

Summer 1990

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

FROM THE PODIUM

K.C. Convention Attracts Netherland Wind Ensemble



poem by William Blake, it is approximately 21 minutes in length. It promises to be a fine addition to the wind repertoire.

Rodney Rogers tells me that he has finished the first movement of a projected three-movement work (no title as of yet). He is using a computer program called "Finale" for ease in editing the score and parts.

I just spent several days in Kansas City meeting with Gary Hill, our host and the Director of Bands at the University of Missouri-Kansas City. We made arrangements to hold our Saturday afternoon concerts at the Nelson-Atkins Museum of Art, where we located an excellent concert hall which seats approximately 500 people. The schedule has been arranged to give our members time to view the marvelous art exhibits (this is a world-class museum) before the concerts begin. Integrating the aural and visual arts is stimulating and thought-provoking. It also will provide a welcome break from our daily "routine." More about this in the next issue.

All performing groups have been chosen by Ray Cramer's committee, and invitations have been issued. Since there has not been time for replies from the conductors involved, I will save this information for the next issue. Ray told me that the committee had great difficulty ranking the performing groups in the small, medium, and large-school categories that I requested, because all tapes were of such high caliber.

The 50th Anniversary CBDNA Convention in Kansas City, February 20-23, promises to be one of the highlights of our next professional season. Any band director who misses the panels, clinics, concerts, and "talk sessions" to be offered will have missed one of the most important musical events of 1991. To provide a chance for our members to get together several times in an informal setting (and to help stretch their budgets), a complimentary continental breakfast will be offered each morning to all registered CBDNA members. This will be the perfect opportunity to open your eyes each day with an abundance of coffee, rolls, and informal conversation.

The College Band Directors National Association has grown to almost 900 members. I hope to see at least 500 of you in Kansas City.

Richard E. Strange
President

For the second time, a CBDNA National Convention will feature the Netherlands Wind Ensemble as a major attraction. Several years ago at the Boulder convention, the members of the Netherlands Wind Ensemble were the "hit of the show." In addition to a flawless concert, they held an open rehearsal to show us how the music was "put together."

On Saturday, February 23, 1991, they will repeat both activities at the 50th Anniversary Convention of CBDNA. An open rehearsal will be held in the morning as a prelude to an 8:30 p.m. concert at the University of Missouri-Kansas City. There is no better way to learn the more esoteric points of musical interpretation and nuance than to watch fine professional players prepare themselves for a major concert. This is when we find out what to rehearse "after the notes have been learned." Admission to the concert will be free to CBDNA members who have registered at the convention.

The Netherlands Wind Ensemble has been recognized for many years as one of the finest wind groups in the world. They will provide a fitting end to a convention that will honor our Founder and First President, Dr. William D. Revelli. (Incidentally, Dr. Revelli told me at our last ABA convention that he already was pondering, long and hard, about the contents of his address at next year's banquet.)

Stephen Dodgson from England, one of our commissioned composers, has already sent the score to his new work. Novello is in the process of preparing the material for publication, and proof copies are expected in September. The score shows me that Dodgson has written us a major work of great musical depth and considerable difficulty. Entitled *Flowers of London Town* after a

MESSAGE FROM THE PRESIDENT-ELECT

On behalf of President Strange and myself, I would like to thank everyone who sent tapes for consideration to perform at the 1990 CBDNA National Convention. All of the tapes were excellent, making the selection process very difficult. I would like to take this opportunity to thank the committee for their valuable work.

It is never too early to mark your calendar for the 1993 National Convention. It will be held in Columbus, Ohio, most likely during the same time period as the 1991 convention. The Ohio State University campus and the city of Columbus will make an outstanding setting for our convention activities. Our new Vice President Craig Kirchoff and his staff will do an outstanding job of hosting this event.

*Ray E. Cramer,
President Elect*

STATE CHAIRPERSON'S REPORT

The newsletters I have received throughout the course of the academic year reflect a tremendous amount of in-state and regional activity. Not only have both the quantity and quality of activity increased, but so has the level of artistry which goes into the makeup of the newsletters themselves. What some State Chairs can do with a computer is amazing!

If you have not been receiving a newsletter from your State Chairperson (one per semester is about average), please contact him or her to be sure you are on the state mailing list, and please contribute information concerning your band's activities as well as your own professional activities so that these can be included in the publication.

Our internal communication at local and regional levels is increasingly becoming our strength and can influence the direction of the wind-band movement in this country. My thanks on behalf of all of CBDNA goes out to the State Chairpersons for their sacrifice and dedication throughout this year and for being a resource for all of us.

*Robert Spradling,
National Coordinator*

SOUTHERN DIVISION

James Croft, President

The item of greatest interest to those in this division was the result of the election for Vice President, President Elect of the Southern Division. Two outstanding candidates, Dennis Johnson (Murray State University) and Dennis Zeisler (Old Dominion University), ran a very close race, with Dennis Zeisler receiving the majority vote.

Zeisler has been the Virginia State Chairman for several years and very active in both state and regional CBDNA activities. President Elect William Gora (Appalachian State University) and Dennis Zeisler will provide this division with strong leadership over the next two biennia.

State reports submitted to this office indicate that there is a great deal of activity of both quality and quantity in this division. A sampling of that activity follows in the "State by State" column.

SOUTHWESTERN DIVISION

Gary Hill, President

Approximately 60 percent of the division participated in the election process for the 1991-93 biennium. I understand that the vote was extremely close which, with four quality candidates, is not surprising! The Southwestern Division officers as of February 1991, will be:

Robert Blanton, Texas Christian University, President
Joseph Missal, Oklahoma State University, President-Elect
Michael Haithcock, Baylor University, Vice-President

At the conference in Norman, specific tasks for each office were developed as a result of suggestions from the state chairs meeting and the annual business meeting. I am suggesting that we implement these immediately and I encourage you to send your ideas to the appropriate officer (from the list above) so that the division may begin to grow in numbers, see an improvement of communication between members, and be of greater service to all of us. Here is the "job description" for each office:

President — Serve on the national board as divisional representative, oversee and implement divisional goals and objectives, plan the biennial divisional conference.

President Elect — Develop and maintain a divisional membership directory, initiate ideas to help membership grow, assist with divisional conference planning.

Vice President — Divisional coordinator for state chairs, act as secretary-treasurer as needed, assist with the divisional conference.

I am sure that Bob, Joe and Mike would like to hear from you. CBDNA exists for all of us. Let us strive to make it an even better vehicle for our collective growth as a profession and our individual growth as professionals. Have a wonderful summer; see you in Kansas City!

WESTERN DIVISION

John Thrasher, President

AND

NORTHWESTERN DIVISION

Larry Gookin, President

This was the first time that the Western and Northwestern divisions combined forces, producing the largest and most successful conference in our history. More than 100 directors attended this conference, and the average attendance at concerts exceeded 400!

The three-day event was held on the campus of the University of Nevada, Reno, and the Holiday Inn-Downtown, March 22-24.

At the meeting, both divisions unanimously approved a second bi-divisional conference in 1992.

PACIFIC LUTHERAN UNIVERSITY WIND ENSEMBLE

Thomas J. O'Neal, Conductor

Gum Suckers March	Percy Grainger
Bliethe Bells	
Tuscan Serenade	
Lord of the Rings	Johan de Meij
I. Gandalf	
IV. Journey in the Dark	
V. Hobbits	
Fireworks	Gregory Youtz

WILLAMETTE UNIVERSITY BAND

Dr. Martin Behnke, Conductor

Little English Girl	Davide Delle Cese
Larghetto and Allegro	Domenico Cimarosa (Benjamin)
	<i>Dawn Davies, Oboe</i>
Liturgical Dances	David Holsinger
Songs of Abelard	Norman Dello Joio
Introduction	
The Tryst	
Praise and Profanation	
The Pasting	
	<i>Dr. Wallace Long, Baritone</i>
Galop Humoresque	Claude T. Smith

LOS MEDANOS COLLEGE CONCERT BAND

John F. Maltester, Conductor

Vienna Philharmonic Fanfare	Richard Strauss (Kornmeir)
Commando March	Samuel Barber
Elegy for a Young American	Ronald Lo Presti
Introduction, Theme and Variations	Gioacchino Rossini (Hermann/ed., Glazer)
	<i>Kevin Morton, Clarinet</i>
Fantasy	Martin Rokeach
Satiric Dances	Norman Dello Joio
In Storm and Sunshine	J.C. Heed (ed., Stevens)

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Tim Salzman, Conductor

Hearts Music (1990)	David Diamond
Concerto for Baritone Saxophone (1988)	Walter S. Hartley
Sinfonia XXI (1984)	Timothy Broege
Concerto for Viola and Band	Morton Gould
East Wind (1990)	William O. Smith
Dionysiaques, Op. 62	Florent Schmitt (ed., Duker)

CALIFORNIA STATE UNIVERSITY LONG BEACH

WIND SYMPHONY

Larry Curtis, Conductor

Prelude, Op. 34, No. 14	Dmitri Shostakovich (Reynolds)
Skating on the Sheyenne	Ross Lee Finney
Figure Eights	
Northern Lights	
Crack the Whip	
Semper Fidelis	John Philip Sousa
	<i>John Thrasher, Conductor</i>
Concertino, Op. 26	Carl Maria von Weber (Lake)
	<i>The Clarinet Section</i>
Prisms: Grand Chaconne for Symphonic Band	Bruce Edward Miller
	<i>Premiere Performance</i>
	<i>John Carnahan, Conductor</i>
Pines of Rome	Ottorino Respighi (Duker)
Pines of the Villa Borghese	
Pines Near a Catacomb	
Pines of the Janiculum	
Pines of the Appian Way	

U.C.L.A. WIND ENSEMBLE

Dr. Thomas Lee, Conductor

Jupiter, from <i>The Planets</i>	Gustav Holst
The Leaves Are Falling	Warren Benson
The Alcotts	Charles Ives (Thurston)
Variations on <i>Mein junges Leben hat ein End'</i>	J.P. Sweelinck (Ricker)
	<i>Richard Floyd, Conductor</i>
Um Mitternacht	Gustav Mahler
	<i>Timothy Mussard, Tenor</i>
Old Irish Air	Shule Agra (DeSarno)
Savannah River Holiday	Ron Nelson

UNIVERSITY OF OREGON WIND ENSEMBLE

Wayne Bennett, Conductor

Musica Boema	Zdenek Lukas
Prelude and Dance	Paul Creston
Five Folksongs for Soprano and Band	Bernard Gilmore
	<i>Tonda Kemmerling, Soprano</i>
Symphony No. 3	Vittorio Giannini
"Country Band" March	Charles Ives (Sinclair)

UNIVERSITY OF NEVADA-RENO WIND ENSEMBLE

A.G. McGrannahan, Conductor

Shakata: Singing the World Into Existence	Dana Wilson
To These Unmeasured Mountains	Thomas R. Root
Prologue: Romantics	
Intermezzo	
Scherzo and Finale	
	<i>Premiere Performance</i>
Concert Piece for Euphonium and Band	Claude T. Smith
	<i>Brian Bowman, USAF, Euphonium</i>
In the Spring, At The Time When Kings Go Off To War	David Holsinger

MELBOURNE YOUTH SYMPHONIC BAND
Russell Hammond, Conductor

Tour Repertoire

Allerseelen	Richard Strauss (Davis/ed., Fennell)
Bush Dance	Ralph Hultgren
Dedicatory Overture	Clifton Williams
Eastern Intermezzo	Percy Grainger (Kopetz)
Eminence	Ralph Hultgren
Esprit de Corps	Robert Jager
Fantasia for Alto Saxophone and Band	Claude T. Smith
Greensleeves	Alfred Reed
Handel In The Strand	Percy Grainger
Invocation and Toccata	James Barnes
Irish Tune & Shepherd's Hey	Percy Grainger
Kelly	Brian Hogg
Lincolnshire Posy	Percy Grainger
Llwynn Onn	Brian Hogg
Molly On The Shore	Percy Grainger
Persuasion	Sammy Nestico
Prelude, Op. 34, No. 14	Dmitri Shostakovich (Reynolds)
Rocky Point Holiday	Ron Nelson
Symphony No. 6	Vincent Persichetti
Traumerei	Robert Schumann (Longfield)
With My Swag	Sean Thorne
Wonderful Days	Noahiro Iwai

1990 INTERCOLLEGIATE BAND
Col. John R. Bourgeois, Conductor

The Gridiron Club	John Philip Sousa
Esprit de Corps	Robert Jager
Trauersinfonie	Richard Wagner (Leidzen)
Pictures At An Exhibition	Modest Moussorgsky (Hindsley)

Clinic and discussion sessions included the following:

- Concert/Clinic — Dr. Joseph Wytko (Joseph Wytko Saxophone Quartet)
- University of Hawaii at Hilo Jazz Ensemble — Dr. Harry Bulow
- "The Use of the Computer in Marching Band Drill Design" — Joe Manfredi (Purdue University)
- "Consequences: A Consideration of the Responsibility of the Conductor's Influence on a Performance" — Geoffrey Brand (London, England)
- "The Nature of Performance: A Consideration of the Elements of a Successful Performance" — Geoffrey Brand (London, England)
- CBDNA Forum: "Survival of the Band in the 21st Century" — Moderator, William V. Johnson (Cal. Polytechnic)

REPORT HAS NEW ADDRESS

Effective August 1, the new address for the Editor of the *CBDNA Report* will be:

Dr. Gary Corcoran
School of Music
Georgia State University
University Plaza
Atlanta, GA 30303
FAX: (404) 651-2013

STATE BY STATE

ALABAMA

Gerald L. Welker, University of Alabama Director of Bands and Conductor of the Wind Ensemble, reports performances at the CBDNA / NBA Southern Division Conference in Tallahassee, the Southeast Horn Workshop, and the Alabama All-State and Honor Band Festivals. Included were the American premiere of Patrick Zuk's *Scherzo*, the world premiere of *Concerto for Solo Percussion and Wind Ensemble* by H. Garrett Phillips, *Music for Prague 1968*, and *Smetana Fanfare* with composer **Karel Husa** as guest conductor, **William Warfield** narrating Copland's *Lincoln Portrait*, and Brazilian oboist **Alex Klein** as featured soloist. The Alabama Wind Ensemble is also planning a tour of England in July of 1991, culminating with a performance at the WASBE Conference in Manchester, England.

The Symphony Band and Chamber Winds at **The University of South Alabama**, conducted by **Mark Rogers**, presented three major concerts this year in Mobile. Sullivan's *Pineapple Poll* with dancers was an imaginative feature of this season, while a concert devoted to the music of black composers is on tap for 1990-91. Rogers continues to add to his growing catalog of transcriptions with a new edition of the final movement of the Borodin *Second Symphony*.

John Long, Director of Bands and Dean of Arts and Sciences at **Troy State University**, will once again be welcoming **William Revelli** to his campus for summer courses in conducting and literature. The Troy State Symphonic Band performed several times this year including a gala public concert in Montgomery.

The **University of Montevallo** Wind Ensemble under Director of Bands **Stephen Bolstad**, performed Nixon's *Fiesta del Pacifico*, *Overture for Band* by John Heins, and Ives' *Variations on America* on its Mid-State tour this Spring.

Auburn University's Johnnie Vinson has once again published a number of new marching band arrangements for the coming year, publications he manages to fit in between numerous judging and guest conducting appearances.

ARIZONA

ARIZONA STATE UNIVERSITY SYMPHONIC BAND / WIND ENSEMBLE

Richard E. Strange, Conductor

Repertoire: 1988-90

Giles Farnaby Suite
Serenade in E-flat, Op. 7
Serenade No. 10 (KV 361)
Concerto for Piano and Winds
Carmina Burana

Music for Prague 1968
William Byrd Suite
Albemarle Variants
Capriccio Concertante for Clarinet
American Voices
Stars and Stripes Forever
Santa Fe Saga
Suite Francaise
El Capitan
Four Scottish Dances
Sinfonietta

Gordon Jacob
Richard Strauss
W.A. Mozart
Igor Stravinsky
Carl Orff
(Krance)
Karel Husa
Gordon Jacob
Douglas Akey
Stephen Dodgson
Gary White
John Philip Sousa
Morton Gould
Darius Milhaud
John Philip Sousa
Malcolm Arnold
(Paynter)
Ingolf Dahl

Ventura & Clemente
Suite-Divertimento
Corcoran Cadets
Blue Bells of Scotland

Dionysiaques
Serenade for Euphonium and Winds
A Folk Dance Medley

Fanfare Under Night Skies
Fantasia and Fugue in G minor

Variations on a Theme by Paganini
The Solitary Dancer
March Founded on English Folk Tunes

Symphony in B-flat
Amparito Roca

Sea Songs
Concertino for Flute, Winds, and Percussion
Ballet Music from *The Incredible Flutist*
Colas Breugnon, Overture

Laude: Chorale, Variations and Metamorphoses
Symphonic Concert March

The Continental Harp and Band Report
Concerto Grosso No. 8

Molly On The Shore
Marche Militaire Francaise

Carnival of Venice
The Black Horse Troop
Allerseelen

Morning, Noon, and Night in Vienna
Piece of Mind
Passacaglia and Fugue in C minor
Stratford Suite
Colonel Bogey
No Man's Land
Henry V Suite
Fantasia from *West Side Story*
An Outdoor Overture
Suite of "Americana"
Prelude and Dance
Overture to *Candide*

Lolita
My Hero, from *The Chocolate Soldier*
Show Boat, Selections
My Fair Lady, Selections

Variations and Fugue
Five Folksongs for Soprano and Band
Symphony No. 6
Second Suite in F
Tribute
Ellington

I Got Rhythm

The President's March

Wisconsin Forward Forever
Fantasy for Clarinet and Wind Ensemble
Norfolk Rhapsody

James DeMars
Germaine Tailleferre
John Philip Sousa
Arr., Arthur Pryor
(Anderson)
Florent Schmitt
Anthony Plog
Ralph Vaughan Williams
(Strange)
R. Rogers
J.S. Bach
(Thurston)
James Barnes
Warren Benson
Ralph Vaughan Williams
(Strange)

Paul Hindemith
Jaime Texidor
(Winter)

Thomas Knox
Ronald LoPresti
Walter Piston
Dmitri Kabelevsky
(Beeler)

Howard Hanson
Guido Bonelli
(Falcone)

Eric Stokes
Arcangelo Corelli
(Hindsley)

Percy Grainger
Camille Saint-Saens
(Lake)

Jean Baptiste Arban
John Philip Sousa
Richard Strauss
(Davis)

Franz von Suppe
Dana Wilson
J.S. Bach

Howard Cable
Kenneth Alford
David Stock
William Walton

Leonard Bernstein
Aaron Copland
Morton Gould

Paul Creston
Leonard Bernstein
(Beeler)

Buzzi-Peccia
Oscar Straus

Jerome Kern
Frederick Loewe
(Bennett)

Vittorio Giannini
Bernard Gilmore
Vincent Persichetti
Gustav Holst

Mark Camphouse
Duke Ellington
(Kerchner)

George Gershwin
(Higgins)

Victor Herbert
(Dieker)

John Philip Sousa
Leslie Bassett
Ralph Vaughan Williams
(O'Brien)

English Folk Song Suite
Symphony No. 3
Florentiner March
Toccata and Fugue in D minor

Woody Herman in Concert
Beatrice and Benedict

Walking Tune

Concerto for Trumpet and Winds
Concerto Op. 4, No. 5

Ralph Vaughan Williams
Vittorio Giannini
Julius Fucik
J.S. Bach
(Leidzen)
Arr., Lowden
Hector Berlioz
(Henning)
Percy Grainger
(Daehn)
William Schmidt
G.F. Handel
(Werle)

Patricia J. Hoy and the **Northern Arizona University** Wind Symphony commissioned Dana Wilson to write a work for saxophone and wind ensemble. The three-movement concerto, *Time Cries, Hoping Otherwise*, was premiered on March 30 by the Northern Arizona Wind Symphony at the Region II Conference of the North American Saxophone Alliance at NAU. The premiere featured saxophone soloist Laura Hunter. **Dana Wilson** and **Laura Hunter** spent a week on the NAU campus to prepare for the performance.

Pat Hoy, NAU Director of Bands, wrote a ten-minute work based on the university's Alma Mater. The work entitled *Rejoicing* was featured on a campus concert April 22, and was written to honor Dr. Eugene Hughes, who is celebrating his tenth year as President of Northern Arizona University.

Dick Strange and the **Arizona State University** Symphonic Band recently featured **Philippe Langlet**, one of Europe's leading band conductors and conductor of the Orchestra d'Harmonie du Havre. On April 30, Mr. Langlet conducted the *Suite Francaise* by Darius Milhaud and *Suite Divertimento* by Germaine Tailleferre at a concert on the ASU campus. Earlier in the semester the band featured **Walter Cosand** in a performance of the *Concerto for Piano and Wind Instruments* by Igor Stravinsky.

Dr. Bob Fleming, Associate Director of Bands at ASU, reports that one hundred members of the Marching Band will travel to Japan next fall to perform a joint halftime show with one hundred members of the University of Houston Marching Band.

John Thrasher reports that the **Glendale Community College** Symphonic Band just recently completed a spring tour to Southern California. They joined L.A. Pierce College and the Cal State Northridge second band for a concert in Los Angeles. The GCC Symphonic Band also joined the **Pasadena City College** Band, conducted by **James Arnwine**, in a performance in Pasadena. **Geoffrey Brand**, conductor of the London Wind Symphony, spent several days on the GCC campus earlier in the semester and held a series of workshops for the GCC Symphonic Band and the Night Adult Band. Brand also gave a conducting seminar for local high school band directors and concluded his visit by conducting both of the Holst suites with the Night Adult Band at a well attended concert.

Gregg I. Hanson, formerly of the University of Utah, will be the new Director of Bands at the **University of Arizona**.

CONNECTICUT

A SCHUMAN 80TH BIRTHDAY SALUTE

CONNECTICUT VALLEY YOUTH WIND ENSEMBLE
HARTT WIND SYMPHONY
HARTT CHORUS

William Powers, Bass-Baritone

Stanley DeRusha, Music Director & Conductor

New England Triptych
Be Glad Then, America
When Jesus Wept
Chester Overture

William Schuman

Hartt Wind Symphony

Presentation to William Schuman

Humphrey Tonkin, President, U. Hartford
Richard Wilbur, Librettist, *On Freedom's Ground*
William Schuman

On Freedom's Ground, An American Cantata
for Baritone, Chorus and Wind Ensemble

William Schuman

I. Back Then
II. Our Risen States
III. Like a Great Statue
IV. Come Dance
V. Immigrants Still

Premiere Performance, New Transcription (1990)
Connecticut Valley Youth Wind Ensemble
Hartt Chorus

On March 8, the **Hartt Wind Symphony**, **Stanley DeRusha**, conductor, premiered a newly commissioned work by John Downey. The 23-minute work entitled *For Freedom* was composed for large wind ensemble. Downey is the distinguished professor of music at the University of Wisconsin-Milwaukee. He has been the recipient of several prizes, awards, grants and commissions including four Fulbright Awards, two National Endowment for the Arts Awards, several A.S.C.A.P. Awards, two Copley grants, a Ford Foundation Grant as well as commissions from the Milwaukee Symphony, Gary Karr, the Chicago Children's Choir, and the Fine Arts Quartet.

Downey's music is published by Theodore Presser & Co. in the United States and by Les Editions Francaises de Musique in France.

FLORIDA

The Florida chapter of CBDNA convened at a breakfast meeting on Saturday, January 13, in conjunction with the Florida Music Educators National Convention in Tampa. **David Waybright**, State Coordinator, presided. **James Croft**, Southern Division President, and a dozen other directors from Florida universities and colleges were in attendance.

Several items were discussed, and the forming of a Florida Intercollegiate Band and State commissioning projects were priority discussions. Surveys have been sent to all Florida universities and colleges to ascertain the best way to proceed with these two projects. Our goal is a commissioning premiere and a first Intercollegiate Band Convention by Spring 1992.

IOWA

UNIVERSITY OF IOWA SYMPHONY BAND

Myron D. Welch, Conductor

American Bandmasters Association 56th Annual Convention
March 3, 1990

Jupiter, from <i>The Planets</i>	Gustav Holst (G. Smith)
Blithe Bells	Johann Sebastian Bach (Grainger)
Iowa March	Edwin Franko Goldman
The Soaring Hawk	Timothy Mahr
Australian Variant Suite	James Curnow
Visions Macabre	James Barnes
Tam O'Shanter, Op. 51	Malcolm Arnold (Paynter)

UNIVERSITY OF IOWA SYMPHONY BAND

CHAMBER WIND ENSEMBLE

Myron D. Welch, Conductor

J. Mark Thompson, Bass Trombone
April 4, 1990

Sokol Fanfare (1926)	Leos Janacek
Concerto for Bass Trombone (1983)	Frank H. Siekman
The Soaring Hawk (1990)	Timothy Mahr
The Winds of Nagual (1985)	Michael Colgrass
Children's March, "Over the Hills and Far Away" (1916-1918)	Percy Grainger

KANSAS

KANSAS STATE UNIVERSITY SYMPHONIC WIND ENSEMBLE

Stanley Finck, Conductor

March 6, 1990

Overture to <i>Colas Breugnon</i>	Dmitri Kabalevsky (Hunsberger)
La Fiesta Mexicana	H. Owen Reed
Scenes from <i>The Louvre</i>	Norman Dello Joio
George Washington Bicentennial	John Philip Sousa

KANSAS STATE UNIVERSITY SYMPHONIC WIND ENSEMBLE

Stanley Finck, Conductor

and

1ST INFANTRY DIVISION BAND

Commander: Chief Warrant Officer Brian A. Benson

First Sergeant: James J. McMahon

May 1, 1990

The Earle of Oxford's Marche, from <i>William Byrd Suite</i>	Gordon Jacob
Two Presidential Marches	Arr., Richard Franko Goldman
Marche Hongroise, from <i>Damnation of Faust</i>	Hector Berlioz (L. Smith)
Crown Imperial	William Walton (Duthoit)
The Southerner	Russell Alexander (Bainum)
March Medley	
<i>Big Red One</i>	
<i>Spirit of the First Division</i>	
<i>The Army Goes Rolling Along</i>	
Festive Overture	Dmitri Shostakovich (Hunsberger)
Symphony for Brass and Percussion	Alfred Reed
Largo	
Maestoso-Allegro ma non troppo	
Trittico	Vaclav Nelhybel
Allegro maestoso	
Adagio	
Allegro marcato	

The **Pittsburg State University** Concert Band, **Dr. Gary Corcoran**, conductor, sponsored the 8th annual Four State Festival on May 10. Guest conductors for this year's event were **Warren Barker** and **Dr. Barry Kopetz**. A total of 150 students representing 38 high schools from Kansas, Missouri, and Oklahoma participated.

KENTUCKY

The 1991 All-Collegiate Band will take place in Louisville, February 6-7. Guest conductor for the band will be **Don Schleicher**, Associate Director of Bands at the University of Michigan.

Kentucky band directors have been asked to involve themselves in opposing a forthcoming proposal which will require only a nine-week arts component in the entire middle school experience.

Lynn Cooper, **Richard Miles**, and **Dennis Johnson** are taking steps toward establishing an exchange of printed concert programs among the colleges and universities in Kentucky.

Members of Kentucky CBDNA are participating in a survey which may result in the commissioning of a new work for band.

MURRAY STATE UNIVERSITY SYMPHONIC WIND ENSEMBLE

Dennis L. Johnson, Conductor

James A. Wright, Assistant Conductor

Tour program selected from the following:

Allerseelen	Richard Strauss (Davis)
Geschwindmarsch	Paul Hindemith
Irish Tune from County Derry	Percy Grainger
Lord of the Rings	John de Meij
I. Gandalf	
II. Lothlorien	
III. Gollum	
IV. Journey in the Dark	
V. Hobbits	
Medieval Suite	Ron Nelson
Homage to Leonin	
Homage to Perotin	
Homage to Machaut	
Midnight Fantasie III	Dinos Constantinides
Piece of Mind	Dana Wilson
Thinking	
Remembering	
Feeling	
Being	
Scenes from <i>The Louvre</i>	Norman Dello Joio
The Portals	
Children's Gallery	
The Kings of France	
The Nativity Paintings	
Finale	
Scotch Strathspey and Reel	Percy Grainger
Theme and Variations, Op. 43a	Arnold Schoenberg
Armenian Dances	Alfred Reed
Broadway Curtain Time	John Krance
La Belle Helene Overture	Jacques Offenbach (Odom)
Slava!	Leonard Bernstein (Grundman)
American Welcome Piece	Michael Udow
<i>The Percussion Section</i>	
Razzazza Mazzazza	Arthur Pryor
<i>The Trombone Section</i>	

MASSACHUSETTS

The 1991 New England College Band Association Intercollegiate Band will be hosted by **Boston University (Jim O'Dell)**, April 5-7. Guest conductors will be **Frank B. Wickes**, Director of Bands at Louisiana State University; and **Roger Voisin**, retired principal trumpet of the Boston Symphony Orchestra, Professor of Music and Chairman of the Brass and Percussion Department at Boston University. Mr. Voisin will conduct a composition just for the band's brass section.

Kenneth Ayoob of **Northeastern University** has accepted a new position at Plattsburgh State University in New York.

Members of NECBA have been informed that **Gunther Schuller** will celebrate his 65th birthday in November. Members may wish to pay tribute to Schuller during the coming school year with performances of his music for band and wind ensemble.

MICHIGAN

The **Michigan State University** Wind Symphony, conducted by **Kenneth G. Bloomquist**, has recorded four new works by H. Owen Reed. They will be available on a forthcoming release from the MSU Bands.

The MSU Wind Symphony also recorded music of Percy Grainger for Delos Records. Keith Brion shared the podium with Ken Bloomquist on this recording. The CD recording will be available in November.

H. Owen Reed was the guest conductor on a concert which was shared by the Wind Symphony and the MSU Alumni Concert Band.

Ronnie Wooten, who has been a Graduate Assistant with the MSU Bands for the past three years, has accepted the Director of Bands position at SUNY in Fredonia.

The MSU Wind Symphony has accepted an invitation to perform the opening concert at the 1991 Midwest Conference State Convention in Ann Arbor.

Patrick Dunnigan, Assistant Director of Bands at **Western Michigan University**, has received a research grant to conduct a survey among Michigan public school band and orchestra directors to determine the status of computer usage as well as its implications for the future of music education.

CENTRAL MICHIGAN UNIVERSITY
SYMPHONIC WIND ENSEMBLE
John E. Williamson, Conductor
Alan McMurray, Guest Conductor
Roger Rehm, Oboe
Patricia Willwerth, Piano
April 24, 1990

Serenade, Op. 7	Richard Strauss
... and the mountains rising nowhere	Joseph Schwanter
Variations on a Theme of Glinka	Nikolai Rimsky-Korsakov
<i>Roger Rehm, Oboe</i>	
The Solitary Dancer	Warren Benson
<i>Alan McMurray, Conductor</i>	
Symphonic Metamorphosis	Paul Hindemith
Allegro	
Turandot: Scherzo	
Andantino	
Marsch	

MISSISSIPPI

The **University of Southern Mississippi** Symphonic Wind Ensemble, **Tom Frascillo**, conductor, had an active spring semester with three concerts, one of which concluded the 34th Annual Southern Instrumental Conductors Conference, February 8-12. **Frank Bencriscutto**, one of the guest conductors and clinicians at the conference, brought exciting news of his Schuller commission for violin and large wind ensemble and insight into future performances. New works performed on the three spring concerts included Mailman's *For precious friends hid in death's dateless night*, Zaninelli's *Steadfast Tin Soldier*, and Lukas Foss' *March from "Griffelkin."*

The USM bands are also very pleased to announce the appointment of **Steven Moser** as assistant professor of music, assistant director of bands and director of the marching band. Mr. Moser comes to USM from Texas Christian University.

The **University of Mississippi** Wind Ensemble, conducted by Director of Bands **Thomas H. Waggoner**, traveled on a European concert tour of England and Ireland in March of 1990. During a three-day visit to London, the Wind Ensemble performed at the Pirbright New Army School of Music and at the Towne Hall of Oxford for the Lord Mayor as a "Sister-City" cultural exchange with Oxford, Mississippi. Upon arrival in Ireland, the Wind Ensemble performed in Dublin at the official reviewing stand for the St. Patrick's Day Parade and later at the Lord Mayor's St. Patrick's Day Ball. Following a journey across the Ireland countryside, the Wind Ensemble was featured at the Galway International Music Festival and also performed in Limerick at St. Mary's Cathedral.

MISSOURI

NORTHWEST MISSOURI STATE UNIVERSITY SYMPHONIC BAND & WIND SYMPHONY

A.E. Sergel, Conductor

Ky Hascall, Assistant Conductor

Elmer Jackson, Assistant Conductor

April 29, 1990

Symphonic Band

The Sinfonians	Clifton Williams
Folk Song Suite	Ralph Vaughan Williams
I. March — "Seventeen Come Sunday"	
II. Intermezzo — "My Bonny Boy"	
III. March — "Folk Songs From Somerset"	
Chorale and Fantasy	Ky Hascall
Epinicion	John Paulson
Fairest of the Fair	John Philip Sousa
	<i>Wind Symphony</i>
Procession of Nobles	Nikolai Rimsky-Korsakov (Leidzen)
Mutanza	Jim Curnow
Night Soliloquy	Kent Kennan
	<i>Jeannine Riordan Laughlin, Flute</i>
Jericho	Morton Gould

NORTH CAROLINA

A new *Concerto for Guitar and Wind Ensemble* has been commissioned by the **East Carolina University Wind Ensemble**, **William W. Wiedrich**, conductor. The work will be composed by Mark Alan Taggart, Composer-in-Residence at ECU, and will be dedicated to composer Karel Husa in celebration of his 70th birthday. Taggart studied composition with Husa at Cornell University. The premiere by the ECU Wind Ensemble will be presented in April, 1991, during a mostly-Husa program.

EAST CAROLINA UNIVERSITY WIND ENSEMBLE

William W. Wiedrich, Conductor

October 22, 1989

Pas Redouble, Op. 86	Camille Saint-Saens (Frackenpohl)
Suite Francaise	Darius Milhaud
Normandie	
Bretagne	
Il de France	
Alsace-Lorraine	
Provence	
Serenade, Op. 1	Vincent Persichetti
Prelude	
Episode	
Song	
Interlude	
Dance	
Trauersinfonie	Richard Wagner (ed., Leidzen)
Symphony No. 6	Vincent Persichetti
Adagio-Allegro	
Adagio sostenuto	
Allegretto	
Vivace	
Shepherd's Hey	Percy Grainger

EAST CAROLINA UNIVERSITY WIND ENSEMBLE

William W. Wiedrich, Conductor

March 25, 1990

Overture to <i>Candide</i>	Leonard Bernstein (Beeler)
Colors and Contours	Leslie Bassett
Little Threepenny Music	Kurt Weill
Overture	
The Moritat of Mack the Knife	
The Instead-Of Song	
The Ballad of the Easy Life	
Polly's Song	
Tango-Ballad	
Cannon Song	
Threepenny Finale	
Symphonic Metamorphosis	Paul Hindemith (Wilson)
Allegro	
Turandot-Scherzo	
Andantino	
Marsch	

The **Johnson C. Smith University** Marching Band took top honors in the international band competition held in Dublin during the St. Patrick's Day parade. The band, under the direction of **Duncan Gray**, was also named "Best Dressed Overseas Band" and won the "Best Band in the Medium-Size Class" category during another competition in Limerick, Ireland. Thirty-seven bands from throughout the world participated in the parades and competition.

The **Appalachian State University** Wind Ensemble under the direction of **Dr. William Gora** performed for the Southeast Regional CBDNA Convention at Florida State University in January. Featured as a part of their performance was the *Concerto for Piano and Winds* by ASU composer William Harbinson. The piece was premiered last fall at the North Carolina Music Educators Conference.

The **Western Carolina University** Symphony Band under the direction of **Dr. John T. West** premiered a commissioned work by WCU composer Richard Trevarthen entitled *Finale*. The 11-minute work was commissioned as part of the centennial celebration for the university. WCU also hosted the tenth annual Western Carolina University Honor Band, with **James Arrowood**, Wind Ensemble Conductor at the University of North Carolina at Chapel Hill, conducting.

Dr. John Locke and the **University of North Carolina** at Greensboro hosted an Honor Band and Conductor's Workshop this spring. Clinicians were **Frank Wickes**, Louisiana State University; **Dr. Joe Scagnoli**, Ball State University; and **Dr. Jack Stamp**. Stamp, a longtime member of the state CBDNA, has recently accepted a position at Indiana University of Pennsylvania as Director of Bands.

William Fry has accepted the band position at Susquehanna University (Pennsylvania). Fry is completing a doctoral degree at UNC-Greensboro.

We are pleased to welcome to the state **William Wiedrich** who served this year as interim conductor of the **East Carolina University** Wind Ensemble.

PENNSYLVANIA

The **Clarion University** Symphonic Band, **Dr. Stanley Michalski**, conductor, toured Mexico in April. The group was invited to perform in Mexico by **Alejandro Sandoval Avila**, Official Director of Culture; **Manuel Garcia**, assistant director of the Museum of Mexico City; and **Carlos Ramano**, president of the Band and Chorus Festival.

The Symphonic Band performed an hour-long concert at the Mexico City Museum. This concert was broadcast on Mexican television and to some parts of the United States. Other performances were given at the Coyoacan Cultural Center, at the main square of the Taxco Convention Center, and at the open-air Papagayo Cultural Center at the Bahia Plaza.

The Clarion students toured famous museums, the Fine Arts Palace, and ancient Aztec ruins. They also had the opportunity to meet with citizens of Mexico to exchange ideas and share in their cultural traditions.

SOUTH CAROLINA

The **Furman University** Band, conducted by **John Carmichael** and **Dan Ellis**; and the **Winthrop College** Band, conducted by **Bill Malambri**, both performed at the South Carolina Music Educators Conference during February 1990.

CBDNA members present for a breakfast meeting at the SCMEA conference voted to request that the site for the 1992 CBDNA Southern Division Conference be changed from Atlanta to Charlotte, NC. That recommendation has since been confirmed.

Discussions are underway among South Carolina members to form a state collegiate honors band to serve as a clinic ensemble for a planned session by **Francis McBeth** at the 1992 SCMEA Conference.

The **Furman Civic Wind Ensemble**, conducted by **John Carmichael** and **Dan Ellis**, presented the premiere performance of Ernst Pepping's *Kleine Serenade Für Militärorchester* on March 31. It was part of the re-creation of the famed 1926 Donaueschingen Music Festival which included the premieres of Krenek's *Drei Lustige Marsche*, Toch's *Spiel, Op. 39* and Hindemith's *Konzertmusik, Op. 41*.

WEST VIRGINIA

West Virginia University hosted the annual West Virginia Music Educators Association conference, March 22-24. The **West Virginia University** Wind Symphony, conducted by **Don Wilcox**, performed . . . and the mountains rising nowhere by Joseph Schwantner and a special arrangement of Leonard Bernstein's *West Side Story* by Dr. James Miltenberger, a faculty member in the Division of Music at WVU. The WVU Jazz Ensemble and "Percussion 90" also participated with the Wind Symphony in its performance.

The WVU Bands performed nine concerts during the Spring semester.

West Virginia Institute of Technology sponsored its Twenty-Third Annual West Virginia Tech High School Honor Band Festival and Clinic. **Mr. Jerry Bilik** was the guest conductor on the February 24 concert by the high school groups. There was also a Faculty/Student Benefit Recital on February 23, in which members of the Tech faculty, West Virginia Tech students, and students from area high schools performed.

Marshall University hosted its Third Annual Wind and Percussion Festival, June 18-22. **Ray Cramer**, Director of Bands at Indiana University, was the guest conductor and clinician for the event. In addition to having a directors band, clinics and workshops were offered each day for junior and senior high school band directors. Topics covered in these sessions included conducting, teaching individual instruments, marching band procedures, and arranging.

UPDATE ON DELLE CESE

Norman E. Smith, author of *Band Music Notes* and *March Music Notes*, has uncovered additional information on the Italian composer Dele Cese, best known for his "Inglesina."

In a letter to the *CBDNA Report*, Dr. Smith writes that "Although I learned from much correspondence and several trips to Italy (the latest being last July) that Delle Cese was an actual person (not a pseudonym), that his first name was Davide, that he had toured Italy with his band, that he died in 1938, and that he had composed the works listed, I knew little else about his life until last week when I received a long-awaited letter from Marino Anesa.

"Marino and I have exchanged books and corresponded for

several years. Last year he hosted my twenty-year-old grandson and me in Milano and Saronno. While 'reading' the local telephone directory, I came across the name Delle Cese. Later, Marino telephoned the person and learned where we could continue our search. I am waiting to learn more about his discovery.

"I would rate Dele Cese among the most deserving of all those who were formerly in the 'little is known about this composer' category."

Dele Cese's updated biography follows:

DAVIDE DELLE CESE

(Born in Pontecorvo, Italy, 1856 — Died in Bitonto, Italy, 1938)

Davide Delle Cese, composer of the world famous march *Inglesina — Little English Girl*, was born in the Italian town of Pontecorvo (between Roma and Napoli) in 1856. He received his first music lessons from this godfather Antonio Geminiani, former director of the theaters in Rome, and concluded his studies at the Conservatory of San Pietro a Majella in Naples. While in military service he continued his music education by learning to play a number of band instruments.

At the age of thirty-one Delle Cese became a bandmaster at Pontecorvo. During a six-month period in 1886 he directed a band at Venice, and from 1886 to 1891 he served in a similar capacity at San Leo. In 1891 he won a competition over eighty other candidates to become bandmaster at Bitonto (near Bari). Delle Cese and the Bitonto Band soon became known in many areas of Italy. In June, 1894, for example, the band was invited to play a concert at Colonna Square in Rome replacing the famous Rome City Military Band. No other band had ever been so honored. Delle Cese also organized a band of young boys, most of whom were less than ten years of age. Known as the Lilliputian Concert Band, the group traveled throughout southern Italy playing for the numerous popular feasts of that region. Delle Cese continued his career as a bandmaster into the twentieth century. After World War I he retired from conducting bands so that he could spend more time composing and teaching. He died at Bitonto in 1938. His son Italo later became a good friend of the composer Giovanni Orsomando.

Delle Cese composed in a variety of forms. When he was nineteen he wrote a ballet for the choreographer Raffaele Brune, *Le educande emancipate — The Emancipated Scholar*, which was performed with great success at the Politeama Theatre in Naples. While in the army his ballet *Lo sbarco di Garibaldi a Marsala — Garibaldi's Landing at Marsala* was performed at Sampierdarena. Between 1885 and 1888 Delle Cese spent much of his time fulfilling a request from the Italian War Office to transcribe all known national hymns of the world for band. After the assassination of King Umberto I in 1900, Queen Margherita wrote a poem titled "Prayer" and commissioned Delle Cese to set the words to music for mezzo-soprano and piano. In 1915 two of his compositions won first prize in a nation-wide competition sponsored by the music publisher Tito Belati of Perugia. In his later years Delle Cese was commissioned to write a number of instrumental intermezzos and lyric pieces by musicians from Bitonto who had migrated to America, including Cappiello, China, Del Re, and Suriano.

Delle Cese's most popular concert works for band includes: *Amore a Baci — Love and Kisses* (for cornet and trombone) and *La Breccia di Porta Pia — The Breach of Porta Pia* (composed in honor of King Umberto I in 1888 but referring to the battle at Rome's Porta Pia in September, 1870, when the Bersalieri wrested Rome

from the papacy); the waltzes *Dolce Memorie — Tender Memories*, *Ombre celesti — Heavenly Shade*, *Il Sogno delle Siffide — The Sylphid's Dream* (1892), *Vede Napoli e poi muori — See Naples and Then Die*, and *La vita e amore — Life is Love* (1887); the fantasia *Le due rivali — Two Rivals* (for two cornets or cornet and trombone); the nocturne *Sul Verone — On the Terrace*; the mazurkas *Katti* (1892) and *Prigione amorosa — Prisoner in Love*; and the polkas *La Furbetta — The Deceiver* (1888) and *Frutto proibito — Forbidden Fruit*. His best known marches include: *L'Esposizione di Barcellona — The Barcelona Exposition*; *Fiat lux — Let There Be Light*; *Giordano Bruno*; *Inglesina — Little English Girl* (published by Lapini of Florence in 1897; rated no. 10 in an international survey in 1986); *Marcia Lunatica — March of the Lunatic*; *Pace Europea — Peace in Europe*; *Piano e dolore — Tears and Sorrow*; *Pifferata — Pipers — No. 1, No. 2, No. 3*; *Saltimbanchi — Charlatan*; *San Leo* (1886); and *Il vessillo — The Banner*. Many of Delle Cese's works were published by Adolfo Lapini and are now available at Casa Musicale Pucci at 80055 Portici (Napoli), Italy. (Information from Marino Anesa, Casa Musicale Pucci, and Franz Pazdirek — ©1989 for MARCH MUSIC NOTES by Norman E. Smith.)

PROGRAMMING: FORMULAS THAT WORK

by
Dr. Russell Coleman

There are more concert bands in existence in the United States than any other instrumental ensemble. On the average, audiences are smaller at concert band performances than they are at any other instrumental ensemble concert. Adults who were in concert bands in public school or college generally don't attend band concerts unless they have children or friends performing. Former and current band directors have a poor record of attending band concerts.

At our major universities, where there are outstanding musicians performing at or near professional levels, the audiences are generally much smaller for band concerts than they are for orchestra concerts on the same campus. There has to be a reason. Some of the possibilities might be:

1. They don't like the "sound" of a band.
2. They think the real purpose of bands is to march and play at athletic events.
3. They have been to band concerts before and didn't like the music because it was:
 - a. trite
 - b. boring
 - c. unfamiliar
 - d. poorly performed

All of these reasons lie at the feet of the person in charge — the band director. We ourselves must accept full responsibility for the programming of music.

The conductor has several responsibilities. The foremost among these is to music as an Art. There are also obligations to the composer and to our performers. But don't forget, there is a strong responsibility to the *audience*.

I hear many concerts where the selection of music is obviously made to satisfy the ego of the conductor. That being the case, the conductor becomes the audience, in more ways than one! If we as band directors do nothing to rectify this problem, it will soon go away. The problem will go away because without an audience, funding for our groups will disappear and we will no longer have groups to conduct.

On our campus we have an unusual series of concerts called "Premiere Performances." In the last two years guest performers have ranged from the St. Louis Symphony to Lee Greenwood, from Roberta Peters to Marie Osmond, from the Count Basie Band to the Kingston Trio — and the United States Marine Band. I heard more patrons express their favorite to be the Marine Band than any other group. Why? They do have a charisma about them — tradition, color, pomp, patriotism, and a strong reputation. Yes, they played a service medley, a medley of songs from "The Music Man," and the "Marines Hymn," but that was not the bulk of their program. The *Overture in C* by Catel, *Fantasy on a Theme by Niccolò Paganini* by James Barnes, *Sea Songs* by Thomas Knox, and *Variations on a Hymn by Louis Bourgeois* by Claude T. Smith were also included and were received enthusiastically. The band did not "sell out" musically (the hall was sold out), but they played some music which the audience knew and introduced them to new music which they accepted.

We may not all have this same kind of charisma going for us, but we can in fact build our audiences by playing some music they have heard before, by providing variety with soloists and guest conductors, and by introducing the audience to worthy new music. Included among the conductor's responsibilities is playing some of the new music being written for our ensembles. But in doing so, we must still balance our programs wisely.

Considerations for Planning a Program

1. The type of audience you will be performing for
2. The setting (concert hall, outdoors, etc.)
3. The purpose of the concert (entertainment, educate, etc.)
4. The time you have to prepare the concert
5. The financial resources available to you.

"Menu" Choices

1. Familiar, high quality band music written before 1950 (Holst, Grainger, composers during the French Revolution)
2. Band literature composed between 1950 and 1975 (Schuman, Persichetti, etc.)
3. New compositions
4. Traditional marches
5. Transcriptions
6. Music written for chamber ensembles
7. Instrumental or vocal soloists
8. A newly commissioned piece with the composer conducting or in attendance
9. A guest conductor
10. Multi-media compositions
11. Performances with chorus, orchestra or jazz band.

When I suggest that we balance our programs with familiar music and music which represents a broad variety of musical styles and periods, it is with the understanding that all of this music should be of high quality. If we can do this, I believe that we can inspire our audiences *and* have standing room only.

Dr. Coleman's remarks were presented during a panel discussion at the Southwestern Division conference at the University of Oklahoma in February.

"SO YOU'VE BEEN RECRUITING!"

by
John M. Cheary, Jr.

During my twenty years of teaching at the high school level I have seen many college band directors making an effort to recruit students. Here is a list of suggestions from the high school band director's viewpoint. Perhaps this will help that first chair oboist decide to attend the school of your choice.

1. Look the kids in the eye and call them by name. For several years I observed a college director visit with my seniors and simply not look them in the eye. By looking youngsters in the eye and using their name you can generate some human warmth and rapport.

2. Find something nice to say to students as you visit with them about your institution. Many times college directors have told me how eager they are to have a student attend their school but, for some reason, failed to communicate this feeling to the student. Find a way to help students to feel special. Compliment their musicianship, the contributions they have made to their high school band, or tell them of the nice things which their director has said about them. By showing sincere appreciation, you will create a durable impression.

3. The high school band member's musical world is usually centered in their high school band. They are unconsciously looking for a new musical world to call their own. In most cases they will not think to ask about — or care about — your degree programs, your excellent piano staff or your recently published professors. They do care about your band and how they will fit in. They care about where you perform, the styles of music you play, your rehearsal schedule and, of course, the types of scholarships available and how to apply for them.

4. Many high school seniors are tentative about the approaching change in their lives. I once saw a college director put his arm around one of my kids and say, "Our university band needs you and we need you badly, and you need us!" He meant it. The student believed it. Although this young fellow was just above average in playing ability, the college director saw value in this boy as an individual. That college director's band went up about seventy-five percent in three years.

5. Believe in your institution. You may know its flaws, but it will never get any better if you cannot envision a future which you and eager high school students can believe in. Without a vision of a great future, you will be unable to recruit the personnel necessary to assemble an outstanding music program. Develop a dream and share it.

6. When students have a choice of several institutions close to home, their selection often comes down to who cares the most and who delivers on the promises and commitments made. I once sat in a college professor's office with an outstanding student percussionist. This young trumpet instructor made five phone calls to various offices on campus to make arrangements for such things as financial aid and housing. It was apparent that this man had influence and could get things done at his institution. This had a big impact on the youngster's decision.

7. Establish a relationship with area high school bands. Write letters applauding their performances. Give verbal praise to the band members about what a great job they are doing. These statements of appreciation will validate the students, who will in turn say good things about you and your program.

8. The musicians you already have in your band are your best recruiters! High school alumni who play in college bands are looked up to by their friends who are still in high school. If they come home with good reports on what life is like in "the big time," then you can expect others to follow.

High school band directors have only a limited impact on where their band members go to college — much less than many college directors assume. Don't take it personally if students choose to attend another college. Truly professional secondary music educators will help their students attend any school which can meet their needs. The final decision will be made by the students and their families.

Good luck, and keep coming to my band room. Your presence is good for all of us.

John M. Cheary, Jr. is the author of the "Band Awards System" (C.L. Barnhouse, Co.) and is the Director of Bands at Glendale High School in Springfield, Missouri.

YOUTZ WINS ABA / OSTWALD AWARD

A work entitled *Fireworks* by Gregory Youtz was the winner of the 1990 ABA / Ostwald Original Band Composition Award. It is a one-movement work, about nine and one-half minutes in length.

Gregory Youtz received his D.M.A. in composition from the University of Michigan in 1987. His principal teachers have included Leslie Bassett, William Bergsma, William Bolcom, and William Albright. He received a Charles Ives Award in 1984 from the American Academy and Institute of Arts and Letters. His *Scherzo for a Bitter Moon* won the 1984 National Bandmasters Association Composition Contest and was runner-up for the 1984 ABA / Ostwald Award.

Other compositions by Youtz include a symphony and other works for orchestra, a bassoon concerto, several large choral pieces, songs and chamber music, and a one-act opera. He is currently composing a full-length opera based on the history and legends of Indian and White interaction in the Pacific Northwest.

A native Northwesterner, Youtz is on the faculty at Pacific Lutheran University in Tacoma, Washington, where he teaches composition, theory, and music history. He also directs a multimedia performance art ensemble.

Runner-up for the 1990 award was a work entitled *Harness* by Thomas Briggs, a one-movement work of 15 minutes duration.

Briggs graduated *cum laude* from the University of Massachusetts in 1978 with a B.A. in Music Education and Jazz Studies. A member of the U.S. Coast Guard Band since 1979, Briggs has written many classical and jazz compositions which have been performed on the Coast Guard Chamber Music Series. Included among his works for concert band are *Diversions*, *Concerto for Marimba and Band*, *Intro and Samba* (for jazz trumpet and band), *Concerto for Pop/Rock Quintet*, and *The Coast Guard Bicentennial Fanfare*, 1990.

1991 WASBE

We are delighted to invite the CBDNA back to Manchester, England, 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.

Since the last edition of the *Report*, the following performing groups have been added to our conference: Garde Republicaine of Paris, the All-Japan High School Honors Band, and the University of Texas at Austin Wind Ensemble. As a reminder, other performing groups will include university bands from Northwestern, Tübingen, Connecticut, and Alabama; the BBC Philharmonic Orchestra with Gunther Schuller; National Youth Bands from Sweden, Australia and Baden-Wurtemberg; and Community Bands from Murfreesboro and Friedrichshafen.

Jean Francaix will be piano soloist in a number of his works. Other composers who will give clinics on new commissions include Richard Rodney Bennett, Irwin Bazelon, Paul Patterson, and Nicholas Maw.

Any CBDNA members who want to give a short paper at the "Brown Bag" Sessions should apply as soon as possible to Frank Cipolla (SUNY-Buffalo). Outlines for longer papers or clinics should be sent to the Conference Office.

The best deal for conference accommodations would be at the University, which is just a three-minute walk from the Conference Center: £20.00 for Bed and Breakfast or £13.00 for self-catering. There are a few flats still available at £35.00 per week, two miles from the conference, while hotels range from £27.00 for a single.

With flight connections via Heathrow, Gatwick, or other European hubs, travel to Manchester has never been easier. Manchester Ringway Airport is 20 minutes from the conference. After the conference, you may want to take an Avis car at 20% conference discount, and drive easily to any part of the UK.

Full details may be obtained by contacting WASBE Secretary Bill Johnson, CalPoly State University, San Luis Obispo, CA 93407 or Tim Reynish, WASBE Conference Office, RNCM 124 Oxford Road, Manchester M13 9RD, England. Telephone (0)61-273-6283; FAX (0)61-273-7611.

Tim Reynish
Chairman BASBWE
1991 WASBE Conference Coordinator

BATTISTI / GAROFALO SCORE STUDY GUIDE

Guide to Score Study for Wind Band Conductors by Frank Battisti and Robert Garofalo is now available from Meredith Music Publications. This unique text provides an efficient and thorough approach to the most important aspect of conducting — understanding the score. This text is ideal for either the young inexperienced conductor or the seasoned professional and has been endorsed and recommended by the world's leading wind band conductors. *Guide to Score Study* is available through local dealers or direct from the publisher for \$18.95 plus \$2.00 shipping. Meredith Music Publications, 170 N.E. 33rd St., Ft. Lauderdale, FL 33334.

SYMPOSIUM XVI FOR NEW BAND MUSIC

The Virginia Chapter of the College Band Directors National Association announces a call for compositions for Symposium XVI For New Band Music, to be held February 14-16, 1991 at Hampton University, Hampton, Virginia. Six works will be selected for the symposium; participating conductors are asked to attend Symposium XVI to conduct and discuss their works in open reading sessions. The Virginia Intercollegiate Band, an auditioned ensemble of 100 student musicians from Virginia colleges and universities, will again serve as the symposium ensemble. Travel Awards of \$350 will be presented to each composer selected to attend. Works must be for full symphonic band instrumentation and may include soloists or tape. Deadline for submission of scores (include return wrapper and postage) is October 1, 1990; tapes are welcome. Send materials to:

Dr. Gordon Ring
Department of Music
Longwood College
Farmville, VA 23901

The 1991 Symposium marks the sixteenth annual Symposium for New Band Music. To date, the Virginia CBDNA has sponsored 15 symposia; approximately 1050 compositions have been renewed, 104 new works have been premiered and \$19,900 in awards and travel grants has been presented.

For more information, contact Dr. Gordon Ring, (804) 395-2628.

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
School of Music
Georgia State University
University Plaza
Atlanta, GA 30303
FAX: (404) 651-2013

