Directors.

Article 4: Filling of Vacancies

In the event that a vacancy occurs in a National Office and the procedure for filling the vacancy is not specifically provided elsewhere in the CBDNA Constitution or Bylaws, then the President shall appoint a CBDNA member qualified under Article II of the Bylaws to fill the position subject to the approval of the Board of Directors. Such an interim appointment will be only for the remainder of the current term of office at which time the vacancy will be filled by election.

Southern Division

James Croft, President

Discussions with each of the state chairs in the Southern Division indicates that there is a variety of activities that dot calendars already full with the responsibilities of a football season!

It is interesting for me to note the resurgence of interest in "All-Intercollegiate" Bands. This is, of course, a problem in those states with but a few college-university bands, but in those states with several outstanding groups taking the lead, it appears to be a healthy trend. Georgia's Intercollegiate Band has been functioning in good repair for several years, as has Kentucky's. Craig Kirchoff is on tap as conductor for the latter this year. Alabama, Florida, Louisiana, North Carolina and Tennessee are all including theirs on their state meeting agendas. The Mississippi Junior College All-State Band has also been thriving for years as has the Florida Junior/Community College Band.

Several in our area run "fall semester" festivals, entertaining school honors bands, guest conductors, clinics, etc. Among these are the Tri-State Band Festival and Conducting Conference at Florida State, the Festival of Winds at the University of South Florida, Winthrop College's Invitational Band Festival in South Carolina and a new Honor Band Festival at the University of Montevallo in Alabama.

Virtually all of our Southern Division State Chairs are planning meetings, often as breakfast or luncheon affairs at the state music conventions. Items on these agendas range from the previously mentioned intercollegiate bands and program exchange to junior college upper level articulation and audience promotion — a worthy set of discussion spring boards.

As is the case throughout the country, several of our colleges and universities also sponsor marching competitions and festivals, none larger or more prestigious than Joe Smith's at Middle Tennessee State.

CBDNA bands selected to perform at the Southern Division Conference in Tallahassee are the Morehead State University Symphonic Band (KY), Richard Miles, Conductor; the Appalachian State University Wind Ensemble (NC), William Gora, Conductor; and the University of Alabama Wind Ensemble, Gerald Welker, Conductor. These ensembles will bring a special dimension to that convention.

Other Southern bands in the spotlight are those from Western Carolina University, John West, Conductor, and Bill Gora's Appalachian State Wind Ensemble appearing at the North Carolina Music Educators Convention; Jim Copenhaver's University of South Carolina Symphonic Band taking a European tour that helped everyone in Geneva celebrate our 4th of July; and, of course, another celebration in Paris on July 14 that found the Florida A&M University Marching 100 representing the U.S. in exciting fashion. (Since the French government picked up the entire tab it made the occasion even more exciting for Bill Foster's intrepid marching musicians!)

William Malambri, Winthrop College, has virtually taken up dual citizenship with his frequent interaction with Norwegian bands, and James Arrowood, University of North Carolina, has been invited to appear as a clinician at the British Association of Symphonic Bands and Wind Ensembles this Fall.

Any report about Southern Division activities that did not include recognition of "The Virginians" would not be

complete. The Virginia CBDNA state group is sponsoring a conducting clinic with James Ogle, Associate Conductor of the North Carolina Symphony, as clinician. Jim Ogle will be remembered for the splendid clinic he presented in Atlanta several years ago.

The 15th Annual Symposium for New Band Music is also an important activity in Virginia. Host Mark Camphouse notes that over 50 manuscripts have already been received for that event which is scheduled for February 15-17 at Radford University.

One area of recognition that is frequently omitted is the contribution which the CBDNA leadership makes to music education in general. Charles Martyn, Director of Bands at West Virginia Tech, has just completed his presidency of the West Virginia Music Educators, just as Kent Campbell, Western Kentucky University, assumes that responsibility in Kentucky and Bobby Adams, Stetson University, becomes president-elect of the Florida Music Educators. Congratulations to all.

There are a number of new faces and positions filled in our region; perhaps, by the next newsletter they and their special activities can be noted. The list is too extensive (and incomplete) for this issue.

Finally, I would like to share some of the highlights of the Tallahassee convention with you. It will once again be a joint CBDNA/NBA gathering, February 1-3 at Florida State University. The university bands have been noted. Here are some of the other highlights:

- Vero Beach High School Band (FL), James and Sheila Sammons, Conductors
- V.I. Grissom High School Band, Huntsville (AL), William Connell, Conductor
- Elkhorn Middle School Band, Frankfort (KY), Ed Wasson, Conductor
- Tara Winds Community Band, Atlanta (GA), David Gregory, Conductor
- Dr. Jon Piersol (Florida State University) — Key Note Address, Editor, *ABA Journal of Band Research*
- James Curnow (Georgia State University) — Clinician, "Stereotyping Band Composers"
- Carl Bjerregaard (Florida State University) — Clinician, "Basic Repertoire for the Chamber Ensemble"
- Don Morris (Baptist College at Charleston) — Clinician, "Creative Aspects of Persichetti's Band Music"
- Larry Rachleff (University of Southern California) — Featured Conducting Clinician
- Joseph Kreines (Author and Conductor) — Clinician, "Grainger as a Model for the School Band"
- Richard Goodstein (Clemson University) — Presider, Marching Band Film Sessions
- James Byo (Louisiana State University) — Presider, Research Sessions
- Panel Discussions:
 - "Survival Techniques for the New Teacher"
 - Thomas Frascillo (University of Southern Miss.) — Moderator
 - "A Core Band Literature"
 - David Waybright (University of Florida) — Moderator

The final event will be an afternoon session with the FSU Symphonic Band focusing on the music of Henry Fillmore.

Report From Wisconsin

Those who knew "Uncle Henry" best have contributed information supporting the unique performance practices of this march master. "Every effort will be made to re-create this music as Henry would have done it — well, maybe not that fast!"

We're looking forward to a convention filled with variety and one that addresses the multiple interests of CBDNA and NBA.

Western Division

John Thrasher, President

The Western Division and Northwestern Division have planned several events of interest for the 1990 Conference March 22-24 in Reno, Nevada. An Intercollegiate Band directed by Col. J.R. Bourgeois will be the finale concert, along with the University of Nevada-Reno Wind Ensemble. The opening concert/clinic will be the Joseph Wytko saxophone quartet. Following the concert, Dr. Wytko will present a clinic to the members. This nationally recognized group plans a concert representing the very outstanding and current literature for that medium. Clinics of great interest will be given by Geoffrey Brand, who is internationally recognized as a lecturer on bands and their future, as well as "English Brass Band Techniques." Joe Manfredi from Purdue University will present a clinic on computer-drill programs. Also, Col. John R. Bourgeois will be the guest speaker at the Banquet on Friday evening. The University of Melbourne will make a guest appearance from Australia on their tour to the MENC National in Washington, D.C. Brian Bowman, Euphonium Artist/Clinician, will present a concert solo piece and clinic.

So far, bands scheduled to perform include the UCLA Wind Ensemble, Dr. Tom Lee, Conductor; NAU Faculty Ensemble, Ms. Patricia Hoy, Conductor; and CSULB Wind Symphony, Larry Curtis, Conductor. The selection committee will announce the other performance groups soon. Thanks to Mack McGrannahan and the School of Music for hosting this conference. The combination of Larry Gookin and John Thrasher as Presidents of the Western and Northwestern Divisions will prove to be a strong motivation for band directors in the eleven states to participate and continue the importance of CBDNA. More update at the Mid-West Conference in Chicago.

The Wisconsin CBDNA is happy to announce that our second commissioning is now completed. We commissioned Milwaukee born composer Daron Hagen, who received his training at the Curtis Institute of Music and the Juilliard School, where his teachers included Ned Rorem, David Diamond, Joseph Schwantner, and Bernard Rands. His music has been performed by the St. Louis, Milwaukee and Houston Symphony Orchestras. The Philadelphia Orchestra premiered his *Prayer for Peace* when he was only 20 years old, the first time since Samuel Barber's *School for Scandal* that such a young composer has been so honored.

Hagen's piece for Wisconsin CBDNA is entitled "Sennets, Cortege and Tuckets." It is a single movement work with three major sections. This particular commission was designed for smaller college and university bands; consequently some of the wind writing is for pair of instruments, and includes four percussion parts and piano.

Our first Intercollegiate Honors Band has also been organized with its first performance scheduled during the Wisconsin Music Educators Convention held annually on the University of Wisconsin-Madison campus, October 24-25, 1989. The Guest Conductor is Professor Karel Husa, performing his "Smetana Fanfare" and "Apotheosis of this Earth." In addition to Mr. Husa's appearance, a clinic for the university band members will be given by Arnold Jacobs, principal tubist of the Chicago Symphony Orchestra.

As Chairman, I am really happy with the amount of meaningful activity that we have going on here in Wisconsin. The Intercollegiate Honors Band was received with a great deal of enthusiasm and support from the Wisconsin Music Educators Conference. The project has also given the college band directors and their students an opportunity to contribute to this marvelous state convention. We know also that our students will be much richer because of the experience with both Mr. Husa and Mr. Jacobs.

The University of Wisconsin-Milwaukee Wind Ensemble will present the world premiere of Paul Turok's *Canzone Concertante* for violin, piano and winds with the Cleveland Duo on April 7, 1990. The brilliant duo is formed of husband and wife Steve and Carolyn Warner. Both are members of the Cleveland Orchestra.

Should any CBDNA member wish to learn more about our commissioning series or Intercollegiate Honors Band, they may do so by calling or writing me at the University of Wisconsin-Milwaukee.

Tom Dvorak
Wisconsin CBDNA State Chairman
Vice President, North Central Division

Southwestern Division

Gary Hill, President

As you might guess from the program below, I am most excited about the upcoming Southwestern Division Conference to be held at the University of Oklahoma, February 1, 2 and 3, 1990! Thanks to Bill Wakefield and Gene Thrailkill, arrangements for the hotel, concert/workshop facilities, banquet, etc. are taken care of and ready for the

membership to enjoy. Please finalize your plans to join us and benefit from the diverse offerings of our guest clinicians as well as from the internal "ideas" exchange. If you with further information about the "brown-bag" sessions, panel discussions or being a part of the conducting workshops, please contact me at (816) 276-2952. See you in Norman!

CBDNA SOUTHWESTERN DIVISION DIVISIONAL CONFERENCE FEBRUARY 1, 2, 3, 1990 UNIVERSITY OF OKLAHOMA NORMAN, OKLAHOMA

Thursday, February 1, 1990

- 8:00 a.m. — Registration open: Catlett Music Center (Room 138)
9:00 a.m. — "The Art of Conducting" (Stanley DeRusha, Hartt School of Music)
10:15 a.m. — Break
10:30 a.m. — Conducting Workshop (Stanley DeRusha, clinician)
12:00 p.m. — Lunch
"Brown-bag" session — "I would commission. . ." Part I
1:45 p.m. — Concert: Southwest Texas State University Wind Ensemble; John Stansberry, Conductor
Grainger: *Duke of Marlborough Fanfare*
Grainger: *Green Bushes*
Jacob: *Concerto for Band*
Kushiola: *Asuka*
Bilik: *Symphonic Essays*
Berlioz: *Symphonie Funebra et Triomphale, Mvt. II*
3:00 p.m. — "Jacob's Ladder: The Making of a Composer (The Life of Gordon Jacob)" (David Kuehn, UMKC Conservatory of Music)
4:15 p.m. — Repertoire Panel #1: Renaissance/Baroque Wind Band Music
5:15 p.m. — Dinner
7:30 p.m. — Concert: Washburn University Symphonic Band; Kirt Saville, Conductor
Soutullo: *Puenteareas*
Camphouse: *Elegy for Symphonic Band*
Jacob: *Original Suite*
Jenkins: *Symphonic Celebration*
Mahr: *Imprints*
9:00 p.m. — Concert: Abilene Christian University Symphonic Band; Gary Lewis, Conductor
Ibert/Lewis: *Escales (Ports of Call), Mvt. III "Valencia"*
Albrechtsberger: *Concertino in E-Flat*, John Daniel, Trumpet soloist
Carl: *Portrait of Days and Nights on Lake Como*
Grainger: *Colonial Song*
Dahl: *Introduction and Rondo*

Friday, February 2, 1990

- 7:30 a.m. — State Chairpersons Breakfast Meeting
8:00 a.m. — Registration open: Catlett Music Center (Room 138)
9:00 a.m. — "Electro-Acoustic Music: Information and Implications for the Wind Conductor" (Russ Pinkston, University of Texas)
10:15 a.m. — Break
10:30 a.m. — Conducting Workshop (Stanley DeRusha)
12:00 p.m. — Lunch
"Brown-bag" session — "I would commission. . ." Part II
1:45 p.m. — "Why Johnny Can't Conduct: A Review of Assessment Procedures and Innovative Methods for Teaching Conductors" (James O. Froseth, University of Michigan; Gary Hill, UMKC Conservatory of Music)
3:45 p.m. — Break
4:15 p.m. — Repertoire Panel #2: Twentieth Century Gems for the Normal and Abnormal University Band
5:15 p.m. — Dinner

- 7:30 p.m. — Concert: Arkansas Tech University Symphonic Band; Hal Cooper, Conductor
Hindemith: "March" from *Symphonic Metamorphosis*
Schwantner: *From a Dark Millenium*
Grainger: *Sheep-Shearing Song From Somerset*
Parker: *Dialogue for Alto Saxophone and Wind Ensemble*
Holst: *Hammersmith*
Gould: *Saratoga Quickstep*
9:00 p.m. — Concert: Oklahoma State University Wind Ensemble; Joseph Missal, Conductor
Hidas: *Merry Music*
Hindemith: *Konzertmusik fur Blasorchester, Op. 41*
Rodrigo: *Adagio for Wind Orchestra*
Schwantner: *and the mountains rising nowhere*

Saturday, February 3, 1990

- 7:30 a.m. — Nominating Committee Breakfast Meeting
8:00 a.m. — Registration open: Catlett Music Center (Room 138)
9:00 a.m. — Annual Business Meeting
10:15 a.m. — Break
10:30 a.m. — Conducting Workshop (Stanley DeRusha)
12:00 p.m. — Lunch
"Brown-bag" session — "Programming: Formulas that Work"
1:45 p.m. — "Vaughan Williams: Two 'New' Works" (Richard Strange, Arizona State University, CBDNA National President)
2:30 p.m. — Concert: Southeast Missouri State University Symphonic Wind Ensemble; Robert Gifford, Conductor
Vaughan Williams: *A Folk Dance Medley*
Vaughan Williams: *March Suite Founded on English Folk Tunes*
Schuman: *George Washington Bridge*
Heiden: *Fantasia Concertant*
Lendvay: *Three Carnival Masks*
Lockwood: (A new work yet untitled)
4:00 p.m. — Concert: Lamar University Symphonic Band; Barry Johnson, Conductor
Nelson: *Rocky Point Holiday*
Margolis: *Metamorphosis*
Broege: *Sinfonia V*
Hindemith: *Symphony in B-Flat*
Cupero: *Honey Boys on Parade*
6:00 p.m. — Banquet
Speaker: James Froseth — "How Johnny Got Into Fundraising: Selling Grapefruit as a Career Option"
8:15 p.m. — Concert: University of Oklahoma Symphonic Winds; Bill Wakefield, Conductor
Copland: *An Outdoor Overture*
Caplet: *Suite Persane*
Krenek: *Dream Sequence*
Wilson: *Shakata: Singing the World Into Existence*
Grainger: *Ye Banks and Braes O' Bonnie Doon*
Holst: "Mars" from *The Planets*
9:00 p.m. — Cocktail Mixer

Band Commissions As A Concerted Effort

by William E. Fry

The repertoire of original band works has grown considerably during the past forty years. From fewer than 200 original band selections in existence in 1949¹, the number has increased dramatically for bands of all levels. The rise of the band repertoire has been directly related to the realization by "serious" composers that band music could indeed be a vehicle for earnest artistic expression. In 1964, Vincent Persichetti acknowledged that band music had qualitatively evolved from an earlier period fraught with inferior connotations. Furthermore, he correctly predicted that the band medium was fertile ground for composers willing to offer quality compositions. He stated:

Band music was virtually the only kind of music in America today (outside the "pop" field) which can be introduced, accepted, put to immediate and wide use, and become a staple of the literature in a short time.²

Would Persichetti's statement be as valid today as it was twenty-five years ago? Probably not, because through the efforts and contributions of Persichetti and other like-minded composers, the band repertoire has greatly expanded, causing increased competition among band composers. This expansion of literature, however, seems to have produced a different kind of problem: while a great number of band works have been added to publisher catalogs, practical and systematic methods for ensuring the continued performance of a composition past its convention premiere appears to be lacking. A plan designed to foster band commissions, while at the same time guaranteeing repeat performances, would be an ideal solution, and is offered here.

Such a plan proposes that ten university bands annually budget a minimum of twenty-five hundred dollars for new band commissions. The ten conductors would select one composer each to commission and would agree that each band would not only play the commissioned work (at least twice during the academic year), but that each conductor would commit to performing at least two of the commissions assigned by the other conductors. Each band would guarantee further that the commissioned work would be played at least one time each year for the following two years with the understanding that arrangements be made to make works available for all bands.

For example, if the University of Georgia commissioned John Doe, the University of Georgia would play his work twice during the year and perhaps it might be selected by the University of Alabama and the University of Florida. Georgia in turn, having access to the nine other commissioned scores, would select two additional pieces for performance. This would assure performance, say by the University of Georgia, of three new scores each year (the commissioned work performed twice plus two new other scores) or a grand total of forty performances of new music by the ten university bands each year.

Each composer would not necessarily be limited to only four performances a year, for the quality of his work would be judged by the conductors and each would have the

opportunity to perform anything from the list. Conceivably, one work might be performed by all ten bands, while perhaps another composer would receive only the performances guaranteed by the commission. Regardless, this proposal would generate additional interest among composers, conductors, band students, and audiences for new band music.

Possible problems with such a plan are numerous. This proposal may appear naive with regard to the realities of band composition and publishing. Additionally, getting more than two band directors to agree on anything is fairly optimistic. However, many may have objections based on financial considerations, especially when many ensembles find it difficult to meet budgets. Perhaps many conductors are complacent in thinking that band composers write works simply as a manifestation of their own desire for artistic achievement. Composers, however, must have some measure of financial self-respect for their contributions. This professional obligation should be addressed, and the additional twenty-five hundred dollars in the budget will not only meet it, it should not bankrupt the band. Additional gifts or grants could be obtained through various organizations which would thus share in the creation of the band music.

Another problem might concern the logistics of handling the distribution of materials. In the event that a composer was not engaged by a specific publisher, either a central university music library clearinghouse could be agreed upon, or an established publisher or music merchant could be encouraged to administer the music. Over the course of many years, the total contribution of the combined groups would be an enticing financial incentive for composers and one designed to enhance their income.

This kind of endeavor could include any number of bands in a given geographical area, involving homogeneous combinations on both the public school and university level. For groups with limited financial resources, perhaps a plan can be devised whereby a combination of organizations would commit to the commissioning of shorter works or in renting works previously commissioned.

A plan of this kind is not novel; many similar such appeals for both orchestral and band commissions have occurred over the past forty years. This plan, however, seeks to encourage new band compositions, while at the same time, ensuring repeat performances. At the moment, this plan is only an idea, but it could become a reality if band conductors understand both the need and practical value of it. Certainly, the cause of band composers would be aided, and the band repertoire enriched. If only a single masterpiece were created out of the numerous compositions, it would be money well spent.

NOTES

¹Charles Hunt, "The American Wind-Band: Its Function as a Medium in Contemporary Music." (Ph.D. diss., University of California at Los Angeles, 1949), p. 59; quoted in Donald Allen Anthony, "The Published Band Compositions of John Barnes Chance." (Ph.D. diss., University of Southern Mississippi, 1981), p. 6.

²Vincent Persichetti, "Symphony No. 6 for Band," *The Journal of Band Research*, 1, No. 1 (Autumn 1964): 17.

Times Are Changing: Women In Conducting

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I recently completed a research project to develop a conducting videotape archive to be housed at California State University, San Bernardino. The first phase of the project involved the acquisition of tapes of outstanding college/university women conductors in the areas of band, orchestra, and choir. The second phase involved men in college/university band conducting. All participants were selected on the basis of reputation and recognition by peers.

The research revealed that successful men and women conductors possess similar styles in rehearsal technique (not surprisingly) and that women are becoming more visible in the profession. The following characteristics were consistently observed in both phases of the project.

Efficient use of time. Each rehearsal was carefully planned with specific goals and objectives in mind. Flexibility during rehearsal led to successful solutions for performance errors.

Good rapport with performing ensemble. A variety of qualities combined to make this area strong including a sincere concern for students both in and out of rehearsal. Students sense this interest resulting in a stronger bond with the conductor. Another important quality was a sensitivity to rehearsal pace — a keen sense of when to “move on.” This contributed to the virtual lack of boredom in rehearsal. Equally significant was the positive reinforcement and encouragement given to students.

Discipline. Each conductor was in control his/her ensemble, but none employed either a sterile or “iron fist” approach. Accordingly, none of the rehearsals were stiff or completely void of occasional meaningful interaction among students. Students were “free” (in a controlled sense) to express themselves but with an understanding of appropriateness. The rehearsals had a prevailing sense of unity that promoted an overall atmosphere which encouraged group effort.

Knowledgeable selection of repertoire. Each conductor had a thorough understanding of the abilities of his/her ensemble and, therefore, selected suitable music. A variety of styles and moods provided a “tension and release” flow that kept the rehearsal fresh and interesting. Energy level

and enthusiasm were consistent throughout the rehearsal and effectively transmitted to the ensemble through clear and precise conducting gestures, meaningful facial expressions, posture and general presence.

Another interesting observation was made during the course of the research. Even though there is a lingering feeling of suspicion in regards to the effectiveness of women conductors (especially among women that are non-musicians), this view is virtually non-existent among male conductors who are recognized leaders in the profession. In fact, they eagerly encourage women to enter conducting and are very supportive of their female conducting students. Women conductors are usually supportive of one another, objectively acknowledging quality in their colleagues.

The male conductors openly commend the progress of their female counterparts, enthusiastically offering names of women whose abilities and programs are exemplary. They were also sensitive to the difficulties encountered by women, particularly at the college/university level, stemming from the lack of tradition of hiring women for those positions and from the unwillingness of many institutions to “take a chance” on a woman conductor.

I found the research to be extremely encouraging for women desiring to become conductors. Quality and expertise are not dependent on the sex of the individual. Therefore, it is an obvious declaration of both ignorance and prejudice to limit the conducting profession to the male sex.

Further, observation of the tapes contradicts the notion that women (by nature) do not display strength and control on the podium. Admittedly, both sexes display conducting gestures that can be labeled “masculine” or “feminine” depending on the requirement of the composition performed.

The conductor must be both sensitive to the music and skilled in the techniques needed to elicit the appropriate response from the ensemble. To believe that such sensitivity, skill, and capabilities exist only in males is to deny that humanity is heterogeneous.

With continued persistence on the part of women, and with the support of male conductors such as the participants in this project, “times will change.”

Statement on Bowl Games Approved

The following statement concerning the participation of college and university marching bands in post-season bowl games was drafted and approved by the membership present at the national meeting in Austin. The statement may be used in the form of a letter to athletic directors or bowl committees in an effort to influence their decisions regarding the role which bands will play in these events.

For college marching bands, post-season performances at bowl games represent an opportunity to showcase true college football traditions and pageantry at its best. To participating band members, a bowl game appearance represents a "pot of gold at the end of the rainbow" type of award. Unfortunately, this reward is now threatened by the participation of commercial promotional organizations, who profit from bowls by staging elaborate pre-game and halftime extravaganzas. These performances have recently grown to such epic proportions that, in many cases, the college bands' performance times are entirely insufficient. In numerous bowls, this has reduced the participation of the college band to the role of a glorified pep band. The directors of college marching bands are finding it increasingly difficult to motivate and excite students to participate under these circumstances. Fans and alumni who travel many miles to attend a bowl game are very disappointed when their school's pre-game and halftime traditions cannot be displayed.

We recommend that future bowl planning committees show their support for college marching bands by allocating adequate performance time at both pre-game and halftime. During the regular season, this generally means 5-6 minutes pre-game and 7-8 minutes halftime per band. This allows bands to have the opportunity to present the kind of quality performance that will entertain and excite football audiences. Other activities could be scheduled either 1) prior to the pre-game show, 2) post-game, or 3) by providing for an extended halftime.

The total entertainment package provided by college football is exciting, colorful and unique, largely due to the enthusiasm generated by great university marching bands. This partnership of football and band truly distinguishes college football from its professional counterpart. Please consider making college bands an important and integral part of your game day entertainment activities.

Austin Recordings

Recorded concerts of the bands and ensembles which performed at last year's CBDNA National Convention in Austin, Texas, are being made available by Mark Records. Information regarding these recordings and their purchase will be mailed directly to CBDNA members.

NECBA Elects Everett

Thomas Everett, Director of Bands at Harvard University for eighteen years, has been elected the President of The New England College Band Association for the 1989-1991 term. The New England College Band Association (NECBA) promotes New England Band History and college activities. In April they sponsor an Inter-collegiate Band. Interested musicians of any level and interest are invited to their meetings around New England.

For more information contact Tom Everett at Harvard University, 9 Prescott Street, Cambridge, MA 02138 or call 617-495-2000.

REPORT DEADLINES

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

Spring issue — March 1

Summer issue — June 1

Fall issue — October 1

Please send all materials to:

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

State Reports Needed

Starting with the Spring issue of the *Report*, the column "State by State" will be added. Each State Chairperson will be asked to solicit and report news from bands within the state. Suggested topics might include premieres, commissions, convention appearances, anniversaries, "theme" concerts, guest conductors and soloists, international travel, clinics, festivals and the like.

Members should submit items, however brief, to their State Chairpersons, a list of whom is reprinted below. Certain items submitted directly to the Editor may also be printed in the state report, when appropriate.

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