

Summer 1989

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

From The Podium

GARY LEWIS 9/5/694-2240

50th Anniversary Commissions

The composers who have been commissioned to write original band works to be premiered at our 1991 convention have widely varied backgrounds. One is well known in England because of numerous commissions for wind pieces written to be played by groups of all sizes. One is well known in this country because of the success of a wind ensemble piece entitled *Prevailing Winds*.

Stephen Dodgson

The British composer Stephen Dodgson was born in London in 1924. He received his training at the Royal College of Music and taught there for several years until 1982 when he left in order to devote more time to composing.

In 1948-50 he traveled to Italy on scholarship and then returned home to teach and lecture. In the late 1950's he concentrated on composing music for films and drama productions, many for the BBC, contributing some twenty extensive scores within a dozen years. At the same time, his broadcast commentaries on musical topics began to attract attention. This activity he has continued uninterrupted since that time. He lives in London with his wife Jane Clark, who is a harpsichordist.

I first became interested in his music when Ray Lichtenwalter, Director of Bands at the University of Texas-Arlington, sent me a tape and full score of *Arlington Concertante for Harpsichord and Wind Ensemble*, which Stephen Dodgson had written on commission for the U.T.A. Band. The music was delightful and refreshing. It contained challenging parts for all the winds and was "modern" without being "avant-garde." The composer coped well with the problem of balance by keeping most of the wind writing sparse, and gave the harpsichord soloist an extensive cadenza to "show off" his virtuosity. All in all, the wind writing was extremely satisfying to my ear, a fact that I filed away in my memory.

When my wife and I journeyed to London for a stint of research at the British Museum the following summer, I called Dodgson and made an appointment to meet him for some discussion about his music. I asked if he had written other works for band and was pleasantly surprised to find that he had a rather long list of wind commissions and performances. He most obligingly brought me tapes and scores of some of these works and written material detailing where the scores and parts could be obtained.

The tapes were of extremely high quality; I liked his music more with each hearing. I was especially taken with a virtuoso work for clarinet and winds which I hope to conduct, with Dr.

Robert Spring on clarinet, during this coming season.

Dodgson's list of commissions is long and runs the gamut from guitar music to large works for orchestra and chorus. The prolific and varied scope of his compositions reminds one of Ralph Vaughan Williams, who wrote for many unlikely combinations just because he was intrigued by them, or because they were the resources that were available at the time. A small sampling of the works written by Stephen Dodgson is listed:

Capriccio Concertante — For solo clarinet (in A) and symphonic band. The music was commissioned by the Surrey County Wind Orchestra, and was premiered in Guildford in 1984.

Epigrams From A Garden — A cycle of five songs for contralto solo with clarinet choir (verses by Francis Daniel Pastorius 17th C. American poet). This was premiered at the Harrogate Festival in 1977.

Symphony For Winds — Four movements (Prologue, Scherzo, Interlude, Procession). This was premiered at the 1974 Harrogate Festival, an event that led to further exploration of the sonorities of large wind groups.

The Eagle — This work is a single-movement tone poem, inspired by the poetry of Alfred Lord Tennyson. The work was commissioned by the National Wind Band of Scotland and premiered by that group in 1976.

Matelot — This composition finds its material in the music of Edvard Grieg. Composed upon commission from the National Wind Band of Scotland, *Matelot* was premiered in 1977 in Norway.

Stanzas — The Surrey County Wind Orchestra commissioned this work, which was inspired by the poetry of Percy Bysshe Shelley. It is in the form of continuous variations. The premier of *Stanzas* won the Outstanding Performance Award for the Orchestra at the 1980 Festival of Youth & Music in Croydon.

Essays For Orchestra — Dodgson composed five *Essays*, which he describes as "single movement symphonies," between 1980 and 1985. The BBC Philharmonic has been the first to perform each of the *Essays*.

Symphony — Another single movement symphony was commissioned by the Sheffield Chamber Orchestra and premiered by that organization in March of 1989.

Philip Jones Brass Ensemble — Aficionados of the music of Philip Jones remember the eight Scarlatti sonatas arranged for the ensemble by Mr. Dodgson. Those who haven't heard them may wish to purchase the 1988 Decca recording "Music from the Courts of Europe," which contains three of these arrangements.

Crossways — A sequence of four short, thematically linked sonatas for brass ensemble, this work was written for the Fine

Arts Brass Ensemble in tribute to Scarlatti. It was premiered in March 1989 in Birmingham.

Stemma — A work for solo guitar written expressly for the guitar virtuoso John Williams, who gave the premier at Royal Festival Hall in May 1988.

The list of Dodgson's compositions for all types of instrumental and vocal combinations goes on and on. I believe he is eminently qualified to write a major, exciting band work for our "50th Anniversary CBDNA Convention" in the "Heartland of the USA" — Kansas City, MO.

Rodney Rogers

I first heard *Prevailing Winds* by Rodney Rogers at an American Bandmasters Association convention held in Kiel-Kohler, WI. I was extremely impressed with what I heard, so I rushed backstage immediately and made arrangements with the composer (who, at that time, taught at Lawrence University) to obtain a score and parts for performance the following year at a major concert the Arizona State University Symphonic Band was to play for the American Society of University Composers at their national convention.

The piece enjoyed great success with my student performers and the audience alike. I was pleased to hear that it was to be performed by the U.S. Air Force Band at the WASBE Convention to be held in Boston, MA. Since its premier, *Prevailing Winds* has been played by many of the finest wind ensembles in the country. In spite of its length and complexity, it has been chosen for publication in the new Composers' Editions distributed by Jenson Publications, Inc.

Incidentally, I was so impressed with Dr. Rogers' compositional ability that I proposed his name for a vacancy at Arizona State University, and he was appointed to our composition faculty in 1987. Some of his past musical activities are listed: Tanglewood Composition Fellowship, 1977
Charles Ives Center Fellowship, 1981
MacDowell Colony Fellowship, 1980, 1982
Yaddis Artist Colony Fellowship, 1982
ASCAP Foundation Grant For Young Composers, 1983. This is ASCAP's highest awarded prize.

Other commissions by the National Endowment for the Arts, the National Arts Chamber Orchestra, Music Teachers National Association, and Arizona State University.

Curves And Hopes — This work was performed by members of the St. Louis Symphony Orchestra in March of 1986.

Prevailing Winds — This work for wind ensemble has received widespread exposure. Those performing the work in the past five years include the Lawrence University Wind Ensemble, Eastman Wind Ensemble, Arizona State University Symphonic Band, Northwestern University Wind Ensemble, University of Wisconsin Wind Ensemble, and the United States Air Force Band. It has been featured at conventions and conferences of the following associations: the American Bandmasters Association, the American Society of University Composers, and the World Association of Symphonic Bands and Ensembles.

Traveling Through The Dark — This composition for tenor, oboe, cello, and piano four-hands has received performances by the New York New Music Ensemble, Eastman School of Music, Lawrence University, Texas Christian University and Arizona State University.

Fanfare Under Night Skies — Commissioned for the dedication of Arizona State University's new multi-million dollar fine arts facility. This work uses antiphonal brass, as well as a wind ensemble, and puts a new twist on the word, "fanfare."

As can be seen from the foregoing, we will hear premieres of works written by one composer who shows promise of gaining a national reputation in the near future. One of our major tasks as professional conductors is to identify and commission wind music from composers in each of the many different phases of their compositional careers. I believe these two composers represent both ends of this spectrum. I look forward very much to hearing their music at our 1991 convention.

Next Issue:

In the next issue of *Report*, I will publish application guidelines and deadlines to be used in the selection of performing groups for our "50th Anniversary CBDNA Convention," February 20-23, 1991.

Richard E. Strange, President

Kirchhoff Elected

As a result of the national election held this past spring, Craig Kirchhoff, Director of Bands at Ohio State University, is the new Vice-President of the College Band Directors National Association. Craig's election completes the National Board of Directors who will be working with President Richard Strange over the next two years.

Commissions Panel

The Committee on Commissions for CBDNA has been appointed as follows:

Chairman: Donald Hunsberger, Eastman School of Music

Eastern Division: Tom Duffy, Yale University

Southern Division: R. Mark Rogers, University of South Alabama

North Central Division: John Paynter, Northwestern University

Southwestern Division: Alan MacMurray, University of Colorado

Western Division: William Johnson, California Polytech. Institute

Northwestern Division: Wayne Bennett, University of Oregon

CBDNA members who wish to make suggestions regarding the process of awarding commissions or who would like to suggest future commissions for consideration by the association are urged to contact the committee member from their division.

Address Correction

The correct office address and phone for CBDNA President-Elect Ray Cramer is as follows:

Ray Cramer
Department of Bands
I.U. Auditorium
Bloomington, IN 47405
(812) 855-1372

State Chairpersons Report

I would like to take this opportunity to express my congratulations and sincere appreciation to the State Chairpersons who have contributed so much to college bands and to the music profession throughout President Julian's term of office. Significant projects in the areas of music commissioning, band recruitment, high school/college interaction, and seminar/retreats have been established at the state level thanks to these committed people along with increased communications and idea exchanges through in-state newsletters. Fortunately, many of these outstanding people have consented to continue their work through President Strange's term. The Association is indeed thankful for this continued dedication to the profession. In addition, many of our colleagues have accepted the challenge of leadership in a new role as they have likewise consented to

state chairperson duties during the 1989-91 biennium.

State Chairpeople are the "nerve centers" for CBDNA activity in each state and endeavor to make the resources of the Association work for the college band director throughout the entire year, not merely at our divisional or national meetings. The membership can aid this process by communicating with state chairpeople and sharing ideas, needs, concerns, programs, whatever may help him or her better understand how to be of service. Two-way communication is the key to the initiation of any worthwhile project. The following CBDNA State Chairpeople are seeking our input and are anxious to promote better bands and band programs in their states. Identify your state chairperson and make contact to see what you can do as part of CBDNA this year.

1989-91 Chairpersons

National Coordinator

Robert Spradling
Syracuse University
402 Crouse College
Syracuse, NY 13244-1010
(315) 443-2191

Eastern Division

Connecticut

Gary Green
Music Department
University of Connecticut
Storrs, CT 06279
(203)486-2164

Delaware

Robert Streckfuss
University of Delaware
Department of Music
Newark, DE 19711
(302) 451-2577

Massachusetts

Frank Patterson
Fitchburg State College
Director of Bands
Fitchburg, MA 01420
(617) 345-2151

Maryland

L. Richmond Sparks
Department of Music
University of Maryland
College Park, MD 20742
(301) 454-6803

Maine

Fred Heath
University of Maine
Director of Bands
Orono, ME 04469
(207) 581-1251

New Hampshire

Guy Bordo
Plymouth State College
Director of Bands
Plymouth, NH 03264
(603) 536-1550 Ext. 334

New Jersey

John Madden
Rutgers U. — Douglass Campus
Department of Music
New Brunswick, NJ 08903
(201) 932-8781

New York

Rebekah Covell
SUNY — Potsdam
Crane School of Music
Potsdam, NY 13676
(315) 267-2438

Pennsylvania

Lowell Hepler
Allegheny College
Director of Bands
Meadville, PA 16335
(814) 724-3959

Rhode Island

Francis Marciniak
Rhode Island College
Providence, RI 02908
(401) 456-8244

Vermont

Herbert Schultz
Box 2440, RR # 2
Old Town Road 11
Westford, VT 05494
(802) 878-2157

Washington, D.C.

Richard Lee
Howard University
Department of Music
Washington, D.C. 20059
(202) 636-7062

Southern Division

Alabama

Gerald Welker
University of Alabama
University Bands, Box 1962
Tuscaloosa, AL 35486
(205) 348-6068

Florida

David Waybright
University of Florida
106 Music Building
Gainesville, FL 32611
(906) 622-0227

Georgia

Jerrold Michaelson
Georgia Southern University
Department of Music, LB 8052
Statesboro, GA 30460
(912) 681-5475

Kentucky

Dennis Johnson
Murray State University
Music Department
Murray, KY 42071
(502) 762-6456

Louisiana

Linda Moorhouse
Louisiana State University
School of Music
Baton Rouge, LA 70803
(504) 388-2384

Mississippi

Tom Frascillo
U. of Southern Mississippi
Southern Station, Box 5032
Hattiesburg, MS 39406
(601) 266-4990

North Carolina

John West
Western Carolina University
Department of Music
Cullowhee, NC 28723
(704) 227-7343

South Carolina

Bill Malambri
Winthrop College
School of Music
Rockhill, SC 29733
(803) 323-2255

Tennessee

Edward Graves
Tennessee State University
3500 John Merritt Boulevard
Nashville, TN 37203
(615) 320-3539

Virginia

Dennis Zeisler
University Bands
Old Dominion University
Hampton Blvd.
Norfolk, VA 23508
(804) 440-4336

West Virginia

Don Wilcox
West Virginia University
Creative Arts Center
Morgantown, WV 26506
(304) 293-5330

North Central Division**Illinois**

Gary Shaw
Milliken University
1184 W. Main Street
Decatur, IL 62522
(217) 424-6309

Indiana

Robert Grechesky
Butler University
Jordan College of Fine Arts
Indianapolis, In 46208
(317) 283-9244

Iowa

Joseph Christensen
Iowa State University
Department of Music
Ames, IA 50011
(515) 294-2080

Michigan

Richard Suddendorf
Western Michigan University
Department of Music
Kalamazoo, MI 49008
(616) 383-4933

Minnesota

Richard Hansen
St. Cloud State University
Music Dept., PAC 110B
St. Cloud, MN 56301
(612) 255-3022

Nebraska

James Saker
U. of Nebraska — Omaha
Department of Music
Omaha, NE 68182
(402) 554-3352

North Dakota

Lynn Moeller
State U. of North Dakota
Division of Music
Minot, ND 58701
(701) 857-3191

Ohio

Wayne Gorder
Kent State University
School of Music
Kent, Ohio 44244

South Dakota

Larry Mitchell
U. of South Dakota
Department of Music
Vermillion, SD 57069
(605) 677-5727

Wisconsin

Thomas Dvorak
U. of Wisconsin — Milwaukee
Department of Music
Milwaukee, WI 53141

Southwestern Division**Arkansas**

Patricia Brumbough
Arkansas State University
Department of Music
State University, AR 72467
(501) 972-2094

Colorado

Wayne Bailey
University of Colorado
School of Music
Boulder, CO 80309
(303) 665-9045

Kansas

Gary Corcoran
Pittsburg State University
Department of Music
Pittsburg, KS 66762
(316) 231-7000 Ext. 4471

Missouri

Alfred Sergal
NW Missouri State University
Department of Music
Maryville, MO 64468
(816) 562-1317

New Mexico

Harold Van Winkle
U. of New Mexico
Department of Music
Albuquerque, NM 87131
(505) 277-5545

Oklahoma

William Wakefield
University of Oklahoma
School of Music
Norman, OK 73019
(405) 325-3827

Texas

Jim Hansford
Wayland Baptist University
Department of Music
Plainview, TX 79072
(806) 296-5521 Ext. 406

Western Division**Arizona**

Patricia Hoy
Northern Arizona University
Box 6040
Flagstaff, AZ 86011
(602) 523-3413

California

Edward Harris
Director of Bands
Calif. State U. at Stanislaus
Turlock, CA 95380
(209) 667-3421

Hawaii

James Yuyeda
Leeward Community College
Department of Music
Pearl City, HI 96682
(808) 455-0015

Nevada

A.G. "Mack" McGrannahan
University of Nevada — Reno
Department of Music
Reno, NV 89557
(702) 784-6525

Utah

Gregg Hanson
University of Utah
Department of Music
Salt Lake City, UT 84112
(801) 581-3786

Northwestern Division**Alaska**

John Duff
University of Alaska
Department of Music
Fairbanks, AK 99775
(907) 474-7555

Idaho

Melvin Shelton
Boise State University
Department of Music
Boise, ID 83725
(208) 385-1421

Montana

Thomas Cook
University of Montana
Department of Music
Missoula, MT 59812
(406) 243-2959

Oregon

David Becker
School of Music
Lewis and Clark College
Portland, OR 97219
(503) 244-6161 Ext. 577

Washington

Patrick Winters
Dept. of Music, MS-100
Eastern Washington University
Cheney WA 99004
(509) 458-6200

Alberta, Canada

Linda Pimentel
University of Lethbridge
4401 University Drive
Lethbridge, Alberta T6G 2C9
(403) 329-2341

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.

Air Force Band Plays Walton's Henry V Suite

The United States Air Force Band recently gave two performances of Walton's *Henry V Suite* in the band version by Dan Phillips in Washington, D.C. The performances, conducted by Lieutenant Steve Grimo, were on Tuesday, June 20 on the Capitol Steps and on Friday, June 23 at the Sylvan Theatre.

Walton composed the music for Olivier's film of the Shakespeare play in 1944. Both the film and the music were highly successful. Several suites have been made of this music. The version used by Phillips is substantially that of Malcolm Sargent with Muir Mathieson's "Charge and Battle" arrangement interpolated as the central movement. The movements "Overture" and "At the Globe Playhouse" are followed by "The Death of Falstaff," a passacaglia. Then comes "The Battle" followed by another quiet movement, "Touch Her Soft Lips and Part." The finale is a rousing version of "The Agincourt Song" celebrating Henry's victory over the French in 1415.

The arrangement by Daniel H. Phillips, who is Assistant Director of Bands at Southern Illinois University, Carbondale, was first performed by the Michigan State University Band, Kenneth G. Bloomquist, Director.

Letter On Bruckner

Dear Colleagues:

In the last, very interesting *CBDNA Journal* (No. 6, 1988-89), I found an article about the "Apollo March." As I pointed out in the enclosed Bruckner article, this march is definitely not by Bruckner. We found the original manuscript, written by the famous Austro-Hungarian military conductor and composer, Kéler Béla (1820-1882).

Sincerely Yours,
Dr. Wolfgang Suppan

Note: Dr. Suppan enclosed his article, "Anton Bruckner und das Blasorchester" which was originally published in *Alta Musica*, Vol. 8, 1985, pp. 189-189, and later reprinted in *Sonderdruck — Studies on Bruckner*, 1988, pp. 189-217. The article contains the following footnote:

R. Grasberger, wie Anm. 4, S. 128, weist darauf hin, dass Max Auer Bruckners Autorschaft an diesem Marsch anzweifelt. Offensichtlich zurecht; denn es stellte sich neuerdings heraus, dass der *Apollo-Marsch* mit dem 1857 komponierten *Mazzuchelli-Marsch* von Kéler Béla (Adelbert von Keler) identisch ist — also nicht von Bruckner sein kann. Vgl. W. Probst, *Der "Apollomarsch" — wirklich von Bruckner?*, in: *Österr. Blasmusik* 32, 1984, H. 5, S. 6.

R. Grasberger [*Werkverzeichnis Anton Bruckner*], p. 128 points out that Max Auer doubts Bruckner's authorship of this march. This is obviously correct because it has been recently shown that the *Apollo March* is identical to the *Mazzuchelli March* by Kéler Béla, composed in 1857 — therefore, it cannot be by Bruckner. Cf., W. Probst, "The Apollo March — Really by Bruckner?" in *Austrian Wind Music*, 1984, Vol. 32. No. 5, p. 6. [Translation by the Editor]

Thomas Biography Published

Theodore Thomas, America's Conductor and Builder of Orchestras, 1835-1905 by Ezra Schabas was recently published by the University of Illinois Press.

Thomas is best remembered as the premier conductor of the Chicago Orchestra (1891-1905) and the driving force behind the building of Chicago's Orchestra Hall in 1904. He was the foremost American conductor of the late nineteenth century, leading the New York Philharmonic to thirteen years of unprecedented prosperity. With the New York Philharmonic and with his own orchestra, he introduced new works by European and American composers in 2,000 concerts over three decades.

Author Ezra Schabas is Professor Emeritus of Music at the University of Toronto.

Book Review

Wolfgang Suppan, *Das neue Lexicon des Blasmusikwesens* (3. Auflage)
[*The New Dictionary of Band Music*, Third Edition] 385 pp.

Publisher: Blasmusikverlag Schulz GMBH
Am Märzengraben 6
7800 Freiburg-Tiengen
Germany
(Phone: 07664-20 04 or 07664-14 31; Telefax 07664-51 23)

In his preface to *Das neue Lexicon des Blasmusikwesens*, Dr. Wolfgang Suppan quotes a remark by Karl Rahner: "When God wants to punish someone, He makes him write a dictionary!" The product of more than 20 years of information gathering, Professor Suppan's undertaking fully supports such an assertion. A tireless researcher of music for bands and wind ensembles, Suppan is affiliated with the Institut für Musikethnologie an der Hochschule für Musik und Darstellende Kunst (Institute for Ethnomusicology at the University for Music and the Performing Arts) in Graz, Austria.

Organized alphabetically by composer, most entries in *Das Lexicon* include a brief biographical sketch, a representative list of works, publishers, and dates. Some compositions are graded according to the degree of difficulty, if that information was available. Because of the varied sources used in compiling this work, some entries are only partially complete. The composers listed are primarily from Europe, United States, and Japan. Transcriptions, as well as original works, are included.

For the American conductor, this dictionary would be an especially valuable source for information on European composers and their works for band. The preface and instructions have been translated into English; the entries themselves are in German. Since most of the biographical sketches are relatively brief and contain many cognates which are familiar to most musicians, readers with little or no knowledge of German should have no difficulty with translation, although a German dictionary would be helpful.

As one might expect with a work of this scope, some inconsistencies exist as to which works are listed and which are not. For example, under Richard Strauss, the *Serenade in E-flat*, Op. 7, and the *Serenade in B-flat*, Op. 4, are not listed. Lest one surmise that this is because these works are for only 13 winds, the *Petite Symphonie* (for 10 winds), Op. 90, by Charles Gounod, is included. While the biographical outline on W.A. Mozart indicates that he wrote "serenades, divertimenti, and marches for winds," the selected list of compositions includes specific information only regarding transcriptions. This same list includes arrangements of Mozart's "Ave Verum Corpus" by Stellian and by van Leeuwen, but does not list the arrangement by Barbara Buehlman, although her "Blessed Are They" from *Ein Deutsches Requiem* from the same publisher is listed under the works of Johannes Brahms.

The list of selected works of Dutch composer Gerard Boedjin (1893-1972), for example, includes 62 compositions; the list for John Philip Sousa includes 18 marches and 6 concert selections. Compositions listed for the German composer Friedrich Zipp (1914-) include *Festliche Musik für 3 Trompeten und 2 Posaunen* and *Suite in C für 2 Trompeten und 2 Posaunen*, although works of this type are not uniformly represented elsewhere in the book. Dr. Suppan informs the reader that "the

indexes of works are, as a rule, selected indexes. The selection is prescribed not by completeness, but by aesthetic evaluations and by determining type criteria." It is partially for this reason that apparent discrepancies such as these can be somewhat puzzling. Maintaining a keener focus throughout subsequent editions, however, may require that more specific guidelines — and some limitations — be established for determining the composers and compositions which will be included. Prof. Suppan will find that the inclusion of band music which is obviously intended primarily for school use will require frequent and extensive updating, since so much of it goes so rapidly out of print.

It should be stressed, nonetheless, that this third edition of *Das Neue Lexicon Des Blasmusikwesens* is a valuable resource and is a necessary addition to any music library, personal or institutional. Its primary strength is that it provides useful information in a single source about composers and band music from a variety of countries. For that reason alone it would be very helpful to any conductor wanting to significantly broaden his or her knowledge of the band repertoire. Dr. Suppan repeatedly urges that readers, publishers, composers and professional associations make known to him what should be changed, corrected, or added. Interested members of CBDNA could be most helpful in this regard, to be certain.

Our rapid movement in the late 1980's toward a global community requires a freer and more rapid exchange of information supported by our technological advances in the communications media. In the band world, organizations such as the World Association of Symphonic Bands and Ensembles as well as Die Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik have already begun to open channels of communication which only a decade ago were much more limited. A real need exists now for collaboration on an "International Guide to Music for Bands and Wind Ensembles." The latest edition of Prof. Suppan's *Das neue Lexicon des Blasmusikwesens* constitutes a significant first step in that direction.

Gary Corcoran

Eastern Division

John E. Wakefield, President

CBDNA Eastern Division Conference

March 1-3, 1990

Syracuse University, Syracuse, New York

Robert Spradling, Host

The membership has chosen Thomas Duffy of Yale University as President-Elect of the Eastern Division in a special election held this spring. A nominating committee is at work selecting the slate for the office of Vice President, and an additional special election will be held early this Fall. Plans are being made for the 1990 Eastern Division Conference which will be held at Syracuse University in conjunction with the annual meeting of the New York State Band Directors Association. Host Bob Spradling is assisting in the planning of what looks to be an outstanding meeting mixing high school and college directors in several sessions and concerts during March 1-3, 1990. Anyone with conference suggestions or interested performing groups should contact John Wakefield as soon as possible. A request for someone to edit a CBDNA Eastern Division Newsletter netted an astonishing nine positive responses indicating a strong interest in this project which will get underway in the fall.

The Eastern Division Officers are as follows:

President — John E. Wakefield, University of Maryland

President-Elect — Thomas Duffy, Yale University

Secretary-Treasurer — Dana Rothlisberger, Towson State University

Western Division

John Thrasher, President

The officers of the Western and Northwestern Divisions held a planning session on May 30-31 in Reno, Nevada. Attending the meeting were John Thrasher, President (Western); Mack McGrannahan, President-Elect (Western); Patricia Hoy, Vice President (Western); Ed Harris, Secretary-Treasurer (Western); and Larry Gookin, President of the Northwestern Division. It was decided that the conference dates will be March 22-24, 1990, the location being the University of Nevada-Reno. The Holiday Inn will serve as our headquarters. As the conference host, McGrannahan provided the officers attending the session with a tour of the Music Department facilities at UNR. Mack has also made all necessary arrangements at the Holiday Inn and has negotiated the excellent rates, hospitality and banquet rooms as well as the shuttle services to and from the University.

The 1990 Conference will feature an 85-90 piece Intercollegiate Band, and Col. John R. Bourgeois has accepted our invitation to be Guest Conductor. It is a great honor to have Col. Bourgeois as the first conductor of an event which we want to see continue as part of the Division conference.

The planning session was successful in orchestrating a conference that will provide clinic-sessions, concerts and events of interest to all directors and their students. Artists, bands and lecturers are now being contacted. Application forms will soon be sent to all institutions, since there is already much interest in performing at this conference. Please mark your calendar now: March 22-24, 1990.

Southwestern Division

Gary W. Hill, President

It was wonderful to see so many Southwestern Division members at the National Conference in Austin and to hear marvelous performances from seven of our division's ensembles! Congratulations to Mike Haithcock (Baylor), Eddie Green (Houston), Dan Peterson (Northeast Missouri), Bill Wakefield and Gene Thrailkill (Oklahoma), Bob Winslow (North Texas), Jerry Junkin, Glenn Richter and Paula Crider (Texas), and Lee Boyd Montgomery (Texas Lutheran). The Southwestern Division will also host the next "National" in Kansas City (February 22-25, 1991).

Make plans now to attend our divisional conference in Norman, OK — February 1-3, 1990. I know that Bill Wakefield and Gene Thrailkill will be terrific hosts! A final schedule will be sent to each of you this Fall, but the tentative slate includes: Conducting workshops (more information later); sessions on Gordon Jacob, electroacoustic music, and commissioning/grant writing; and panel discussions on repertoire and rehearsal techniques. The selection of performing ensembles was extremely difficult, since there were fifteen first-rate tapes submitted! Any of the ensembles would have provided fine performances. The panel selected the following ensembles:

Abilene Christian University (Gary Lewis)
Arkansas Tech University (Hal Cooper)
Lamar University (Barry Johnson)
Oklahoma State University (Joe Missal)
Oklahoma University (Bill Wakefield/Gene Thrailkill)
Southeast Missouri State University (Bob Gifford)
Southwest Texas State University (John Stansberry)
Washburn University (Kirt Saville)

If you have a topic which you would like to see on this year's conference, I am still open to suggestions. Send them to me!

I encourage all of you to work with your state chairman toward bolstering membership, improving communication and providing clinics at state meetings. Current state chairmen are: Patricia Brumbaugh (Arkansas), Wayne Bailey (Colorado), Gary Corcoran (Kansas), Al Sergel (Missouri), Harold Van Winkle (New Mexico), and Jim Hausford (Texas).

See you all in Norman!!

Southern Division

James Croft, President

Southern Division activities are focusing on the combined CBDNA-NBA conference to be held in Tallahassee, February 1, 2, and 3 at Florida State University.

The conference will open with keynote speaker Jon Piersol, *ABA Journal* Editor, followed by the first of eight concerts spread over the conference schedule.

James Byo, Louisiana State University, is calling for papers addressing a variety of research topics. This is a session that grows in terms of interest and importance each year.

Larry Rachleff, whose Oberlin ensemble was so impressive at the Austin convention, will be the conducting clinician. He will host a spot on Friday and again, with "guinea pigs" on Saturday.

A host of clinics is being planned, with separate agendas addressing interests of the CBDNA and NBA where appropriate. NBA activities, when not jointly involved with CBDNA interests, are being developed by Tom Fraschillo, NBA Southern Division Chair. Conference specifics will be available by late August.

Northwestern Division

Larry Gookin, President

DIVISION OFFICERS

President

Larry Gookin
Department of Music
Central Washington University
Ellensburg, WA 98926
(509) 963-1916

President Elect

Stephen Paul
School of Music
University of Oregon
Eugene, OR 97403
(503) 686-3782

Vice President

Robert Musser
Music Department
University of Puget Sound
Tacoma, WA 98416
(206) 756-3729

Secretary/Treasurer

Andrew Spencer
Department of Music
Central Washington
University
Ellensburg, WA 98926
(509) 963-1618

The Northwestern Division and the Western Division will be joining forces for a combined conference at the University of Nevada in Reno March 22-24, 1990. After spending much time discussing the pros and cons of combining the two divisions, we came up with the following reasons to have a combined conference:

1. Reno is in the middle of nowhere, but equal distance from everywhere.
2. Motel rates at the Holiday Inn are fabulous. (\$47 single, \$49 double, \$51 triple, \$53 quad.)
3. There are excellent air fares to Reno from all major cities.
4. We will be combining membership from 11 different states and Canada.
5. We will have the opportunity to hear performing groups that we haven't heard before.
6. We will have a more diversified conference:
 - a. 10 bands (5 from each division).
 - b. An intercollegiate band with students from every state. (Col. John R. Bourgeois, Conductor).
 - c. Sessions with some of our most respected musicians covering the topics of computers, marching band, rehearsal technique, chamber music, and much more!
 - d. Social events will include a conference banquet, late night jazz, a local Reno show, and typical Reno activities!

All CBDNA members are encouraged to attend the conference. Performing groups will be selected from audition tapes in September. This is our opportunity to become an active division of CBDNA. I hope to see you in Reno!

Band Composition Competition

In order to enrich the repertoire for symphonic bands, the city of Le Havre, France, is sponsoring its 4th International Composition Competition. Four prizes will be awarded in the category of Traditional Music, ranging from 30,000 francs to 5,000 francs. In the category of Contemporary Music, a First Prize of 15,000 francs and a Second Prize of 7,500 francs will be awarded.

The entry date is October 31, 1989; works are to be submitted by February 28, 1990.

Information and rules are obtainable by writing:

4e Concours International de Composition 1990
Orchestres D'Harmonie de la Ville du Havre
B.P. 5045-F76071
Le Havre CEDEX

Report From I.G.E.B.

Graz, May 8, 1989

Dear Colleagues and Friends,

Thank you for reporting about our 1988 IGEB Congress at Oberschützen, Austria in your publications! I'm happy about this cooperation in favor of our band music.

Enclosed you will find the report of my son Armin about the last CBDNA meeting at Austin, Texas. The same text has been printed in the German and Austrian band journals.

In 1989 no IGEB congress will take place, but five of our members (Leon Bly, Robert M. Gifford, Bernhard Habla, Felix Hauswirth, Steven Miller) will give papers during the "Festliche Musiktage" at Uster, Switzerland, September 28-30.

In 1990, July 10-15 a large and very interesting 9th congress of IGEB will take place at Toblach in South Tyrolia, Italy — the village where Gustav Mahler had his summer residence. The main topic of this congress will be *Radio, Television and Band Music*. Research papers on other topics will still be welcome, however. Please send your proposals for papers before October 15 to our Secretary General, Bernhard Habla, Leonhardstrasse 15, A-8010 Graz, Austria.

Alta Muscia: the next (11th) volume of our publication will be printed in English. It is the Holst biography by J. Mitchell. We hope that the book will be ready to send to our members during the summer of 1989.

Thank you for your help.

Sincerely yours,
Dr. Wolfgang Suppan

FAMU To Paris

The Florida A&M University (FAMU) "Marching 100" accepted an invitation from the Government of France to represent the United States during the French bicentennial Commemoration July 14 in Paris, France.

The band left for Paris July 8 from Miami to participate in the Bastille Day Parade July 14, and returned to Tallahassee July 15.

Joined by 16 other bands invited from around the world, the FAMU band marched toward the Arc de Triomphe in Paris, playing tunes composed by the "Godfather of Soul" James Brown and displaying moon-walking techniques made famous by the pop artist Michael Jackson. The event was covered live by television networks worldwide. The band's role was to portray black music of America in its soulful form, noted Foster.

"This trip to Paris represents a great honor for Florida A&M University, the State University System, the State of Florida and the United States of America," said Dr. Frederick S. Humphries, President of FAMU. "This is another great milestone for the Marching 100 under the leadership of FAMU's premiere band director William P. Foster."

The Government of France paid the cost of the flight, room and board — totaling about \$500,000 for the 235-person entourage, including band members, chaperones and university officials. The group was housed at the La Residence de l'Ecole Centrale University, a modern facility located 30 minutes from the heart of Paris.

According to Sylvain Ledieu, cultural attache for the Consultant General De France in Miami, the Band received an invitation to participate in the Bastille Day Parade from France's Minister of Culture Jack Lang. French officials became interested in the band as early as September 1988 when Foster was asked to send a video of the "Marching 100" to the French Minister of Culture. Several French officials traveled to Tampa in November 1988 to actually see the band perform live.

"I am very pleased that the band of FAMU was chosen," said Ledieu. "They could have chosen any band in the United States, but they chose a band from Florida."

The FAMU Marching 100 was selected in 1985 as recipient of the "Sudler Marching Band Trophy," one of a series of awards developed by Louis Sudler and administered by the John Philip Sousa Foundation to recognize and encourage excellence.

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

The Bar Line: Liability or Asset?

By John Mitchum

We have all heard musicians bewailing the tendency of students to read music from bar line to bar line, thereby failing to express musical thoughts that may stop short of (or flow through) a bar line. As most of us know, Brahms frequently beamed across bar lines and thus made more emphatic the musical intent of his notes. Percy Grainger's "Lord Melbourne" in *Lincolnshire Posy* has a section that contains a whole series of quarter notes without the benefit of bar lines. All of us who have played or conducted this work have experienced the feeling of insecurity in the absence of those bar lines. Our "security blanket" is missing; when bar lines do occur and we are all "chasing the same fox," rhythmic ensemble relaxation is reinstated. It is safe to say that along with rhythmic freedom in such a section there also exists a struggle to "hold together" in ensemble and deliver a mature liberation from accent schemes.

Often measures, delineated by bar lines, are conceived as handy units of measurement by which to keep the whole counting-rhythm process under control and to provide convenient checkpoints. However, being over-zealous in using these checkpoints may cause the bar line to be an impediment in expressing the actual musical flow of a line, which may not coincide with the bar line structure. In a recent music journal, Byron Adams, in describing a conductor's technique requirements, says that we need to be "precise without being pedantic, fluid without losing impetus, and bouyant without sacrificing control." In my judgment, this is what we would like rhythmically from players in the wind band. Too much emphasis on the bar line can produce a truncated effect during the course of a musical phrase.

Perhaps careful drill in rendering notes appropriately to express required schemes of metric accents might help us to be more sophisticated in our overall melodic concept. A more secure knowledge of what to expect between the bar lines could help us to soar over a bar line with a musical intent that would override inhibitions that bar lines may create. There is an old saying, "you must first know the rule in order to break it more intelligently." The theory text by Tischler, *Practical Harmony*, contains helpful exercises that place strong emphasis on note groupings. Instructions are for the student, by means of beams, bars, dots and ties, to render the array of notes and rests in meters indicated.

The purpose of such exercises, of course, is to increase student awareness of how notes and rests should be grouped in expressing the scheme of accents required by each meter. With this new appreciation of the grouping of notes, it is reasonable to assume that deviations, violations, and exceptions (such as syncopation) can be assimilated readily and can result in a more flexible concept by the student. I believe this benefit could be extended to include a melodic phrase that violates the bar line, as most of them do. The most sophisticated and mature freedom is found through discipline.

Of course the student is nourished in musical phraseology by the conductor — not only through drill in rehearsal but also by the very gestures employed in conducting. When rhythm, tempo, dynamics, and style appear to be secure in a section, the opportunity for phrasal conducting exists. Elizabeth Green states, "When changing to phrasal conducting the conductor must be sure that the rhythmic drive of the music is such that the musicians can carry on perfectly without his time-beating gestures at that point." Earlier she claims "the melded gesture is the very soul of phrasal conducting." Frederick Fennell, the dean of all wind conductors, is an absolute master at melding his gestures in phrasal conducting. (This is why it is such a musical treat to watch him conduct.) The very gestures of the conductor can help to liberate students from the bar line.

Alfred Reed, extolling the virtues of bands performing Bach chorale transcriptions, claims that this great contrapuntal writing helps all band members to express their particular melodic line in a musically linear fashion, an invaluable musical exercise. Each line is a melody of equal importance and must be expressed in a manner that will require bar line sophistication. Unfortunately, lower instruments of the band are frequently excluded from this type musical expression in much of the band music we play.

The bar line provides us with the assets of security, discipline, and a general feeling of organization which can assist us with much needed regimentation, especially for group performance. If we allow these assets to become pedantic, measured, truncated, controlled, and predictable to the point of causing the music to lose its fluidity and buoyance then the bar line becomes a liability. When a musician understands meter, note groupings, and bar lines so well that he can appreciate these aspects of music while subordinating them in service to the overall linear, melodic quality of the music, then true musical aesthetic possibilities can become a reality.

* * * *

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- Grainger, Percy Aldridge. "Lord Melbourne" (Movement 5), *Lincolnshire Posy*. British Folk Music Setting No. 34, G. Schirmer 1940.
- Green, Elizabeth A.H. *The Modern Conductor*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc. 1961, pp. 239-40.
- Tischler, Hans. *Practical Harmony*. Boston: Allyn and Bacon, Inc.

* * * *

John Mitchum is Associate Professor of Music at DeKalb College, Clarkston, GA. Dr. Mitchum is Conductor of the DeKalb Wind Symphony, and teaches music theory and applied brass.

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Report

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

Richard Floyd
 University of Texas
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