

Report

Spring 1990

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

FROM THE PODIUM

Plans for the 1991 CBDNA national convention are proceeding at an increasingly fast pace. I have submitted a preliminary schedule of events to the board, and I am currently waiting for suggestions. As soon as I receive them (please, board members), I will submit a revised schedule to all Past Presidents for their suggestions and / or approval. When I have gotten as much "input" as possible, I will give the final draft to Gary Hill so that he can start to schedule each event.

As you all know, the **1991 National Convention** will be held in **Kansas City, Missouri**, on **February 20-23, 1991**. Gary Hill, Director of Bands at the Conservatory of Music, University of Missouri-Kansas City, will be our host. He has excellent facilities and is looking forward eagerly to serving the members of our organization.

The **50th Anniversary** of the College Band Directors National Association will be dedicated to our founder, **Dr. William D. Revelli**. As I told you in a prior issue of the *Report*, my first action in preparation for the convention was to invite Dr. Revelli to be Guest of Honor and to serve as our banquet speaker. It is only fitting that this great man should give us his vision of our profession during the celebration of the 50th Anniversary of the organization founded by him. I spoke to him about this only a few days ago at the American Bandmasters Association Convention held in Urbana, Illinois. He was thrilled with the invitation and is looking forward very much to sharing his thoughts with us about CBDNA's past, present and future.

To share their insight into the life and music of Percy Grainger, John Bird, Keith Brion and Frederick Fennell have been invited to give a series of informative lectures. Dr. Fennell's interpretation of *Lincolnshire Posy* will be the focus of both a lecture and a concert.

I am happy to report that one of our commissioned works is already finished and is on its way to the printer. Stephen Dodgson has written a 21-minute work for full symphonic instrumentation entitled, *Flowers of London Town*. The word "flowers" refers to the children in William Blake's poem "Holy Thursday," taken from *The Songs of Innocence*. The poem speaks of children marching into St. Paul's Cathedral, "the hum of the multitudes," "the voice of song," and "harmonious thunderings." The musical realization of these phrases contains an introduction, a long and involved scherzo, and a rhythmic march that dies away to a wispy, pianissimo ending. Our composer has written a virtuoso show piece that is a major addition to the repertoire.

Dodgson's reputation as a composer is such in England that Novello has already accepted the composition for publication. By the time of its premiere in 1991, it will be in print and ready for sale in Kansas City (the Lord and the engravers willing). The accessibility of both scores and parts to our membership at the convention is exciting. This happened only once before — with our Davidovsky commission.

I just performed a challenging work written by Dodgson for clarinet and winds, with Dr. Robert Spring on clarinet. Dr Spring, one of our faculty at ASU, played marvelously, and the work was well received by audience and performers alike. Dodgson's works have been performed on several of our faculty concerts this year

without any of the performers knowing of the band commission. When one of the faculty was told of the CBDNA commission, he congratulated us on our selection of composers.

Remember, this exciting band work will receive its premiere at our "50th Anniversary CBDNA Convention" in the "Heartland of the USA," Kansas City, MO.

Rodney Rogers is hard at work on his commission. It will be ready in the Fall at the beginning of the first semester. His well-known work, "Prevailing Winds," is now available for purchase in published form. In spite of its length and complexity, it has been engraved with a large, beautiful full score and added to the new Composer's Editions distributed by Jenson Publications, Inc.

The Barlow Foundation of Provo, Utah has set up an international competition, to be adjudicated in July of 1990, for the purpose of stimulating the production of serious band music by talented composers throughout the world. A major prize of \$10,000 assures an outstanding selection of music from which the distinguished panel of judges (one of whom will be Joseph Schwantner) will pick a winner. To recognize the time and effort of the Foundation to promote the composition of music for the concert band, I have agreed to feature the contest-winning work on one of the convention concerts. The Foundation in turn has agreed to send Joseph Schwantner to the convention to present the \$10,000 prize to the winner at the concert. For more information on the \$10,000 Barlow International Competition for Concert Band / Wind Ensemble Music (the deadline for submission of music is July 1, 1990), write to:

Barlow International Competition, 1990
Harris Fine Arts Center
Brigham Young University
Provo, UT 84602

From the foregoing, I am sure you can see that our 1990 convention will feature a great number of major additions to the ever-growing band repertoire. **CBDNA, Kansas City, is the place to be in 1991.** (I haven't even told you everything yet. There are surprises in store, including some astounding "freebies.")

This year, I have been able to visit two of our divisional conventions, the ones at the University of Oklahoma, and at the University of Minnesota. Both conventions were well-attended and had a plentiful supply of fine concerts and clinics. Congratulations to Gene Thrailkill and Bill Wakefield in Oklahoma, plus "Mighty" Johnson and Frank Benciscutto in Minnesota, for being such gracious and efficient hosts.

I am sorry that I cannot attend all of this year's divisional conventions, but I do have to show up at my own school once in a while to collect my paycheck. I have received a schedule of events from all the rest. They look superb. Our membership is at its highest point ever, and I sense a tremendous amount of enthusiasm for all of our projects in CBDNA. Let us keep this momentum building toward our **50TH ANNIVERSARY CONVENTION (Kansas City, Missouri, February 20-23, 1991).**

Richard E. Strange, President

Minutes for 1989 CBDNA Board of Directors

Hilton Hotel — Chicago, IL
Friday, December 15, 1989 8:30 a.m.

President Elect Ray Cramer called the meeting to order at 8:30 a.m. in the Hilton Hotel in Chicago. Members present were: Richard Strange, Craig Kirchhoff, W.J. Julian, John Wakefield, James Croft, John Thrasher, Ray Cramer, Miles Johnson, Gary Hill and Larry Gookin.

BUDGET / MINUTES

Richard Floyd presented a financial report for the past fiscal year and requested permission to change the second signature on the Dreyfuss Liquid Assets account from Don Hunsberger to Jerry Junkin.

Motion: To approve the requested signature change. (Ray Cramer — Seconded by Gary Hill) Motion passed.

Copies of the minutes from the 1989 National Conference Board Meeting were reviewed.

Motion: To approve the minutes. (Miles Johnson — Seconded by Richard Strange) Motion passed.

DIVISION REPORTS

A. *Eastern* — John Wakefield stated that the Eastern Division Conference would take place on March 1-3 at Syracuse University. It will be held in conjunction with the New York State Band Directors Association. A Divisional Newsletter is being prepared for distribution and other steps are being taken to enhance communication within the division.

B. *Southern* — The Southern Conference will be held at Florida State University on February 1-3. The meeting will be combined with the Southern Division of the National Band Association. Larry Rachleff will be the guest conducting clinician. Report given by Jim Croft.

C. *North Central* — Miles Johnson reported that the North Central Division Conference is scheduled for February 23-25 on the University of Minnesota campus. The theme for the conference will be "Celebrating Our Young Musical Heritage." Master Clinics in conducting will be held, and Frederick Fennell will be guest of honor. Miles also made note of the formation of the Minnesota Bandmasters Association and the establishment of the Minnesota Project. This activity will address the crisis of music within our schools and will take action to protect instrumental music in the schools.

D. *Southwestern* — Gary Hill informed the board that the Southwestern Division Conference will be hosted by the University of Oklahoma on February 1-3. Topics for the many sessions include electro-acoustic music, assessment procedures for conducting classes, a biography of Gordon Jacob, the music of Vaughan Williams, plus panel discussion on repertoire. Stan DeRusha and Jim Froseth will be guest clinicians.

E. *Western / Northwestern* — John Thrasher and Larry Gookin shared the report for the final two divisions, since they will be holding a joint conference. The dates will be March 22-24 in Reno, Nevada. Many university groups will be featured including the University of Melbourne from Australia and an intercollegiate wind band conducted by John Bourgeois.

CBDNA REPORT

Gary Corcoran provided an update on the *Report*. Deadlines for copy will remain June 1, October 1, and March 1. Gary expressed concern regarding the availability of sufficient copy for each issue. There is going to be an attempt to include "State by State" reports in future issues.

UNIVERSITY OF COLORADO CONDUCTING SYMPOSIUM

Allan McMurray addressed the board regarding the CBDNA Conducting Symposium that has been held on the University of Colorado campus the past two summers. Sixty-three CBDNA members representing 23 states have participated in the first two years of the program. The 1990 dates will be June 11-16 and Allan requested \$1,000 from the CBDNA National treasury to assist with

the expenses of the workshop.

Motion: That \$500 be awarded to the University of Colorado for the 1990 Conducting Symposium. The conditions would remain the same as in 1989.

NEW BOARD MEMBER

President Richard Strange welcomed Craig Kirchhoff, newly elected vice president to the board.

COMMISSIONING REPORT

Both Steven Dodgson and Rodney Rogers have accepted commissions for the 1991 National Conference. In both cases, half of the commission fee has been paid.

Dodgson's piece is expected to be 20-21 minutes in length and will be published by Novello. The published score and parts will be available prior to the 1991 National Conference.

Rogers has begun preliminary sketches on his composition.

1991 NATIONAL CONVENTION

Richard Strange presented a first draft of the 1991 program and reviewed the current status of all plans. He requested feedback from all board members within three weeks regarding the proposed program. Emphasis for the conference will focus on Percy Grainger, Frederick Fennell, and a variety of conducting sessions. Don Hunsberger is looking into the possibility of the Eastman Wind Ensemble being in Kansas City for the conference.

The 50th Anniversary of the organization will be observed, and there will be an effort to have the past presidents heavily involved.

Some concerns were expressed regarding the number of concerts and it was agreed that possibly fewer concerts would be in order.

President Strange also requested input on the following:

1. the value of having a past CBDNA commission on each concert
2. suggested topics for clinic sessions
3. recommendations for membership on ad hoc committees
4. items at the Division Conferences that were particularly successful
5. suggestions and ideas on how to address the current crisis in public school music education

Gary Hill, who will serve as local host, presented an overview of the conference facilities, hotel, concert halls and meeting space.

CBDNA JOURNAL

An update on the status of the *Journal* was given by Jim Arrowood and Tom Duffy. The next issue, to be published shortly, will be produced "in house" by Tom Duffy. It is estimated that cost will be reduced by approximately half. In addition, the production schedule will be shortened, and the *Journal* will be distributed in a more timely fashion. Once new operations are set, it will also be possible to provide reprints of all issues upon request.

1993 NATIONAL CONFERENCE

Ray Cramer announced that the 1993 National Conference will be held in Columbus, Ohio, on the campus of the Ohio State University. Craig Kirchhoff will serve as host. A new Performing Arts Center will be completed by that time, and the facilities will provide a variety of options for sessions and concerts. The time frame will be approximately the third week in February.

FORUM

Ray Cramer asked all division presidents to be prepared to give a brief report during the Friday afternoon Forum.

COMMISSIONING COMMITTEE

Ray Cramer discussed plans for the newly established Commissioning Committee and outlined how this body would interact with the board.

There was a call for more business. There being none, the meeting adjourned at 11:30 a.m.

SOUTHERN DIVISION

James Croft, President

A terrific program featuring some truly outstanding performances, some marvelously prepared clinics, several stimulating panels, a top-flight research session and the traditionally inspiring film sessions marked the 1990 CBDNA / NBA Southern Division Conference in Tallahassee, February 1-3, at Florida State University.

The sessions of the conference that clearly generated the unanimous admiration of all were Larry Rachleff's conducting clinics with the FSU Wind Orchestra. His observations, demonstrations and perceptions were uniformly captivating.

Performances that ranged from university (University of Alabama, Gerald Walker; Appalachian State University, William Gora; Morehead State University, Richard Miles) and high school (Vero Beach High School, Florida, James and Sheila Sammons; Grissom High School, Huntsville, Alabama, William Connell) to middle school (Elkhorn, Frankfort, Kentucky, Ed Wasson) and a community band (Tara Winds, College Park, Georgia, David Gregory) were supplemented by the host ensembles and jazz ensembles from Florida A&M University, Lindsey Sarjeant and FSU, Bill Kennedy, directors.

Don Morris, Baptist College (Charleston, SC), presented a very informative session on his research of Vincent Persichetti's wind music. Joe Kreines, ardent champion of Percy Grainger, delivered a stimulating lecture clinic on Grainger's "elastic scoring" works, and Carl Bjerregaard presented a "tour de force" with his FSU Chamber Winds, that focused on the less well-known wind works for that ensemble.

Tom Frascillo (University of Southern Mississippi) chaired an interesting session that found favor with those concerned about the young teacher and his / her problems, while Dave Waybright (University of Florida) brought together a splendid panel that discussed the core band literature (not the corps band — sorry).

A rather sparsely attended but enthusiastic group gathered for a luncheon business meeting where candidates for Vice President, Dennis Johnson (Murray State University, KY) and Dennis Zeisler (Old Dominion University, VA) were presented.

The conference adjourned for a fine clinic concert by Jim Croft's FSU Symphonic Band as they wound up two jam-packed days of band business with a "Salute to Henry Fillmore" using all the resources that could be found to sustain Uncle Henry's stylistic legacy.

The 1992 convention will be held in Atlanta. President-elect, Bill Gora, will be assisted by local host Jack DeLaney (Emory University) as they begin the long-range plans for dates and programs.

The following programs will surely be of interest to those who were unable to attend:

VERO BEACH HIGH SCHOOL SYMPHONIC BAND

James Sammons, Conductor

Sheila Sammons, Conductor

The Crosley March	Henry Fillmore
Marche Militaire Francaise	Camille Saint Saëns (Hindsley)
From Foxen's Glen	F.H. McKay
A Jubilant Overture	Alfred Reed
Feierlicher Einzug	Richard Strauss (Spinney)
God Bless the USA	Lee Greenwood (Holmes)
	Danny Daniels, Soloist
The Stars and Stripes Forever	John Philip Sousa

UNIVERSITY OF ALABAMA WIND ENSEMBLE

Gerald Welker, Conductor

Gollum, from <i>Lord of the Rings</i>	Johan De Meij
Symphonietta voor Blaasinstrumenten	Willem Van Otterloo
Prevailing Winds	Rodney Rogers
Scherzo	Patrick Zuk

ELKHORN MIDDLE SCHOOL CONCERT BAND

Ed Wasson, Conductor

Fanfare Ode and Festival	Bob Margolis
The Headless Horseman	Timothy Broege
Stone Images	Sydney Hodgkinson
Fantasy on a Fanfare	John Edmondson
Prelude and Dance	Elliot Del Borgo

VIRGIL I. GRISSOM HIGH SCHOOL SYMPHONIC BAND

William Connell, Conductor

Symphonic Movement	Vaclav Nelhybel
Passion in Paint	Henri Rene (Werle)
Concerto, Op. 4, No. 5, in F	G.F. Handel (Werle)
	Jenny Jones, Heather Seay, Katie Bowman Marimba Soloists
Toccat and Fugue in D Minor	J.S. Bach
California Jubilee	Roger Nixon
Irish Tune from County Derry and Shepherd's Hey	Percy Grainger

APPALACHIAN STATE UNIVERSITY WIND ENSEMBLE

William Gora, Conductor

Scherzo for Band	Gioacchino Rossini
Colonial Song	Percy Grainger
Concerto for Piano and Winds	William Harbinson
	Allen Kindt, Piano
La Creation du Monde	Darius Milhaud
Konzertstücke in F, Op. 113	Felix Mendelssohn
	Lynn Sander-Beebe, Clarinet Jon Beebe, Bsoon
The Deathtree	David Holsinger
	Stephen Morschek, Bass

MOREHEAD STATE UNIVERSITY SYMPHONY BAND

Richard Miles, Conductor

Vividus	Ryuichi Nakamura
Australian Up-Country Tune	Percy Grainger
The Gum-Suckers March	Percy Grainger
Polarities	Frederick Fox
Fantasia di Concerto	Edoardo Boccalari
	Earle Louder, Euphonium
The World is Waiting for the Sunrise	Lockhart-Seltz
Symphony No. 2, Finale	David Maslanka

TARA WINDS

David Gregory, Conductor

Lincolnshire Posy	Percy Grainger
I. Lisbon	
II. Horkstow Grange	
III. Rufford Park Poachers	
IV. Lord Melbourne	
Florentiner	Julius Fucik
"Polacca" from Second Concerto for Clarinet	C.M. von Weber
	Kenneth Beard, Andrea Chapman, Marcia Davis, Kathy Wilson, Clarinet Soloists
La Forza del Destino, Overture	Giuseppe Verdi
The Symphonic Gershwin	arr., Warren Barker
Elsa's Procession to the Cathedral	Richard Wagner

SUMMARY OF RESEARCH SESSION

Southern Division Convention
CBDNA / NBA, Tallahassee, FL
February 1, 1990

Prepared by:

JAMES BYO
School of Music
Louisiana State University

CBDNA / NBA Southern Division members were treated to five excellent presentations at the Research Session of the Tallahassee convention. Portions of presenters' abstracts are excerpted below.

Dr. Larry R. Blocher, associate professor of music and assistant director of bands at Morehead State University, evaluated college band instrumentalists' detection of performance errors in an attempt to determine a hierarchy, by difficulty, of common performance error types (articulation, dynamics, intonation, note accuracy, phrasing, and rhythm accuracy). The study also examined the effects conducting might have on subjects' ability to detect errors. Results indicated no significant difference in error detection performance across error types, and conducting did not affect error detection skills. Interestingly, subjects whose major instrument was a brass detected errors with significantly greater accuracy than non-brass playing subjects.

Deborah Capperella, doctoral candidate in music education at Florida State University, reported on the use of computer technology in helping to better define elements of the aesthetic experience in music. Instrumental music faculty and advanced graduate students listened to the Holst *Suite No. 1 in Eb* (first movement) and Schuman's *Chester Overture* while simultaneously manipulating a dial on the Continuous Response Digital Interface. The dial represents a negative / positive continuum along a 250 degree arc. Data, charted graphically, indicated levels of aesthetic responsiveness across time. Subjects then completed a questionnaire designed to estimate frequency, duration, and location of perceived aesthetic response for each selection. Results indicated that aesthetic responses were consistent during the Holst, clustering at some of the same places, with one collective peak experience represented by the highest dial indications. All subjects reported having at least one aesthetic experience; 48 percent had multiple aesthetic experiences. Subjects were in considerably less agreement for the Schuman. Ninety-six percent of all subjects reported that dial movement roughly approximated these experiences. It appears from this research that it might be possible to analyze elements of music at points where peak experiences occurred as a means of better understanding the aesthetic experience.

George Sparks, director of bands at the University of Southwestern Louisiana, presented "The Effect of Self-Evaluation on Musical Achievement, Attentiveness, and Attitudes of Elementary School Instrumental Students." Students were involved in a pre-experimental series of instructional sessions which were designed to analyze fundamental playing problems for each student, problem solve with each student, model correct and incorrect performance fundamentals for each class, and instruct in evaluation of these fundamentals. Following these sessions, brass instrumentalists received further instruction in the use of self-evaluation forms and began the self-evaluation phase of the study. Woodwind players received no further instruction in self-evaluation and thus served as a control group. Using student ratings and audio and video tape recordings, mid and post-experimental assessments of attitude and individual and group performance were conducted. Results indicated significant improvement (pre- to post-test) in the attitude of the self-evaluation group. There was no difference between control and experimental groups with regard to performance scores. Video tape analysis indicated greater on-task to hand position in the experimental group.

Two little known works for wind ensemble by Olivier Messiaen were the focus of research by David Nelson, director of bands at the University of New Orleans. *L'Ascension* is a four movement work for orchestra, the first movement of which is written for winds alone. Composed in 1933-34, this five and one-half minute movement is typical of early Messiaen in that the music is melodic, slow paced, and quasi tonal. *Un Vitrail et des Oiseaux* is a one-movement work, eight and one-half minutes in length, that is scored for 16 woodwinds, one trumpet, piano, and percussion. Translated as "The Stained Glass Window and the Birds," this 1986 creation illustrates Messiaen's fascination with birdsongs and his ability to hear certain chords and associate definite colors with them. The brief durations and reasonable technical demands of these two works may make them accessible to many wind ensembles.

There may be as many opinions about conducting as there are conductors; however, most agree on the critical importance of communicating nonverbally from the podium. The purpose of a study by Dr. Harry E. Price, associate professor of music at the University of Alabama, was to examine the effects of strict and expressive conducting on the opinions of eighth grade band members and their ensemble performances. The strict conductor condition included little body movement, expressive gestures or facial expressions, or group eye contact, while the expressive conductor condition had frequent body movement, expressive gestures, approving and disapproving facial expressions, and group eye contact. There was significantly more positive opinion about the expressive conductor. No significant difference was found between the performances under strict and expressive conductors as evaluated by band members, graduating undergraduate instrumental music education majors, and experienced adjudicators.

NORTH CENTRAL DIVISION

Miles Johnson, President

The North Central Division CBDNA / NBA Convention entitled "Celebrating Our Young Musical Heritage" was held February 23-25 on the campus of the University of Minnesota.

SOUTHERN ILLINOIS UNIVERSITY-EDWARDSVILLE SYMPHONIC BAND AND CHAMBER WINDS

Victor A. Markovich, Conductor

Jupiter, from *The Planets* Gustav Holst
Walking Tune Percy Grainger
(Simpson)

Premiere Performance

Premiere Rhapsodie for Clarinet Claude Debussy
(Mellott)

George Mellott, Clarinet

Buffalo Bill James Woodard

Commissioned by SIU-E Bands

Chester William Schuman

H. Robert Reynolds, Conductor

The Passing Bell Warren Benson
Gerona Pasodoble Santiago Lope
Percussion Interlude Randall Gindler
His Honor Henry Fillmore

UNIVERSITY OF MINNESOTA SYMPHONIC WIND ENSEMBLE

Frank Bencriscutto, Conductor

Fanfare Ron Nelson

Sensemaya Silvestre Revuektas
(Bencriscutto)

Pacific Celebration Soichi Konagaya

Toshiro Ozawa, Conductor

Suite for Violin and Wind Ensemble Gunther Schuller

*Young Nam Kim, Violin
Gunther Schuller, Conductor
Premiere Performance*

A Sussex Mummers Carol Percy Grainger

Miles Johnson, Conductor

... and the mountains rising nowhere Joseph Schwantner

Fest Romane Ottorino Respighi
(Schaeffer)

Circenses
October Festival
Stornello

KANAGAWA UNIVERSITY SYMPHONIC BAND

Toshiro Ozawa, Conductor

A Prelude to Applause Toshio Mashima

Methuselah II, for Percussion and Band Masaru Tanaka

Symphonic Jazz Suite Frank Bencriscutto

I. Blues

*Soloists: University of Minnesota Jazz Combo
Frank Bencriscutto, Conductor*

Prelude Kenjiro Urata

The Remains of the One Day Soichi Konagaya

Dionysiaques Florent Schmitt

Mars, from *The Planets* Gustav Holst

*Kanagawa University Symphonic Band and
University of Minnesota Wind Ensemble
Frederick Fennell, Conductor*

GREATER MILWAUKEE YOUTH WIND ENSEMBLE

Thomas L. Dvorak, Conductor

Smetana Fanfare Karel Husa

Toccata Marziale Ralph Vaughan Williams

Frederick Fennell, Conductor

Of Fire and Ice Anthony Iannaccone

Liturgical Dances David R. Holsinger

British Eighth Zo Elliott
(Luckhardt)

YOUNGSTOWN STATE UNIVERSITY SYMPHONIC WIND ENSEMBLE

Leslie Hicken, Conductor

Sonata Octavi Toni Giovanni Gabrieli

Overture for Band Felix Mendelssohn

Dragons David D. Heuser

I. Winged Terrors
II. Crawling Lizards with Hell's Flame
III. In the Dragon's Wake

Um Mitternacht Gustav Mahler

GEN pour solo Saxophone-Alto Ryo Noda

James C. Umble, Alto Saxophone

UNIVERSITY OF NEBRASKA-LINCOLN WIND ENSEMBLE

Robert Fought, Conductor

Jay Kloeker, Conductor

Rocky Point Holiday Ron Nelson

Konzertmusik für Blasorchester, Op. 41 Paul Hindemith

I. Konzertante Ouverture
II. Sechs Variationen über das Lied,
"Prinz Eugen, der edle Ritter"
III. Marsch

The Voyages of Ibn Battuta Randall Snyder

Premiere Performance

Symphony No. 4, Finale P.I. Tchaikowsky
(Safranek)

Additional clinic and discussion sessions included the following:
"Crisis in Our School Music Programs: Identifying the Causes,
Exploring Solutions." — Russell Pesola (Concordia College), James
Boesen (Principal, Apple Valley High School), Paul Haack
(University of Minnesota), Michael Hiatt (Anoka Senior High School),
Daniel Kohut (University of Illinois), Stephen Schultz (University of
Minnesota), Robert St. Clair (former Principal, Hopkins West Junior
High School).

"Open Rehearsal of *Serenade in E-flat, Op. 7*" — Frederick
Fennell.

"Composers' Forum" — Sharon Moe Miranda (New York),
Timothy Mahr (University of Minnesota-Duluth), Soichi Konagaya
(Tokyo, Japan), Libby Larsen (Minneapolis, Minnesota).

"Time and the Winds Re-visited" — Frederick Fennell.

"Mini-Conducting Symposium with the Golden Oldies Band"
— Mallory Thompson (University of South Florida), Craig Kirchhoff
(Ohio State University), H. Robert Reynolds (University of Michigan),
John Paynter (Northwestern University).

Cassette tapes of performances at the North Central Division
conference are available for \$7.00 including tax and shipping, with
a \$1.00 discount for every 3 tapes ordered. Check must accompany
the order. Make checks payable to: Westmark Tapes, 8345 Duluth
Street, Golden Valley, MN 55427.

SOUTHWESTERN DIVISION

Gary Hill, President

Heartfelt thanks go to Bill Wakefield, Gene Thraikill, and to their wonderful staff and students for hosting our Southwestern Division Conference February 1-3 on the campus of the University of Oklahoma. Those of you who have participated directly in a divisional or national conference as hosts or performers know of the potential difficulties involved. The OU staff handled this meeting with courtesy and professionalism.

Conference attendance was excellent, and the response to our clinic sessions and performances was highly positive. Special thanks go to Stanley DeRusha (Hart College) for his excellent conducting clinics, to David Kuehn (University of Missouri-Kansas City) for his very personal portrait of composer Gordon Jacob, to James O. Froseth for his probing assessment of the teaching of Conducting, and to Dick Strange for his insights into the music of Vaughan Williams which he uncovered in England.

SOUTHWEST TEXAS STATE UNIVERSITY WIND ENSEMBLE

John C. Stansberry, Conductor

"Duke of Marlborough" Fanfare	Percy Grainger
Theme from "Green Bushes"	Percy Grainger (Daehn)
Concerto for Band	Gordon Jacob
Allegro	
Adagio	
Allegro con brio	
Asuka	Tetsunosuke Kushida
Symphonic Essays	Jerry H. Bilik
I. Emotion	
II. Reason	
III. Mobility	
IV. Humor	
The Circus Bee	Henry Fillmore

WASHBURN UNIVERSITY SYMPHONIC BAND

Kirt Saville, Conductor

Puentearreas	R. Soutullo (ed., Weger)
Elegy	Mark Camphouse
Symphonic Celebration	Darren Jenkins
	<i>Premiere Performance</i>
An Original Suite	Gordon Jacob
I. March	
II. Intermezzo	
III. Finale	
Imprints	Timothy Mahr

ARKANSAS TECH UNIVERSITY SYMPHONIC BAND

Hal Cooper, Conductor

March from <i>Symphonic Metamorphosis</i>	Paul Hindemith (Wilson)
From A Dark Millenium	Joseph Schwantrner
Sheep-Shearing Song from Somerset	Eugene Goossens (Grainger)
Dialogue for Alto Saxophone and Wind Ensemble	Phillip Parker
	<i>Jean Lansing, Alto Saxophone</i>
	<i>Dr. Robert Casey, Conductor</i>
	<i>Premiere Performance</i>
Saratoga Quickstep	Morton Gould

ABILENE CHRISTIAN UNIVERSITY SYMPHONIC BAND

Gary J. Lewis, Conductor

Sinfonietta	Ingolf Dahl
I. Introduction and Rondo	
Concertino in E-flat for Five Instruments	J.G. Albrechtsberger
I. Moderato	
II. Larghetto	
III. Vivace	
	<i>John Daniel, Trumpet</i>
	<i>J. David Brock, Piano</i>
	<i>Marcia Rives, Flute</i>
	<i>Kristin Behrends, Clarinet</i>
	<i>Steven Ward, Bassoon</i>
Portrait of Days and Nights on Lake Como	Robert Carl
Colonial Song	Percy Grainger
Escapes (Ports of Call)	Jacques Ibert (Lewis)
III. Valencia	

OKLAHOMA STATE UNIVERSITY WIND ENSEMBLE

Joseph P. Missal, Conductor

Merry Music	Frigyes Hidas
Konzertmusic für Blasorchester, Op. 41	Paul Hindemith
Konzertante Ouverture	
Sechs Variationen über das Lied: "Prinz Eugen, der edle Ritter"	
Marsch	
Adagio	Joaquin Rodrigo
... and the mountains rising nowhere	Joseph Schwantrner

SOUTHEAST MISSOURI STATE UNIVERSITY

SYMPHONIC WIND ENSEMBLE

Robert M. Gifford

George Washington Bridge	William Schuman
A Folk Dance Medley	Ralph Vaughan Williams (ed., Strange)
	<i>Dr. Richard Strange, Conductor</i>
Fantasia Concertante for Alto Saxophone, Winds, and Percussion	Bernard Heiden
	<i>Kenneth Fischer, Alto Saxophone</i>
Three Carnival Masks	Kamillio Lendvay
Allegro furioso, Adagio sostenuto	
Andante moderato, quasi marcia	
Andante maestoso, Presto	
Atmospheres, Op. 79	John Golland
Mystery	
Evil	
Calm	

American Premiere

LAMAR UNIVERSITY SYMPHONIC BAND

Dr. Barry W. Johnson, Conductor

Rocky Point Holiday	Ron Nelson
Metamorphosis	Bob Margolis
Sinfonia V (<i>Symphonia Sacra et Profana</i>)	Timothy Broege
Symphony in B-flat	Paul Hindemith
Honey Boys on Parade	E.V. Cupero

UNIVERSITY OF OKLAHOMA SYMPHONIC BANDS

William Wakefield, Conductor

An Outdoor Overture	Aaron Copland
Serenade in D Minor	Antonin Dvorak
I. Moderato, quasi marcia	
II. Minuetto	
III. Andante con moto	
IV. Finale: Allegro molto	
Dream Sequence, Op. 224	Ernst Krenek
I. Nightmare	
II. Pleasant Dreams	
III. Puzzle	
IV. Dream About Flying	
Mars, from <i>The Planets</i>	Gustav Holst
Shakata: Singing the World Into Existence	Dana Wilson

WASBE IN MANCHESTER JULY 14-20, 1991

Clinic and discussion sessions included the following:

"The Art of Conducting" — Stanley DeRusha (Hartt College).

"Jacob's Ladder: The Making of a Composer" — David Kuehn (UMKC Conservatory of Music).

"I Would Commission" — Brown Bag Sessions.

"Renaissance and Baroque Wind Band Music" — Jim Hansford (Wayland Baptist University), Jerry Junkin (University of Texas), Michael Haithcock (Baylor University).

"Electro-Acoustic Music: Information and Implications for the Wind Conductor" — Russ Pinkston (University of Texas).

"Why Johnny Can't Conduct" — James O. Froseth (University of Michigan).

"Twentieth Century Gems for the Normal and Abnormal University Band" — Patricia Brumbaugh (Arkansas State University), Jay Gilbert (Baylor University), Michael Haithcock (Baylor University).

"Vaughan Williams: Two New Works" — Dr. Richard Strange (Arizona State University).

"Programming: Formulas That Work" — Russell Coleman (Central Missouri State University), Eldon Janzen (University of Arkansas), Richard Strange (Arizona State University).

WESTERN DIVISION

John Thrasher, President

AND

NORTHWESTERN DIVISION

Larry Gookin, President

The Western and Northwestern Divisions are combining efforts to produce what we feel will be a truly outstanding conference March 22-24 at the University of Nevada-Reno.

Some of our scheduled highlights will include performances by the following: University of Hawaii-Hilo, Dr. John Kusinski, Conductor; Washington State University Wind Symphony, L. Keating Johnson, Conductor; Pacific Lutheran University Wind Ensemble, Tom O'Neal, Conductor; Northern Arizona University Wind Symphony, Patricia J. Hoy, Conductor; Willamette University Band, Martin Benke, Conductor; Los Medanos College Concert Band, John F. Maltester, Conductor; University of Washington Wind Ensemble, Tim Salzman, Conductor; California State University-Long Beach, Larry Curtis, Conductor; UCLA Wind Ensemble, Dr. Thomas Lee, Conductor; University of Melbourne Youth Symphonic Band, Russell Hammond, Conductor; University of Oregon Wind Ensemble, Wayne Bennett, Conductor; University of Nevada-Reno Wind Ensemble, A.B. "Mac" McGrannahan, Conductor.

Our CBDNA Intercollegiate Band will be conducted by Col. John R. Bourgeois, United States Marine Corps Band.

Clinic Sessions will be presented by Dr. Joseph Wytko (Joseph Wytko Saxophone Quartet), Joe Manfredo (Purdue University), Geoffrey Brand (London, England), and Brian Bowman (USAF).

A CBDNA Forum on "Survival of the Band in the 21st Century" will be chaired by Dr. William V. Johnson (Cal. Poly-San Luis Obispo).

Complete program listings will be published in the Summer issue of the *Report*.

As newly elected Chairperson of the British Association of Symphonic Bands and Wind Ensembles, it is with great pleasure that I congratulate Dr. Richard Strange on leading the CBDNA to the end of its first half-century. The CBDNA has been a constant source of inspiration to those of us involved in BASBWE, whether it springs from the first International Conference which Frank Battisti organized here at Manchester in 1981, through the *CBDNA Report* or the *Journal*, or through contacts with CBDNA members.

BASBWE is a mere infant, but as we near our tenth birthday, we are delighted to invite the CBDNA back to Manchester in July 1991, when we shall hold the 5th Conference of the World Association for Symphonic Bands and Ensembles jointly with the 10th Annual Conference of BASBWE. With two conferences running simultaneously, we hope to be able to perform a wide range of music which will reflect not only the works of WASBE AND BASBWE in the last decade, but also that of CBDNA in the last half century.

We are particularly interested in further contributions of papers. Although the deadline for submission is postmark 1st December 1990, we have already planned sessions linked with concerts by Professor Suppan on "The Wind Band at Donaueschingen in the Twenties," Frank Battisti and David Whitwell on "The Longy Club," Rainer Scholl and Jean Francaix on "The Commissions of the Mainz Wind Ensemble," and Raoul Camus on "Early Wind Band." "Brown Bag" sessions will be held for shorter papers.

New works are under commission by H.K. Gruber, Erwin Bazelon, Istvan Lendvay, David Maslanka, Richard Rodney Bennett, Nicholas Maw and Paul Patterson. Groups performing include university bands from Northwestern, Tubingen, Connecticut and Alabama; the BBC Philharmonic Orchestra with Gunther Schuller; National Youth Bands from Sweden, Australia and Baden-Wurtemberg; Community Bands from Murfreesboro and Friedrichshafen.

For fuller details of living costs, registration fees, and cheap holidays arranged with Avis Car Hire and Trusthouse Forte Hotels, contact the WASBE Secretary, Bill Johnson CalPoly State University, San Luis Obispo, CA 93407 or Tim Reynish at Conference Office at RNCM, 124 Oxford Road, Manchester M13 9RD FAX (0) 61 273 7611.

Tim Reynish
Chairman BASBWE
WASBE 1991 Conference Coordinator

REPORT DEADLINES

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

Summer issue — June 1

Fall issue — October 1

Spring issue — March 1

Please send all materials to:

Dr. Gary Corcoran
CBDNA Report
Music Department
Pittsburg State University
Pittsburg, KS 66763
FAX: (316) 232-2430

STATE BY STATE

ALABAMA

The **Troy State University** Symphony Band, **John M. Long**, conductor, performed on February 3 at the Southeastern United States Band Clinic.

PROGRAM

Gentry's Triumphal Excerpts from <i>Siegfried</i>	Fred Jewell Richard Wagner (Whitwell)
The Gallant Seventh	John Philip Sousa (ed., Fennell)
Judges of the Secret Court	Hector Berlioz (Knox)
March for Kim	John O'Reilly
Bullets and Bayonets	John Philip Sousa (ed., Fennell)
Pachinko	Paul Yoder
The Stars and Stripes Forever	John Philip Sousa
The Luck of the Irish	arr., Ralph Ford

ARKANSAS

The **Arkansas State University** Wind Ensemble, conducted by **Patricia J. Brumbaugh**, performed at the 1990 Arkansas All-State Clinic / Music Conference in Pine Bluff.

PROGRAM

March from <i>Symphonic Metamorphosis</i>	Paul Hindemith (Wilson)
Irish Tune from County Derry	Percy Grainger
Molly On The Shore	Percy Grainger
Incantamentum, for Clarinet and Band	Jared Spears
From A Dark Millenium	Joseph Schwantner
Armenian Dances (Part 1)	Alfred Reed
Circus Bee	Henry Fillmore

A Conducting Clinic featuring Donald Schleicher, Associate Director of Bands at the University of Michigan, will be held on the campus of Arkansas State University in Jonesboro on Saturday, April 28.

CALIFORNIA

Douglas Hill, pioneer in contemporary horn techniques, was the featured soloist in Bruce Yurko's *Concerto for Horn and Wind Ensemble* with the **California State University, Stanislaus** Wind Ensemble (**Edward C. Harris**, conductor). This work was written for Mr. Hill in 1975 and premiered with the University of Wisconsin Wind Ensemble. In conjunction with the performance, Mr. Hill presented a pre-concert clinic on contemporary horn techniques with composer Bruce Yurko discussing his composition.

CONNECTICUT

The 1990 New England Intercollegiate Band was hosted by **Tom Duffy** at **Yale University** in New Haven February 23-25. The honors band, consisting of student musicians from New England colleges and universities, was conducted by **Larry Rachleff**.

PROGRAM

Symphony in B-flat Chester	Paul Hindemith
The Passing Bell	William Schuman
The Unanswered Question	Warren Benson
Americans We	Charles Ives
	Henry Fillmore (ed., Fennell)

A new work by David Maslanka is now in progress for the **University of Connecticut** Wind Ensemble, **Gary Green**, Conductor.

The UConn Symphonic Wind Ensemble will also perform at the 1991 WASBE Convention in Manchester, England.

Gary Partridge is now directing the marching band at **Central Connecticut State University**.

INDIANA

A surprise banquet was given for **Ray Cramer** in honor of his twenty years of service to **Indiana University**. The event was sponsored by the Alpha Zeta chapter of Kappa Kappa Psi and the Rho chapter of Tau Beta Sigma.

KANSAS

The **University of Kansas** Symphonic Band, conducted by **Robert E. Foster**, presented a concert on February 4, featuring guest conductor **Dr. Harry Begian** and Principal Trombonist of the New York Philharmonic, **Joseph Alessi**.

PROGRAM

Tribute	Mark D. Camphouse
Fantasy for Trombone	Paul Creston
Blue Bells of Scotland	Arthur Pryor
Armenian Dances (Part 1)	Alfred Reed
Enigma Variations	Edward Elgar (Stocum)
Liebestod	Richard Wagner (Bainum)
Danse Foltare	Claude T. Smith

UNIVERSITY OF KANSAS SYMPHONIC BAND

March 5, 1990

Robert E. Foster, Conductor
David Pituch, Alto Saxophone

Military Symphony in F Night Music	Francois Joseph Gossec David Lamb
Introduction and Samba	Maurice Whitney
Liturgical Dances Slava!	David Holsinger Leonard Bernstein (Grundman)

The **University of Kansas** Concert Band, **Thomas Stidham**, Conductor, featured trumpet soloist **David Hickman** on their February 19 concert in the Crafton-Preyer Theater on the KU campus.

Dr. Gary Corcoran, Director of Bands at **Pittsburg State University**, will be honored as "Outstanding Band Director" at the 1990 convention of the Kansas Bandmasters Association. A Past President of KBA, Corcoran has taught at PSU since 1972. He is the current CBDNA State Chairman, Editor of the *CBDNA Report* and Chairman of the 1990 Kansas Intercollegiate Band.

This was the second year for the arena marching ensemble from **Coffeyville Community College** known as the *Li'l Red Express*. This group, under the direction of **R. Jan Zubeck**, was created from the inspiration of "Future Corps" of Disney World.

In order to maximize public image with a small number of students, the idea of doing a marching show at the halftime of basketball games was adopted. The "Li'l Red Express" consists of 16 instrumentalists and 2 flags. They have performed for eight area high schools, two colleges, and for the Tulsa Fast Breakers professional basketball team.

On January 28-29, the Coffeyville Community College Music Department held its Second Annual Jazz Clinic / Concert featuring clinicians **Andy Hambleton** (drums) and **Daryl Batchelor** (trumpet / flugelhorn).

On February 23, the **Emporia State University** Symphonic Band, conducted by **Frederick Speck**, performed at the In-Service Workshop of the Kansas Music Educators Association at Century II in Wichita.

Washington Grays	PROGRAM	Claudio S. Grafulla (Reeves)
Dramatic Essay	<i>Robert Lark, Trumpet</i>	Clifton Williams
Canticle of the Creatures		Jim Curnow

The ESU Symphonic Band will feature trombone soloist **Marta Hofacre** from the University of Southern Mississippi on its April 30th concert.

KENTUCKY

On February 17, the **Murray State University** Wind Ensemble and their conductor, **Dennis L. Johnson**, appeared on the series of the Pennyrite Arts Society. One week later, the group presented a "Salute to Sousa" Concert which featured trumpet virtuoso **Allen Vizzutti**.

The Wind Ensemble will go on a week-long tour in May through Kentucky, Indiana, Ohio, New York, West Virginia, Tennessee, and Washington, D.C.

A "National Workshop for International Conductors" featuring **Larry Rachleff** and **Dennis Johnson** as clinicians will be presented at Murray State, June 6-8.

The 1990 Kentucky All-Collegiate Band performed on February 8, at the Kentucky Music Educators Association convention. **Craig Kirchoff** served as the guest conductor of this year's ensemble.

Smetana Fanfare	PROGRAM	Karel Husa
"Oh God My God"		Johannes Brahms
Suite Francaise		Darius Milhaud
1. Normandie		
2. Bretagne		
3. Ile de France		
4. Alsace-Lorraine		
5. Provence		
Prelude in the Dorian Mode		Percy Grainger
Children's March		Percy Grainger
The Gallant Seventh		John Philip Sousa

MASSACHUSETTS

Dr. Frank Patterson of **Fitchburg State College** serves as the Editor of the *New England College Band Association Newsletter*. **Dr. Bill Carmody** of **Salem State College** has volunteered to serve as the Associate Editor and Publisher of the newsletter.

Hungarian composer / pianist **Kamitbo Lenduey** will be performing in New England in late March. Information pertaining to Lenduey's Bartok-influenced *Concertino for Piano and Winds* may be obtained by contacting **Tom Everett** at **Harvard University**.

In November, five Massachusetts college bands performed at an "Intercollegiate Band Festival" held at **Fitchburg State College**. The festival, held annually, is non-competitive and provides the bands an opportunity to perform for one another as well as for the general public. The concert was well-attended, and a cordial reception was given after the performance. Participating in the festival were: **Salem State College Band**, **Dr. Bill Carmody**, conductor; **Fitchburg State College Band**, **Dr. Frank Patterson**, conductor; **Northeastern University Concert Band**, **Dr. Kenneth Ayoob**, conductor; **Boston University Concert Band**, **James O'Dell** and **Velvet Brown**, conductors; and the **Westfield State College Wind Symphony**, **Dr. Peter J. Demos**, conductor.

Congratulations to the **Harvard Band** on the celebration of its 70th anniversary!

Gunther Schuller conducted the **New England Conservatory Wind Ensemble** (*Frank Battisti*) in the Boston premiere of his *On Winged Flight: A Divertimento for Band* (1989) at Jordan Hall on October 26.

The New England College Band Association has developed a "profile" on each NECBA member willing to offer services free or at negotiable rates for clinics and guest conducting in public schools. The information is available through **Tom Everett** at **Harvard University**.

MICHIGAN

Among the many interesting activities taking place this year at **Michigan State University**, Director of Bands **Kenneth G. Bloomquist** notes the following:

October 22 — Wind Symphony Concert, featuring **Louis Stout** French Horn. Stout also lectured on the history of the Horn and displayed his "Museum of French Horns."

November 12 — Michigan premiere of *Tantivy* by David Diamond.

January 12-14 — "Percy Grainger Festival" with Grainger scholar **Keith Brion** and Grainger archivist **Stewart Manville**.

February 10 — Wind Symphony and High School All-Star Band Clinic / Concert with **James Curnow**, guest conductor.

March 4 — Honors Concert, featuring soloists from the Wind Symphony.

Professor Emeritus **H. Owen Reed** will be the honored guest at a concert this spring featuring the Wind Symphony and the 3rd Reunion of the MSU Alumni Concert Band.

The MSU Bands also sponsored a "Trumpet Day" in which more than 150 trumpet players were on campus and were presented at a football game; a "French Horn Day," where clinics and chamber music were featured; and a concert dedicating a newly renovated concert hall in Charlotte, MI.

The 1990 tour of the **Alma College Kiltie Band**, **Douglas Scripps**, Conductor, included concerts in Ohio, Kentucky, Alabama, and Florida, including a performance at EPCOT Center.

TOUR PROGRAM

The Sinfonians	Clifton Williams
Scottish Medley	Traditional
Linconshire Posy	Percy Grainger
Chester	William Schuman
The Gallant Seventh	John Philip Sousa
<i>Brigadoon</i> , Selections	Lerner and Loewe
Intrada: Adoration and Praise	Claude T. Smith
Selected Scottish Music	

WESTERN MICHIGAN UNIVERSITY SYMPHONIC BAND

Richard J. Suddendorf, Conductor

Ann Porter, Student Assistant Conductor

February 25, 1990

Dance of the Spirits of Fire, from Gustav Holst
The Perfect Fool (Harpham)

Concertino for Solo Timpani, Winds and Percussion Donald H. White
Allegro con brio
Quasi recitativo, un poco piacere
Chorale, un poco meno mosso
Allegro energico

Judy Moonert, Timpani

Symphony No. 3 Vittorio Giannini
Allegro energico
Adagio
Allegretto
Allegro con brio

Suite Francaise Darius Milhaud
Normandy
Brittany
Ile-de-France
Provence
Alsace-Lorraine

Ann Porter, Conductor

Army of the Potomac March Cecil Karrick
Praise Jerusalem! Alfred Reed

Western Michigan University recently sponsored its 22nd Annual Spring Conference on Wind and Percussion. Director of Bands **Richard J. Suddendorf** and his staff hosted two high school bands in a full day of events which included performances by the Western Wind Quintet, Western Brass Quintet, Saxophonist Trent Kynaston, Clarkson High School Symphonic Band (Clifford K. Chapman, Conductor), Lapper West High School Symphony Band (Steven R. Burns, Conductor), University Brass Choir (Robert Whaley, Conductor) and the Western Michigan University Symphonic Band.

Composer **Timothy Broege** was the featured clinician and guest conductor. At least one of Mr. Broege's compositions was performed on each concert throughout the day.

Clinics were provided for the participating students by members of the WMU faculty, while the directors attended a session with Timothy Broege entitled "Expanding the Repertory: In Praise of Flexible Instrumentation." The evening concert concluded with a performance of the "Timothy Broege All-Star Band" conducted by the composer and Richard Suddendorf.

MINNESOTA

A committee consisting of **Miles Johnson** (St. Olaf College), **Frank Bencriscutto** (University of Minnesota), **Russell Pesola** (Concordia College), **Charles Olson** (Bethel College), **Douglas Nimmo** (Gustavus Adolphus), **Timothy Mahr** (University of Minnesota-Duluth), and **Richard Hansen** (St. Cloud State University) held eleven meetings throughout the year to plan the programs for the Minnesota Music Educators Association Convention and the North Central Division meeting of CBDNA.

The Minnesota chapter of CBDNA sponsored a panel discussion at MMEA entitled "Crisis in Our School Music Programs: Identifying the Causes. . . Exploring Solutions." The panel included administrators as well as music educators and was chaired by **Russell Pesola** of Concordia College.

A panel on the same topic was presented at the North Central meeting of CBDNA at the University of Minnesota. As a result of these meetings, a task force is being formed to: 1) plan musical presentations for the state School Board Association meetings and for meetings of the Association of Secondary School Principals, 2) make a position statement of support and recommendations for instrumental music programs in the Minnesota schools and to present this statement to both of these associations.

The University of Minnesota Wind Ensemble conducted by **Frank Bencriscutto** and violinist **Young Nam Kim** of the University of Minnesota faculty presented the premiere of Gunther Schuller's *Suite for Violin and Wind Ensemble* on February 23, at the North Central Division meeting of CBDNA. Composer-conductor **Gunther Schuller** conducted this premiere performance which was made possible by a consortium of 39 schools from throughout the country. Each school contributed \$300 to the project, and will receive a score and set of parts.

Miles Johnson and the St. Olaf College Band commissioned **Sharon Moe Miranda**, a professional composer and hornist from New York, to write a work for horn and band. The *Dialogue for Horn and Band* was premiered at the North Central Division meeting, by the St. Olaf College Band with the composer as soloist.

The band recently returned from a concert tour to Atlanta.

Timothy Mahr, conductor and composer at the University of Minnesota-Duluth, presented an analysis / performance of his *Immigrant Dreams* (1986) at the North Central Division meeting of CBDNA. Mahr's newest work, *The Soaring Hawk*, was commissioned by the University of Iowa Symphony Band and was recently premiered at the convention of the American Bandmasters Association in Champaign, IL.

The St. Cloud State University Concert Band, **Bruce Moss**, Conductor, and **Don Hutson**, Principal Trombonist with the St. Paul Chamber Orchestra, gave the American premiere of Derek Bourgeois' *Concerto for Trombone, Op. 114b* on February 19. The performance will be rebroadcast in March on Minnesota Public Radio.

Libby Larsen's *Grand Rondo*, commissioned in 1989 by St. Cloud State University and Richard Hansen, received performances this fall by the University of Minnesota, Indiana University and the University of Cincinnati. Larsen's first work is available through E.C. Schirmer of Boston.

Gustavus Adolphus College and conductor **Douglas Nimmo** commissioned a new work entitled *Gustadolphony* by Csabas Deak. A Hungarian-born composer now living in Sweden, Deak served residencies at Gustavus Adolphus College from November 5-11 and at the University of Minnesota from November 15-17. The band featured this composition on their January-February concert tour of Sweden, Denmark, and Germany.

Musicologists **Roger L. Beck** of the University of Minnesota and **Richard K. Hansen** of St. Cloud State University presented a paper entitled "A Musician and the Winds" in recognition of Frederick Fennell at the North Central Division meeting of CBDNA.

Their paper "Joseph Gung'l and His Celebrated American Tour, 1848-1849" has been translated into German by Munich musicologist Alfred Drehr, and will be printed in the next issue of the *Journal of the Johann Strauss Society*.

An analysis of Paul Hindemith's *Symphony for Band* by **Barry Kopetz** of the University of Minnesota can be found in the March issue of *The Instrumentalist*.

The Mankato State University Wind Ensemble, **Stewart Ross**, conductor; Bethel College Band, **Charles Olson**, conductor; Concordia College Band, **Russell Pesola**, conductor; and the Minnesota Symphonic Winds, **Miles Johnson**, conductor, all presented concerts for the Minnesota Music Educators Association Mid-Winter Clinic in Minneapolis.

Barry Kopetz, University of Minnesota, was the conductor of the Minnesota All-State Band at the same conference.

The **University of Minnesota** Symphonic Wind Ensemble and conductor **Frank Bencriscutto** will tour the Soviet Union and Sweden in June. They have been invited as guests of the Leningrad Conservatory of Music.

The **Concordia College** Band, conducted by **Russell Pesola**, took a concert tour to Denver in February.

The Minnesota chapter of CBDNA approved action on the following at its most recent meeting:

1. Formation of a task force to address current issues in public school instrumental music. The task force will make a presentation to the state School Board Association and the state Association of Secondary School Principals.
2. Selection of a Minnesota College-University Honor Band which will perform next year at the MMEA Mid-Winter Clinic.
3. Sponsorship of band music broadcasts on Minnesota Public Radio.

MISSOURI

On April 23, the **Southeast Missouri State University** Wind Ensemble, conducted by **Robert M. Gifford**, will present the premiere performance of *Lenten Sequence, Interval and Ascent for Symphonic Winds* by Normand Lockwood.

Dan Pesgrave and the **Washington University** Wind Ensemble have begun a tradition of inviting guest wind ensembles to share their concert stage on their February concert. The first such concert on their St. Louis campus will feature the Washington University Wind Ensemble and the **Southwest Missouri State University** Wind Ensemble, conducted by **Robert Scott** and **Mike Casey**.

In October, W.U. featured the St. Louis Brass Ensemble in Jim Curnow's *Five Concord Diversions*. In February they presented Missouri's premieres of David Wilson's *Piece of Mind* and William Hughes' *Concerto for Piano and Winds*, which featured **Sona Hermanson** as guest piano soloist.

The **Northwest Missouri State University** Wind Symphony, conducted by **Al Sergel**, and the Culture of Quality Program at Northwest State University jointly sponsored the commission of a work entitled *Dragonfly Sitting* by Monica Bachmann, a doctoral student at the University of Missouri-Kansas City. Information on this work for wind ensemble and electronic tape may be obtained by contacting the composer or Dr. James Moberly at UMKC.

John Shows, band director at **Evangel College** in Springfield, served as the coordinator of the second National Christian Honors Band, which presented a concert as part of the fourth national conference of the Christian Instrumental Directors Association. The conference was held February 8-10, at the Grace Brethren Church in Westerville, OH. The 75-member band consisted of students from 16 Christian colleges and universities in 9 states. The guest conductor was **Edward Downing**, vice-president of Interlochen.

PROGRAM

Springtime Madrigal	Claude LeJeune (McKee)
Salvation Is Created	Tschesnokoff (Houseknecht)
The Chimes of Liberty	E.F. Goldman
Do Not Go Gentle Into That Good Night	Elliot Del Borgo
Fantasia On A Southern Folk Hymn	James Curnow
Marche Militaire Francaise	C. Saint-Saëns (Godfrey)

NEBRASKA

The **University of Nebraska-Omaha** Wind Ensemble, **James R. Saker**, Conductor, performed at the Nebraska Music Educators Association Convention in Grand Island. The concert featured the world premiere performance of *The Four Horsemen* by Andrew Boysen. The program also featured percussion soloist **Steve Houghton** performing the *Concerto for Percussion* by William Childs.

Stanley Hettinger of the **University of New Hampshire** was a guest conductor on the Wind Ensemble's February concert held during the 11th annual UNO Honor Bands Festival. Mr. Hettinger and Waverly High School band director Robert Maag were the guest conductors for the two high school honor bands.

Two Nebraska college bands were selected to perform for the Nebraska State Bandmasters Convention held at the University of Nebraska-Lincoln recently. The **Wayne State College** Symphonic Band, conducted by **Gary Davis**, and the **Hastings College** Concert Band, conducted by Keith Ramsden, were included on the program.

NEW HAMPSHIRE

The **Dartmouth** Wind Symphony, conducted by **Max Culpepper**, presented a concert entitled *Music of Germany*. Included were works by Beethoven, Bach, Wagner, Praetorius, and Mahler. **William Silvester** from **Trenton State College** was the guest conductor. Guest artists included Erma Gattie, mezzo-soprano and Daniel Petit, tuba.

NEW YORK

Raymond VunKannon has stepped down after thirty years as band director at **Hofstra University**. A Life Member of CBDNA and a former President of the Eastern Division, he hopes to remain active in the organization.

RHODE ISLAND

Peter Davis has been appointed as the new band director at **Salve Regina College**.

SOUTH CAROLINA

The Second Annual Columbia College All-Female High School Band Clinic was presented January 26-28 on the campus of Columbia College. The guest conductor for this activity was **Richard Suddendorf**, Director of Bands at **Western Michigan University**.

VIRGINIA

The following groups performed at the Virginia Music Educators Association In-Service Conference November 17-19, at the Richmond Marriott: **James Madison University** Wind Symphony, **Pat Rooney**, Conductor; **Shenandoah College** Wind Ensemble, **Scott Wilson**, Conductor; **Old Dominion University** Wind Ensemble, **Dennis Zeisler**, Conductor.

Radford University held a conducting workshop featuring university band directors / composers. Host **Mark Camphouse** as well as **Dr. Jack Stamp** from **Campbell University** and **Dr. James Sochinski** from **Virginia Tech** were the clinicians for this event.

Old Dominion University presented a live radio broadcast of "An Evening with Michael Colgrass." The program featured *DeJa Vu* performed by the University Wind Ensemble, **Dennis Zeisler**, Conductor. The composer was in residence at the University at that time.

Composition awards by Virginia college band directors: **Dr. Gordon Ring**, **Longwood College** (NBA Award); **Mark Camphouse**, **Radford University** (Ostwald Runner-Up); **James Sochinski**, **Virginia Tech** (commissioned work played by John Battle High School at the 1989 Mid-West International Band and Orchestra Clinic).

Symposium XV for New Band Music was held at Radford University, February 15-17, with Mark Camphouse serving as host for the event. The Virginia Intercollegiate Band, representing 10 colleges and universities, performed the following works, which were selected from among 50 manuscripts submitted: *White On Black* by Victoria Bond, *Time Pieces* by Cynthia Folio, *Jug Blues & Fat Pickin'* by Don Freund, *Music for Winds and Percussion* by Frank Ticheli, *Firestar* by Philip Wilby, and *Fireworks* by Gregory Youtz.

At the meeting of the Virginia College Band Directors Association held during Symposium XV, it was decided that all scores and performance tapes from the last 15 years would be collected. Dr. Sochinski will contact the composers for their materials, and Dennis Zeisler will make all of the scores and tapes available at Old Dominion University. This project may take up to a year to complete.

IGEB IN DOBBIACO

The International Society for the Promotion and Investigation of Band Music will hold its Ninth Congress from July 10-15 in Dobbiaco, South Tyrolia, Italy.

The main theme of the meeting will be "Radio/Television and the Wind Band." Many specialists from broadcasting stations in Europe, America, and Japan will present papers and discuss problems relating to the presentation of band music in the broadcast media.

The featured performing organization will be the National Youth Band of Nordrhein-Westfalen, West Germany, conducted by Rheinhold Rogg.

Those wishing to present a paper or needing more information about this meeting may write to the Secretary General of IGEB:

Bernhard Habla M.A.
Institut für Musikethnologie
Leonhardstrasse 15
A-8010 Graz / AUSTRIA

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

NBA COMPOSITION CONTEST

A \$3,000 prize provided by Paul E. Phillips, Vice-President of the Band Makers Company, under the auspices of the National Band Association is being offered in the 1990 Fourteenth Annual Band Composition Contest.

The work for concert band / wind ensemble has no restrictions as to style, form or length. The instrumentation, however, must be for concert band or wind ensemble. Deadline for submission of the full score and tape recording of the specified instrumentation is November 1, 1990.

For entry forms, contest rules, and other information, write to:

Thomas Dvorak
School of Fine Arts
Box 413
University of Wisconsin-Milwaukee
Milwaukee, WI 53201
Attn: NBA Composition Contest

CONDUCTING SYMPOSIUM

The 1990 Conducting Symposium for band conductors will be held at the University of Colorado from June 11-15.

Eugene Corporon, Director of Wind Activities at the Cincinnati College / Conservatory, and host Allan McMurray will be sharing the presentation of six hours per day of intensive exploration of expressive conducting technique, repertoire, rehearsal techniques, analysis and interpretation of scores.

This workshop is intended for the experienced conductor who would like to sharpen skills, expand knowledge of repertoire, and stimulate creativity.

Two levels of participation are available:

1. The *Conductor / Participant* will conduct for evaluation in the morning hours and participate in seminars in the afternoon. (Only 20 conductors, selected by earliest postmarked return of application, will be accommodated.)
2. The *Observer / Participant* will observe the morning sessions and participate in seminars in the afternoon. This option is not only of value to the student of conducting, but serves as a master class for the teacher of conducting as well.

In addition to the class sessions, a resource room loaded with scores and recordings will be available before and after each day's activities. Charles Olson will also be on hand to make custom batons.

On-campus housing will be available on request.

Further information and application forms, if not already received, may be obtained by writing to:

CBDNA Conducting Symposium
University of Colorado
College of Music — Campus Box 302
Boulder, CO 80309-0302

RELATING TO RESEARCH

by

Dr. Jon R. Piersol

The following was given as the Keynote Address at the Southern Division meeting of CBDNA February 1-3, 1990. Dr. Piersol is the Associate Dean of the School of Music at Florida State University.

What's good about being a band director in 1990, and what are our concerns as we enter the last decade of the twentieth century? In some ways, it's the best of times for bands. By and large, the students in our college bands play better than ever before. Pieces that many of us played in college (with some effort) are now being performed beautifully by the better high school bands.

When one looks at the music that is available today, bands have a wider and better choice than ever before. We are not only acquiring more and higher quality new music by significant composers, but we are also rediscovering and editing more and more early music for winds. Our professional organizations such as CBDNA and NBA are growing and thriving with new levels of activity; and the profession is continuing to evolve toward identifying a standard repertoire with efforts such as WASBE's International Repertoire Project.

Finally, in an area of personal interest, more research on the subject of the wind band is being done than ever before, and research on bands is beginning to be accepted by the scholarly community as a viable topic of study. In 1956 only one dissertation on a band-related subject was produced at American universities. In 1966 (ten years later) that number had increased to over half a dozen. In 1976 the total was twenty-eight, and in 1986 alone there were almost fifty dissertations completed on band-related subjects in the United States.

Journal articles, of course, provide another means by which research goes forward. Thirty years ago, there were no journals which specialized in publishing serious research about the wind band and its literature. The establishment of the *Journal of Band Research* in 1964 provided for the first time such a magazine, and the *Journal* today is publishing issues of greater length than ever before, with more articles being submitted for publication than at any time during its twenty-six year history. In addition, there is now a second scholarly band journal, the *CBDNA Journal*, which has published six excellent issues; and scholarly articles on the wind band are beginning to appear in magazines such as the *Sonneck Society's American Music*.

A similar growth has occurred in books about the wind band and its history and literature. In addition, band conventions and conferences now regularly include research sessions in their agendas.

On the other hand, as we enter the 1990s, there are also a number of major concerns for the band profession. First, where have our audiences gone? Have we become so esoteric in our programming or so ineffective in our audience education that no one wants to hear what we are playing? Or, do some of our bands perform music that is so shallow in quality that one cannot in good conscience justify the time that is spent on it?

In the 1990s we also need to continue our concern about the band situation in the public schools. Bands there have been facing a number of serious problems over the last twenty years, including budget cutbacks, pressure toward making the band an entertainment rather than an educational medium, an over-emphasis by some bands on year-long competitions and parades, and declining enrollment in many bands because of scheduling problems and increasing numbers of alternative activities from which students can choose. In fact, at my daughter's high school, traditionally one of the best high school band programs in the state, even that program is being threatened by the implementation of the "wheel curriculum" in its middle school feeder program. At the college level we should be concerned if only a few of our best students are going into music education with the goal of teaching and conducting in the public schools.

As the twenty-first century approaches, the band profession should also be concerned as to whether it is losing touch with the

future, a future filled with electronic/computerized instruments that can do incredible things. Are we becoming increasingly out-of-date as a profession?

How the band fares in the future, in my opinion, has a great deal to do with how willing we are as a profession to continue to learn and grow and change and adapt. If we are satisfied to live in the past, do things the way we always have, and then complain that things are just not the same as in the "good old days," then the future may not look particularly bright.

On the positive side, the band profession, when one looks at our history, has often been willing to adapt and change, much more so than some of our colleagues within the more tradition-bound areas of the music discipline. There have been some healthy signs of change and growth lately with new ideas for audience development, with a renewed interest in the public schools, and with a significant increase in the size and quality of the repertoire.

In any case, one of the areas which can help us continue to learn and grow as a profession is that of *research*. I'd like to suggest that research may actually have something to do with conducting, with teaching, and with the literature we play. Even though there has been an enormous increase in research related to the band, I am not sure that many of us are really paying attention to it. While research may not always appear the most exciting topic of conversation, it does, in fact serve an important purpose. Basically, research should teach us something that either increases our understanding of what we do or the music we play, or it should actually modify the way in which we teach, conduct, or perform. That is its real value.

Toward that end, I'd like to cite a few examples of recent research as representative of the types of things that are being done, that are worthy of our attention, and that in some small way might even influence the way in which we function. These examples represent three areas of research: first, research on wind band literature; second, research that influences how and what we teach the next generation of band directors; and third, research on conducting the rehearsal itself.

Two examples help show the impact of research on band literature: first, research as a means of identifying / discovering wind literature that has been lost over the years; and second, research which expands our understanding of how to perform some of the band literature to which we have already become accustomed. A good example of the former is represented by the work of a Florida State doctoral student, now director of bands at Furman University, John Carmichael. His doctoral dissertation will be a study of the wind band music written specifically for the 1926 Donaueschingen Music Festival. This landmark festival provided a significant early twentieth-century attempt by German composers to provide actual art music for bands. Hindemith himself was the festival director, and he was well aware of the fact that the military band had been almost totally ignored by serious composers. Consequently, he decided to commission four new works for band for the festival, and to select four leading German composers for the occasion: himself, Ernst Krenek, Ernst Toch, and Ernst Pepping. The works written for the festival, Hindemith's *Konzermusik für Blasorchester*, opus 41, Krenek's *Drei Marches*, and Toch's *Spiel für Militarorchester* have been accepted into the repertoire, but the work by Pepping (*Kleine Serenade*) was never published and became "lost." Carmichael, however, located the manuscript of the work last spring in the Staatsbibliothek in Berlin. Consequently, through the results of research, the profession will soon have a performance edition of this composition in score and parts available from Kalmus, and the work is being "repremiered" in Greenville, South Carolina, this spring. While the *Kleine Serenade* is not another Hindemith *Symphony*, it is still a good addition to the repertoire, and one of considerable historical interest.

As an example of the type of research that can provide new insight into the music that we are already performing, one can cite the Mendelssohn *Overture for Band*, a fixture on everyone's core

repertoire list and an important piece of early nineteenth-century wind band literature. What we've learned, of course, thanks to research by a number of people and clearly disseminated through John Boyd's dissertation and David Reed's article in the *Journal of Band Research*, is that the original version of the Mendelssohn *Overture* was for eleven instruments only, not for twenty-three or for full band. The Mendelssohn autographed score for that version is now available as well as a performance edition with which it is possible to recapture the spirited character of the original composition.

A good example of the type of research which has implications for the way in which we in the universities prepare the next generation of conductors is provided by a fascinating study by Richard Fiese which is scheduled for publication in the *Journal of Band Research* this year. This study was done at a major university in which forty-five undergraduate conducting students were divided into three groups. Four wind band pieces were selected for study and were ranked 1 through 4 on the basis of musical quality by a panel of experts (wind band conductors and composers). Each group of students was then given the four scores and asked to rate the pieces according to musical quality. One group received the correct composer and title names; one group received incorrect information; and the third group received no information as to the composer and title. The group which received incorrect information was actually given false composer and title names which were purposely designed to mislead the students. The two "worst" compositions were falsely attributed to Beethoven and Strauss, while the two best pieces were given the composers' names of Schlemyle and Kennedy. As might be expected, the group which was given the incorrect composers' names rated the two worst pieces as the best while the group with no composers' names was equally unable to identify the better pieces as having higher musical quality. These results are certainly not surprising, and probably would be true at many universities. The point of all this, of course, is that although these students have been exposed to good music, have received sophisticated study in music history, theory, and applied music, and have performed in outstanding performance organizations, they were not able to make independent decisions about musical quality. That should tell us that in the preparation of future band directors, those of us who conduct college bands perhaps need to devote more time in the rehearsal itself, as well as conducting classes and method courses, to emphasizing and teaching our students about the inherent musical qualities of the compositions we perform.

In research relating to conducting and the rehearsal itself, many of the research findings are the type that are built from a number of studies, verifying and confirming the increased effectiveness of certain techniques. For instance, a body of research clearly shows that positive reinforcement is much more effective than negative. While certain great conductors who have used primarily fear and intimidation in their rehearsals have succeeded through the force of their personality and musicianship, all things being equal, more can be accomplished with a higher degree of positive reinforcement and motivation than with the opposite. Research has shown that all things being equal, constant disapproval is *not* an effective teaching method, and more can be accomplished in a shorter time by a higher percentage of encouraging and approving techniques.

Research has also shown that we need to talk less in the rehearsal. The longer one talks, generally the less is accomplished and the greater the degree of off-task behavior from the students. Research has also demonstrated that the more *frequently* one stops in rehearsal, the more he loses the group's attention.

Another body of research that is drawing increasing attention is that which investigates conducting expressiveness / intensity / magnitude. Is an extroverted conducting technique more effective in rehearsal and performance than a more subdued technique? Each individual may have an opinion about that, but is there really any *measurable* difference in the *results* between these two conducting types? Some interesting research is currently being done in that area (some of it scheduled for presentation in this afternoon's research session); and we need to stay tuned for the definitive answer to that question and whether we should consider modifying our conducting behavior or conducting classes

accordingly.

Other research related to conducting in the rehearsal has shown that what one communicates with his *face* is much more important and has greater impact than what one communicates with the body or even the voice (what is actually said). In any case, when efficiency in the use of time in the rehearsal is more important than ever, research information such as this is clearly worth considering.

If, then, research is providing important new information about band literature, about the preparation of the next generation of band directors, and about better techniques of conducting and rehearsing, what should we do about it? Obviously, those of us in universities who prepare future band directors need to insure that our students know and learn about those research findings, and we need to incorporate the results of that research into our teacher-training programs. Those who are practitioners in the field need to incorporate research findings into everything from rehearsal techniques to the selection and performance of wind band literature. That seems logical, simple, and non-controversial. Why, then, doesn't it happen more often? The problem is this. All too often, new knowledge, that acquired by research, simply does not trickle down to the practitioner for one of two reasons: first, either that research is presented in such an esoteric or obscure manner by the researcher (with difficult terminology, jargon, and the like) that the practical applications of the research cannot be easily understood; or, second, those in the field, through the press of daily activities, don't look for that new knowledge, or simply ignore it. The former problem, that of research being presented in an indecipherable manner is at long last being recognized in the research community, and the music education area in particular is trying to find better ways of making research findings accessible with fully explained practical applications. The second problem is perhaps the more difficult, that of insuring that the practitioner in the field — you and I — make the effort to look for and acquire the sources in which research is disseminated, then actually read that research, and finally, take advantage of some of its findings.

Consequently, my final hope of this keynote session is that we as a profession *can* become more active not only in doing research — at this we have had increasing success over the last twenty years — but that we can also become more active in seeking out, reading, and using the results of that research. With the number of sources available today from the *Journal of Research in Music Education* to the *Journal of Band Research* to the *CBDNA Journal*, and especially that great body of dissertation research easily and economically available to everyone through our libraries and University Microfilms, we have an increasing opportunity in the 1990s to move ahead, learn, grow, and adapt to the challenges facing the profession in the twenty-first century.

COMPOSITION HONORS COLUMBUS

A musical tribute to Columbus, called *Christopher Columbus Suite*, has been composed by Charles Gabriele for use during Columbus events and parades. The composition consists of a series of descriptive pieces which can be performed separately or together as a suite. The three parts are: "Queen Isabella Pasodoble," a salute to the historic queen; "New World Natives," vignettes of the natives Columbus found; and "Christopher Columbus March."

The suite has been performed by school and community bands in Italy, Spain, the United States and via worldwide simultaneous radio broadcast.

Gabriele, who composed the "Christopher Columbus March" in 1976 to enable representation of Columbus in Bicentennial parades, was decorated Cavaliere by the Republic of Italy. He resides in Palm Coast, Florida.

President Richard Strange has asked John Boyd and a CBDNA Committee to compile a list of Solos with Band / Wind Ensemble which are in **manuscript** form, those which are not listed in publishers' rental catalogs. If you know of any such works, please complete this form and send it to John Boyd at the address given below.

COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION SURVEY SOLOS WITH WIND BAND / WIND ENSEMBLE ACCOMPANIMENT IN MANUSCRIPT FORM (DUPLICATE AS NEEDED)

INSTRUMENT	TITLE	COMPOSER	ARRANGER	INSTRUMENTATION*	AVAILABLE FROM (show phone if known)

Return to: **JOHN BOYD**
University Bands
Indiana State University
Terre Haute, IN 47809

**Instrumentation:* Use "S" for standard band.
For smaller instrumentation, use normal orchestral wind
Section numbers. (Example: 21222 bs / 4331, timp, and harp)

SUDLER COMPOSITION WINNER

Dr. Al G. Wright, President of the John Philip Sousa Foundation, has announced that Mr. Johan de Meij of Amsterdam, The Netherlands, is the winner of the 1989 Louis and Virginia Sudler International Wind Band Composition Competition.

The winning composition is entitled *Symphony No. 1 "Lord of the Rings"* and was selected from among 143 entries representing 20 countries. Mr. de Meij will receive the first prize of \$10,000 and the Medal of Honor of the John Philip Sousa Foundation.

Johan de Meij was born in Voorburg, Holland. He received his musical education at the Royal Conservatory in the Hague. After graduation, de Meij gained an international reputation as a composer and arranger of classical and popular repertoire.

The Louis and Virginia Sudler International Wind Band Composition Competition is sponsored and funded by Mr. and Mrs. Louis Sudler of Chicago, Illinois, patrons of the arts. Among his many activities, Mr. Sudler has been active as an operatic baritone in addition to his career in real estate and business. Mr. Sudler is Chairman Emeritus of The Orchestral Association of the Chicago Symphony Orchestra and is Executive Chairman Emeritus of the John Philip Sousa Foundation. Mrs. Sudler serves as Vice-President of the John Philip Sousa Foundation.

The purpose of the competition is "to encourage the composition and performance of wind band music of superior quality

at the international level and to enhance the wind band as a medium of performance on the concert stage."

Sir Georg Solti, Music Director and Conductor of the Chicago Symphony Orchestra, has served as Honorary Chairman of this competition. Colonel John Bourgeois, Director of "The President's Own" United States Marine Band, is Chairman of the competition, which is held under the auspices of the John Philip Sousa Foundation.

The Sudler International Wind Band Composition Competition is held every two years. Previous first prize winners are Karl Husa, who won the 1983 competition with his *Concerto for Wind Ensemble*, Michael Colgrass, who won the 1985 competition with *Winds of Nagual*, and Dana Wilson, who won the 1987 competition with *Piece of Mind*.

Inquiries regarding the 1991 competition should be directed to the Chairman at the following address:

Colonel John R. Bourgeois, Chairman
1991 Sudler International Wind Band
Composition Competition
c/o United States Marine Band
8th and I Streets, SE
Washington, DC 20390

CBDNA
COLLEGE BAND DIRECTORS
NATIONAL ASSOCIATION

Report

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