
Spring 1993

Editor, Gary Corcoran, Department of Music, Plymouth State College, Plymouth, NH 03264

FROM THE PODIUM

It is difficult to believe that the Twenty-Seventh National Convention has already passed. Although there has not been a great deal of time for reflection since the convention, certain thoughts and ideas have been evolving regarding our common agenda for the next two years.

It is a distinct honor and responsibility for me to serve our profession in this capacity as your president. Little did I know when I started my teaching career at Wells Junior High School in Milwaukee that I would be charged with the responsibility of guiding this prestigious and influential organization.

It is clear that we have made significant progress in our efforts to bring an awareness of the artistic merits of our medium to others in the world of music. What a joy it is to know that composers such as Michael Tippett, Bernard Rands, John Harbison and many others have recognized our efforts through their unique contributions to our repertoire. Our efforts to insure this artistic progress must continue with renewed strength and perseverance. Now is not the time to take our success for granted; now is the time to capitalize on the momentum that we have carefully engineered over these past years. It is important to realize, however, that CBDNA is also about other concerns, other ideas, and other philosophies.

Some years ago in the premiere issue of the *CBDNA Journal* I expressed the opinion that the greatest strength of our profession is its diversity. My feelings have not changed over the past ten years. In fact, they have been reinforced. I am fearful that we are dangerously close to becoming so splintered that our members may appear to have little in common besides sending Dick Floyd a check for forty dollars every year and receiving a subscription to *BD Guide*. Like good teaching, capable leadership may best be accomplished by asking questions rather than providing answers.

Perhaps the following questions may serve as a catalyst to discussion over the next several months.

- Have we consciously or unconsciously fostered a sense of elitism that has discouraged many of our colleagues from joining CBDNA or from participating actively in our association?

- What efforts have we made to encourage more women to participate in our profession?

- Have we consciously or unconsciously ignored the needs, concerns, and interests of the community college conductor or the small college conductor?

- Are we sending the appropriate messages to our younger members regarding how success is defined by our profession?

- What does constitute success in our profession?

- I am troubled to learn that there is strong sentiment to establish an independent College Marching Band Association. Have we consciously or unconsciously ignored a constituency of our profession whose primary responsibilities include overseeing athletic bands? If so, what kind of message does this send to our colleagues at the high school level?

- Perhaps the essential question is what kind of role model should CBDNA provide in helping those in our profession at large successfully navigate through these difficult social and economic times?

There are many other questions that need to be asked and many other issues that need to be raised. If we intend to retain our leadership role, we must be willing to confront any issues that may be dividing and alienating our membership.

The intent of this message is not meant to be negative, but to bring to the fore concerns that I feel have been fermenting for some time. Our recent convention in Columbus was a genuine celebration of excellence, a celebration that we *all* can be very proud of. On behalf of the entire membership, I want to express our sincere gratitude to Ray Cramer for his insightful and inspirational leadership over the past two years. I also want to express a very special thank you to Dick Floyd for his continuing work on behalf of our organization and for his quiet wisdom that guides us in so many ways.

Please accept my best wishes for a successful conclusion to the academic year, and thank you for making a difference in the lives of so many people. Stay close to music.

—Craig Kirchhoff
President

A MESSAGE FROM THE PAST PRESIDENT

Dear Colleagues:

The 1993 CBDNA National Convention is now past, but the impact of the outstanding performances, clinics, new music, and our renewed passion for bands will be felt by all of us for some time to come.

Congratulations to all of the conductors and members of the performing ensembles for the wonderful concerts presented during the convention. We all appreciate the extra time and commitment it took to make your trip to Columbus become a reality. The programs were varied, well paced and beautifully performed.

It was very special to have Robert Shaw, Karel Husa, John Heiss, Warren Benson, Frank Battisti, Burnett Cross, Frank Byrne, Tim Foley, and our National Task Force on Music in the Schools share their talent, information, knowledge and inspiration with us throughout the week.

A heartfelt "thank you" to Craig Kirchoff, Richard Blatti, Jon Woods, their staff and students for the absolutely fabulous job they did in hosting and running the convention. Every detail was carefully planned. All aspects of the convention were run with efficiency and professionalism. No president could ask or expect more from a host school. I will be forever appreciative of their outstanding work.

Thank you, the members of CBDNA, for the support and encouragement that you have given me over the past two years. I will look forward to my continued association with CBDNA for many years to come. I have been honored to serve as your president. Thank you.

—Ray Cramer
Past President

SOUTHWESTERN DIVISION Joseph P. Missal, President

The CBDNA Southwest Divisional meeting will be held at Baylor University in Waco, Texas, February 24-26, 1994. Director of Bands Michael Haithcock will serve as the conference host.

The Baylor University School of Music has just opened new facilities which include a one-thousand seat concert hall, multiple rehearsal rooms, and a 200 seat recital/lecture hall equipped with CD-ROM and laser technology for multi-media presentations. These first-class facilities will all be available for our convention.

A conducting symposium will be an integral part of our conference with H. Robert Reynolds (University of Michigan) and Allan McMurray serving (University of Colorado) as clinicians. Frank Battisti (New England Conservatory) will present several sessions as will composers William Bolcom and Michael Daugherty. Bolcom will also perform a recital in conjunction with Baylor's Distinguished Artist Series.

Seven outstanding university bands from the southwest United States will present concerts of exciting and diverse wind literature. There is no doubt that Mike Haithcock and his superb staff at Baylor University will help us to put together the musical and personal ingredients for an outstanding divisional conference.

Both American Airlines and Delta Airlines operate connecting flights from Dallas to Waco at a minimal charge.

Mark your calendars. Start filling out your travel request forms. See you in Waco in 1994!

Change of Address

PLEASE SEND CHANGES OF ADDRESS TO:

Richard Floyd
University of Texas
Box 8028
Austin, TX 78713

OLD ADDRESS

Name _____

School _____

Address _____

City _____

State _____ Zip _____

NEW ADDRESS

School _____

Address _____

City _____

State _____ Zip _____

Office Phone _____

Home Phone _____

Twenty-seventh National Convention

The Ohio State University

Columbus, OH

February 24-27, 1993

The 27th National Convention of the College Band Directors National Association was held February 24-27 on the campus of The Ohio State University. Craig Kirchhoff, Richard Blatti, and Jon Woods acted as hosts for the record gathering. Guests and participants were housed at the beautiful Hyatt on Capitol Square, which adjoins the Columbus City Center.

During the first evening concert, composer Morton Gould, representing ASCAP, presented CBDNA President Ray Cramer with a plaque acknowledging the active role which CBDNA has played in programming contemporary music and the music of American composers with our bands and wind ensembles.

—Convention Highlights—

"Study and Preparation of *Symphony of Psalms*"
ROBERT SHAW

"The Music of Charles Ives"
JOHN HEISS AND FRANK BATTISTI

"*Concerto for Wind Ensemble*"
The Ohio State University Concert Band
Craig Kirchhoff, Conductor
KAREL HUSA

"The Music of Igor Stravinsky"
JOHN HEISS AND FRANK BATTISTI

"Professional Profile and Personal Fulfillment—
Are the Two Compatible or Even Possible?"
**RICHARD BLATTI, RAY CRAMER,
CRAIG KIRCHHOFF, RICHARD MAYNE,
STEVE PETERSON, JON WOODS**

"Talking With Conductors"
WARREN BENSON, FRANK BATTISTI

"Percy Grainger's Free Music"
BURNETT CROSS

"The CBDNA Historical Archive: A Beginning"
BRUCE AMMANN

"Admissions Statement Project"
THOMAS DUFFY

"A Replication Update on Acton Ostling's
'An Evaluation of Wind Band Literature
to Specific Criteria of Serious Artistic Merit'"
JAY GILBERT

*Reports from the National Task Force on
Music in Our Schools:*

"Current Academic Problems Facing
Public School Bands"
RICHARD MILES

"Secondary School Administrators' Attitudes and
Perceptions on the Role of Music and School Bands"
RICHARD GREENWOOD

"Secondary School Principals' Opinions
on the Relationship Between Budget
and Various School Curricula"
RICHARD GREENWOOD, PATRICK DUNNIGAN

Directives from the Music Profession
LARRY BLOCHER

"Sousa Marches: Principles for
Historically Informed Performance"
The Ohio State University Symphonic Band
Richard Blatti, Conductor
MGY SGT FRANK BYRNE, MAJOR TIMOTHY FOLEY

* * * *

THE OHIO STATE UNIVERSITY
SINFONIETTA
and
CONCERT BAND
Craig Kirchhoff, Conductor

The CHORALE and SYMPHONIC CHOIR
James Gallagher, James Major, Conductors
KAREL HUSA, Guest Conductor
ROBERT SHAW, Guest Conductor

Canzon Trigesimaquinta	Tiburtio Massaino
Concerto for Wind Ensemble	Karel Husa
I. Drum Ceremony and Fanfare	
II. Elegy	
III. Perpetual Motion	
<i>Karel Husa, Conductor</i>	
Apparebit repentina dies	Paul Hindemith
I. Breit-Allegro	
II. Schnell	
III. Schnell	
IV. Langsam	
<i>Robert Shaw, Conductor</i>	
Symphony of Psalms	Igor Stravinsky
<i>Robert Shaw, Conductor</i>	

TENNESSEE TECHNOLOGICAL UNIVERSITY
SYMPHONY BAND

Joseph Hermann, Conductor
R. Winston Morris, Tuba Soloist
Steven Mead, Euphonium Soloist
Ray Cramer, Guest Conductor

The Waters of Myth, "Adventures of
the Diamond Warriors," Part II
World Premiere
Jared Spears
Concerto for Bass Tuba
R. Winston Morris, Tuba
Robert Jager
Passion in Paint
Henri Rene
(Werle)
At the Moulin Rouge
Persistence of Memory
L'Absinthe
Pantomime
Philip Sparke
(Maldonado)
Flower Song, from *Carmen*
Steven Mead, Euphonium
George Bizet
(Harding)
Whip and Spur
Tom Allen
(Cramer)
Ray Cramer, Conductor
Pictures at an Exhibition
Modeste Mussorgsky
(Boyd)
The Hut on Fowls Legs (Baba Yaga)
The Great Gate of Kiev

LAWRENCE UNIVERSITY
WIND ENSEMBLE
Robert Levy, Conductor

Cortege: Dirge Canons
Prana
Lullaby
Nightshade
Sydney Hodkinson
Susan Hurley
Leslie Bassett
Kenneth Schaphorst
First Performance
Prevailing Winds
Rodney Rogers
Summer Fanfares
Midsummer Moon
Interlude
Summer's Farewell

UNIVERSITY OF MICHIGAN
SYMPHONY BAND
H. Robert Reynolds, Conductor
Gary Lewis, Associate Conductor
Dennis Glocke, Associate Conductor

A Postcard to Meadville
Little Fugue in G Minor
Frank Ticheli
J. S. Bach
(Cailliet)
Ceremonial
Bernard Rands
Premiere Performance
Couleurs de la Cite Celeste
Gary Lewis, Conductor
Olivier Messiaen
My Soul Longeth to Depart in Peace
J. S. Bach
(Cailliet)
Country Band March
Charles Ives
(Sinclair)
Dennis Glocke, Conductor
Parody, from *On Winged Flight*
Gunther Schuller

ILLINOIS STATE UNIVERSITY
WIND SYMPHONY
Stephen K. Steele, Conductor
Kimberly M. McCoul, Flute Soloist

Celebration
Edward Gregson
Surprise, Pattern, Illusion
Daniel Bukvich
(Prehistoric Cave Ceremonies)
Lascaux
Prelude (Into the cavern)
A Burst of Painted Animals
Trois freres
Prelude
The Sorcerer
Tuc D'Audoubert
Prelude (the stalagmite crystal chamber)
Clay Bison
Out into the Night
Kimberly M. McCoul, Flute
Folksongs for Band—Suite No. 3
David Stanhope
Droylsden Wakes
Lord Bateman
Three Ships and Lisbon
Sinfonia "Il Fiume"
Juriaan Andriessen
Lento—Allegro deciso
Adagio
Scherzo: Allegro scherzando
Lento—Allegro vivace

SOUTHERN METHODIST UNIVERSITY
presents

The MEADOWS WIND ENSEMBLE
Jack DeJaney, Conductor
Warren Benson, Guest Composer
Stephen Jones, Guest Composer
Virginia Dupuy, Mezzo Soprano

La Creation du Monde
Darius Milhaud
Shadow Wood: Six Poems of
Warren Benson
Tennessee Williams for Voice and Chamber Winds
1. Shadow Wood
2. My Little One
3. Old Men Are Fond
4. Covenant
5. We Have Not Long To Love
6. The Last Wine
Virginia Dupuy, Mezzo Soprano

Sweet Melusine
World Premiere
John Gibson
Penumbral Tapestries
Stephen Jones

DETROIT CHAMBER WINDS
H. Robert Reynolds, Conductor

Marriage of Figaro, Overture
W. A. Mozart
(Wendt)
Sinfonia Concertante, MWV. 8, No. 2
J. M. Molter
Allegro
Largo
March
Ala Breve
Vivace au tempo di minuet
Serenade, Op. 7
Richard Strauss
Octandre
Edgar Varèse
Molto Lento
Molto vivo e nervoso
Grave-Animato

Serenade, Op. 44
 Moderato, quasi Marcia
 Minuetto
 Andante con moto
 Allegro molto

Antonin Dvorak

UNIVERSITY OF KANSAS CENTENNIAL COMMISSIONS

As an integral part of a yearlong celebration of one hundred years of continuous service to the University of Kansas, the KU Division of Bands commissioned new works for each of its three spring concert bands and for the fall wind ensemble.

California composer Roger Nixon composed *A Centennial Overture* for Robert Foster's Symphonic Band. This work will be published by Neil Kjos Publications.

The *Symphony No. 9* by Walter Hartley was composed for the Symphonic Band's performance at the 1992 MENC National Convention in New Orleans and is published by Wingert-Jones Music Company.

Premieres of two more works were featured on the spring concert given by the KU Concert Band, James Barnes, conductor, and the University Band, Tom Stidham, conductor. Composer Frank Erickson conducted the Concert Band in his new work, *The Tide Rises, The Tide Falls*, which is to be published by Alfred Music Company. The University Band presented a new work entitled *Impulse from a Vernal Wood* by John Prescott. This work is available from the composer, who teaches at Southwest Missouri State University in Springfield, MO.

Meadowlark, a new chamber work by James Barnes, was premiered on a November concert by the KU Concert Wind Ensemble. This composition is scored for piano, violoncello, woodwind quintet and percussionist. *Meadowlark* will be released next year by Southern Music Company.

Director of Bands Robert Foster stated that his staff decided that these commissions would be an appropriate and permanent way to celebrate the centennial of the University of Kansas Bands. "By commissioning works at varying levels of difficulty for our individual bands, we were able to give most of our current band students an opportunity to share in this celebration. Through these commissions, we have also made a contribution to the wind band repertoire at a variety of difficulty levels. We are very pleased with the results of this project."

UNIVERSITY OF NORTHERN COLORADO WIND ENSEMBLE

Kenneth Singleton, Conductor

Jill Allen, Flute Soloist

Richard Mayne, Conductor

Lowell Graham, Guest Conductor

Winter Games Fanfare John Williams
 American Hymn William Schuman
 Elegies for Flute, Winds and Percussion Larry Delinger
Jill Allen, Flute

****Premiere Performance****

Music from Szek Laszlo Gulyas
Richard Mayne, Conductor

Prelude to Act 2, "The 14th of July" Albert Roussel
 In Memorial - from Sousa's Ira Hearshen
 "The Thunderer"

Lowell Graham, Conductor

Concertino, Op. 94 Dmitri Shostakovich
 (Singleton)

DePAUL UNIVERSITY WIND ENSEMBLE Donald DeRoche, Conductor

Onze Variations sur un theme de Haydn Jean Francaix
 "Mozart new-look" Jean Francaix

David Johnson, Soloist

Concerto for Wind Ensemble Kurt Westerberg
 American Games Nicholas Maw

Introduction: Stately

1. Fast, with energy
 2. At a very moderate speed; a little wayward in feeling, and with a sense of elegance
 3. Slow and sustained; very gently
 4. Very fast, with excitement
 5. Driving forward
 6. At a moderate speed; very simple and calm
 7. Lively
- Sustained; as at the opening

NELSON WINS NBA AWARD

Ron Nelson's *Passacaglia (Homage on B-A-C-H)* was the winner of the 1992 Sixteenth Annual National Band Association's Composition Contest. For information on obtaining this work, contact

Ron Nelson
 Brown University
 Department of Music
 Providence, RI 02912

BOOK FOR TEACHING AND LEARNING RHYTHM PUBLISHED

The Addition System for Teaching and Learning Rhythm by Gary Corcoran is now available for use by conductors, applied teachers, and theory teachers. This publication provides an ample assortment of four-measure progressive exercises using a systematic and complete counting vocabulary. Building on principles involved in pulse counting, the Addition System emphasizes the use of the eighth note as the rhythmic foundation for understanding rhythms in simple meters and compound meters.

The book also includes sections on double dots, asymmetrical meters, and "solving problems with rhythm". The exercises are intended to provide material for daily counting drill which will help students to develop a reflexive response to rhythm patterns.

Because various parts of the book may be used for students from elementary level through college, the purchase price of \$25.00 + \$2.50 shipping includes permission for the teacher to copy exercises as needed for performing groups or classes. The Addition System also achieves excellent results as a remedial tool for experienced students who are not rhythmically proficient.

Available from ADDSYS Publications, P. O. Box 284, Plymouth, NH 03264.

Criteria for the Selection of Repertoire

Panel Discussion:
Erich Rombach, Boston Univ.
Peter Martin, U. Southern Maine
Curvin Farnham, U. Maine
Gary Green, U. Connecticut
Tom Everett, Harvard Univ.
Matt McGarrell, Brown Univ.

Establishing a Commission Consortium

Panel Discussion:
James O'Dell, MIT
Fran Marciniak, Rhode Island College
Marc Blanchette, Woonsocket, RI

Education Through Movement

Elisabeth Bryant, UMASS

Percy Grainger's Free Music

Burnett Cross, White Plains, NY

Introducing New Music to Young Students

Fred Harris, Belmont High School
Thomas Lizotte, Norwood High School

Recommended Literature for School Bands

Malcolm Rowell, UMASS
Thomas Duffy, Yale Univ.
Gary Green, U. Connecticut
Erich Rombach, Boston Univ.
Max Culpepper, Dartmouth College
Frank Battisti, N. E. Conservatory

NEW ENGLAND COLLEGE BAND ASSOCIATION MEETS AT UMASS

Director of Bands Malcolm Rowell and the University of Massachusetts hosted the winter meeting of the New England College Band Association, December 4-5. More than 40 people registered for this year's conference which was titled "The Essence of Music Education."

THE ESSENCE OF MUSIC EDUCATION

The Great 20th Century Wind Band Tradition
Frank Battisti, New England Conservatory

Defining Music Education — Reality?

Panel Discussion:
William McManus, Belmont, MA
Jim Chesebrough, Lincoln, NH
Lauren Solt, Burlington, VT
Ruth Ann King Hellar, Old Lyme, CT
Nedo Pandolfi, Ponagansett, RI
Stephen Massey, Foxboro, MA

Perspective, Philosophy, and Advocacy

Panel Discussion:
Richard Colwell, Boston Univ.
Erich Rombach, Boston Univ.
Malcolm Rowell, UMASS
Stan Hettinger, U. New Hampshire
Frank Battisti, N. E. Conservatory

The Music of Charles Bestor
University of Massachusetts Chamber Winds
Malcolm W. Rowell, Jr., Conductor

CONSORTIUM TO COMMISSION NEW WORK BY FRANK TICHELI

World-Wide Concurrent Premiers and Commissioning Fund, Inc., a non-profit corporation devoted to forming consortiums to commission new music, has announced a new work to be written for winds by Frank Ticheli. The work will be from ten to twelve minutes in length and will be a serious piece for a mature ensemble. The work will be premiered beginning in April of 1995.

Concurrent Premiers is offering thirty shares in the consortium at \$400 each. These are available on a first-come/first-served basis. Each share will include a personal set of parts, an autographed score and a year's exclusivity for performance.

Those interested in the Ticheli commission or information about Concurrent Premiers should contact:

Kenneth Radnofsky	or	Matthew McInturf
Executive Director		J. J. Pearce High School
WWCPCF, Inc.		1600 North Coit Road
P. O. Box 1016		Richardson, TX
E. Arlington, MA 02174		214-952-8353

1992 NATIONAL SURVEY of High School Band Directors

Revised
CBDNA National Task Force Report

"CURRENT ACADEMIC PROBLEMS FACING PUBLIC SCHOOL BANDS"

By

Richard B. Miles
Tallahassee, Florida

Presented at the 1992
Mid-West International Band and Orchestra Clinic
Chicago, Illinois
December 17, 1992

and at the

College Band Directors National Association
27th National Convention
The Ohio State University
Columbus, Ohio
February 27, 1993

Survey Sponsored by the
American Bandmasters Association - American School Band Directors Association
College Band Directors National Association - National Band Association
Texas Music Educators Association

Since the beginning of the 1800's, music in the public schools has faced many changes. Research has been conducted to evaluate these changes and to determine the value, the benefits, and the place of music in education. Professional journals and periodicals have included numerous articles concerning music participation, academic problems, education reform, budget cutbacks, accountability, and benefits. Although much information has been contributed, band directors continue to face many new challenges and need to continue to assess current trends.

The following serves as a selected review of recent research and articles which have addressed music in the schools: Payne (1990) studied "Justifying Music in the American Public School"; Greenwood (1991) researched "Secondary School Administrators' Attitudes and Perceptions on the Role of Music and School Bands"; Mitchell (1991) and Johnson (1990) surveyed for state enrollment trends; Goodstein (1987) conducted "An Investigation into Leadership Behaviors and Descriptive Characteristics of High School Band Directors in the United States"; Rogers (1985) researched "Attitudes of High School Band Directors and Principals Toward Marching Band Contests"; Fields (1982) conducted research into "Factors Affecting the Reduction or Elimination of Instrumental Music in Public Schools"; Pembroke (1991) and Brown (1985) conducted national surveys of current issues related to band participation; and Hoffer (1989) and Rohner (1991) contributed articles which identified many current problems.

Based on a review of related literature, the national reform emphasis appears to be moving rapidly toward a streamlining of curricula and an increase in demands for accountability of instruction. A study to identify and explore the current academic problems facing school bands seemed necessary and timely. A national survey was created with support from the College Band Directors National Association (CBDNA), National Band Association (NBA), the American Bandmasters Association, the Texas Music Educators Association, and the American School Band Directors Association.

The purpose of this study was to obtain census information and to identify the current academic problems concerning public high school bands in the United States. The present study was limited to public high school band programs and was not designed to address public or private junior high, middle, or elementary school bands. The following research questions were developed and divided into four areas:

1. **Staffing.** What are the current census statistics for staffing, teaching experience, director's highest degree, size of the school, and percentage of participation?
2. **Funding.** What are the amounts of funding provided by the school, by parent groups or by other sources? How does the funding compare to the past five years? For what purposes are the funds raised?
3. **Participation and Performance.** What are the total number of performances of each band ensemble? Who determines the number of performances? Which ensembles are required? How many students are enrolled? How does the participation compare to the past five years and what are the participation expectations for the next five years?

- 4. Local Academic Problems and Strengths.** What areas have been affected by educational reform? What are the local academic problems and strengths? How do directors plan their yearly instructional curriculum? How effective are various areas to help directors solve academic problems?

Methods and Procedures

In order to avoid a biased sampling of band directors associated with a particular organization, high schools to receive the survey were identified by using Patterson's American Education Lists of Secondary Schools. The population was stratified by national geographic region, state, and by school size. Since the selection was based on the overall strata of population per state, more schools were represented in more densely populated states. An equal number of schools in each category of small (1-499), medium (500-999), and large (1,000 and above) were randomly selected. The sample size totaled 2,001 high schools with 667 in each size category.

A draft copy of the initial survey was piloted and minor revisions were made. The revised survey contained 30 questions which reflected 126 variables based upon the previous research questions. The survey contained different types of response scales (e.g., dichotomous, Likert, and constructed). An information packet was mailed in the spring of 1992. The packet contained the national survey, a cover letter, and a prepaid return envelope. All state chairpersons of the National Band Association (NBA) were asked to write a letter, send a postcard, or make a personal telephone call to each survey recipient in their state, encouraging recipients to respond. A second survey was mailed in August at the start of the new school year to all who had not yet returned a survey. All state chairpersons of the College Band Directors National Association (CBDNA) were asked to use the same contact procedures as the NBA state chairpersons and were asked to encourage survey recipients to comply with the request forms. Many state chairs sent a copy of the letter to the author verifying their contact and encouragement.

The data from the survey serves primarily as a census of information, and the results are primarily in basic statistical form with frequency counts, percentages and mean scores. However, statistical tests were performed to measure relationships of various variables. These tests included: Chi-square, Analysis of Variance, the Pearson Product-Moment Correlation, the Wilcoxon Signed Ranks Test, and the Spearman Rank Correlation. All statistical tests used an alpha level set at .05.

Summary of Findings

Though the number of band programs in the public schools is unknown, an estimated 80% of high schools have bands (based on information obtained from NBA and CBDNA state chairpersons). Of the total number of public high schools --15,821-- a sample of 2,001 was selected, and the return rate of 759 reflects a response rate of 40%. However, based on the estimated number of schools having band programs (80%) --12,656-- the adjusted return rate is 47.4%.

The 759 respondents represent 6% of all public high schools estimated to have band programs. As ordinary sampling procedures would have made the response rate too small for positive inference, stratification procedures used in selecting the sample were intended to minimize error that can occur in small samples (Babbie, 1973). Therefore, the results and conclusions in the present study are at least moderately representative of school band programs nationwide.

Responses to questions were transferred to computer scan forms in order to facilitate processing. Data were analyzed with SYSTAT version 5.0, a statistical application software program (Windows version 3.0). Several questions were not applicable to all respondents (e.g., fund raising, etc.) and in some circumstances not all questions were answered. Three directors returned forms with no responses. Therefore, not all frequency counts total 759.

Part 1 General Census Information

1. Seventy-eight percent (590) of the respondent band programs were in a community size of 49,999 or less and only 3.2% (24) of the respondent band programs are in an "urban-big city" with a population of one million and over.
2. The percentage of students from the high school population that play an instrument in band averaged 14.99%. Small schools averaged 22.55%, medium schools averaged 12.99%, and large schools 8.73%. This percentage of participation, compared to the past 5 years, had increased in 43.8% (331) of the schools, stayed approximately the same in 38.4% (290), and decreased in 16.9% (128) of the schools.
3. Over 68% (521) reported that band received full credit and was awarded the same graduation value as other classes (e.g., math, science, and honors). Only .8% (6) indicated that band received no academic credit.
4. Most high school band programs had one director, 85.7% (621), and only 1.1% (8) had four or more directors.
5. The ratio of students to director was reported to be essentially unchanged in 71.7% (542) of the schools.
6. Those programs indicating a participation increase in the past five years were also more likely to have experienced an increase in the teacher/student ratio. Schools which were essentially unchanged were more likely to indicate that their ratios stayed the same. A decrease in participation tended to result in a decrease in the student/teacher ratio.
7. With a range of one to 40 years teaching experience, the average number of years experience was 13.65 years.
8. More than 57% of the directors indicated they had earned above the Bachelor's degree, and 10.6% had earned at least 30 hours above the Master's degree.

Part 2 Funding

1. More than 19% (147) reported that the funding from the school had increased and 43.9% (332) responded that the

funding was approximately the same. Funding decreased in 34.9% (264) of the programs.

2. Band students, parent groups, or others sponsored fund-raising in more than 82% (625) of the schools.
3. More than 49% of those fund-raising needed the funds for: equipment, instruments, instrument repairs; transportation; festival/contest fees; and uniforms.
4. Only 6.3% (48) of the programs did not fund-raise or raised less than \$1,000 a year. More than 46% (352) of the programs indicated a need to fund-raise more than \$5,000 a year and 1.8% (13) needed to raise more than \$75,000 a year.

Part 3 Performance

1. Seventy-four percent (562) of the 756 bands averaged more than 42 performances a year.
2. In the Concert band area, 97.6% (738) averaged 3.46 concerts yearly and 84.7% (640) participated in 1.86 festivals/contests yearly. Of the 756 programs represented, 43.4% (328) participated in 2.46 other concert-oriented performances such as musicals, etc.
3. Marching bands performed an average of 7.22 football games in 80.8% (611) of the programs. More than 87% (660) of the bands performed in 3.15 parades.
4. Concerning marching band festival/contest participation, 58.5% (442) of the 756 respondents indicated participation in an average of 3.08 events yearly. Forty-one percent (314) made no response or indicated they did not participate in marching band festival/contest(s).
5. Over 64.8% (490) of the bands participated in other marching band events such as pep assemblies with an average of 5.67 per year.
6. Jazz/Stage bands were reported in 61.6% (466) of the schools and averaged 5.92 performances per year. Pep bands were reported in 56.6% (428) of all programs with an average of 11.69 performances. Other performing ensembles were reported in 11.95% (90) programs, averaging 4.95 performances.
7. The concert band, which serves as the music education core of the curriculum, averaged 12.6% of the total band performances.
8. The band director was listed as the number one decision-maker concerning performances by 97% (731) of the programs. Following in decision-making order were: (b) administration, (c) tradition, (d) athletic department, (e) school board, (f) public, (g) band parents group, and (h) others (e.g., mayor, political officials).
9. The number of performances seemed "about right" by 67.5% of the 756 respondents. More than 7% (59) indicated there were "not enough" performances and 16.8% (127) reported there were "too many" performances.
10. Concert band participation was required in 91.3% (690) of the programs and marching band was required in 67.4% (510). More than 21% (161) of the marching bands rehearsed only before or after school, and 47.4% (359) indicated solo and ensemble rehearsal(s) take place before or after school.
11. The following enrollment numbers for the various band ensembles were based on mean scores. Concert band enrollment had a mean of 74.54, marching band enrollment averaged 79.83, and jazz/stage band had a mean of 21.65.

Part 4 Local Academic Problems and Strengths

1. Of the 14 areas which have been affected the most by local, regional, or national reform, the following were the top four areas: (a) job responsibilities had increased, (b) scheduling of music classes had become more difficult, (c) retention of students in the high school band had become more challenging, and (d) recruitment of students to the high school band --from middle or junior high school -- had become more difficult.
2. Teaching discipline, self-esteem, self-worth, responsibility, and leadership was evaluated as the most important of six values and priorities for instruction. Teaching with an emphasis on aesthetic awareness was found to be the 6th rated value.
3. More than 23% (176) of the respondents indicated no instructional curriculum was used or required and 45% (340) of the respondents indicated they used a local curriculum designed for their band program.
4. Discussions with colleagues, observing other directors, attending conference conventions (e.g., MENC, NBA, MID-WEST), audio or video taping rehearsals, attending workshops and clinics, and reading journal articles were reported to be the six most effective areas for helping solve problems encountered as a high school band director. State music supervisors, coordinators, or consultants were reported as the least effective.
5. National reform was reported by 51.6% (390) as likely to negatively impact participation and the academic value and role of band in the next five years.
6. Reading journal articles which addressed problems dealing with band was evaluated by 96% (726) as having some effect on helping to find solutions. Respondents indicated the five most frequently read magazine/journals were (in the

most-read frequency order): The Instrumentalist, Music Educators Journal, BD Guide, Local State Association Journal, and BandWorld.

7. Many strengths of the high school band programs were reported in an open response format. The following were some of the most frequently listed responses: (a) the outstanding performance standards (e.g., superior ratings, awards), (b) the public support, (c) the positive image of the band, (d) the large number of students enrolled in the band, (e) the growth and development of the band program, (f) the teaching of discipline, pride, caring and desire to be winners, (g) the exposure to quality music, (h) the frequent participation in community activities, (i) the year-long concert band program, (j) the large participation in music following graduation, (k) the high school graduation rate of band students, (l) the positive and enriching environment for students to make friends - "family feeling", (m) the dedication of the directors, and (n) the use of a comprehensive music curriculum.

Recommendations and Conclusions

Based on the results of the National Survey of High School Band Directors, the following recommendations and opinions are offered:

1. Larger schools need to find ways to involve more students in the band program.
2. Research is needed to determine if directors with higher degrees and more teaching experience are more successful in finding solutions to academic problems.
3. Few programs seem adequately funded. Additional funding from the schools and less dependence on community fund-raising needs to be pursued. Information concerning innovative ways to create funding requests and proposals along with how to make a financial needs assessment should be presented through magazine articles and seminars at conventions.
4. With an average of 42 performances a year and only 12.6% related to the concert band, band programs appear to have an overall activity orientation with too many performances demanding the time of students and directors. It appears that more time needs to be spent on teaching musicianship, appreciation of music, aesthetic awareness, and the performance and study of quality literature. Less time needs to be devoted to entertaining performances. MENC has recommended performance guidelines and these need national review and distribution.
5. In-service sessions, state-sponsored music conventions, teacher education courses, magazine/journal articles, and music merchandisers need to devote more attention to helping band directors deal with and solve academic problems encountered on the local level (e.g., scheduling, recruitment, retention, availability of instructional materials and equipment, excessive demands for performance, and, most importantly, comprehensive musicianship-teaching sources).
6. National, regional, and state-wide clinics and conventions need to have discussions and presentations of contrasting music philosophies dealing with intrinsic and extrinsic values. A better awareness and understanding is needed concerning the values and priorities for instruction and the role of band in the academic curriculum.
7. All major band organizations need to unite and create a national curriculum task force to design a national curriculum for band.
8. New, comprehensive musicianship materials and resources need to be commissioned by national music organizations (e.g., Garofalo, 1992 *Guides to Band Masterworks & Blueprint for Band*, 1983; & Labuta, 1972 *Teaching Musicianship in the High School Band*).
9. College and high school band directors need to work more closely together to seek solutions to academic problems in school bands.
10. Further research, along with a national census, needs to be sponsored yearly to determine the number of programs; amount of participation; amount of staffing; amount of funding; and local, regional, and national academic concerns of all band programs (elementary, middle, junior high, high school - for both public and private schools).

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Secondary School Administrators' Attitudes and Perceptions on the Role of Music and School Bands

Richard A. Greenwood, University of Central Florida

This study was designed to survey secondary school principals and their views on the role of music in the school curriculum, their perceptions about bands in the school curriculum, and their ideas about bands' most outstanding attributes.

A fifty-one item questionnaire was developed based on statements about music education made by Paul Lehman, Charles Leonhard, and the Music Educators National Conference. Attitudes and perceptions regarding both musical and non-musical goals were sought. Musical statements include: 1) Music transmits our cultural heritage; 2) The study of music provides opportunities for self-expression; 3) The study of music encourages lifelong participation in music; 4) Music education provides opportunities for students to meet their level of performance skills; 5) The study of music can encourage the creative spirit; 6) The study of music can provide a better understanding of musical concepts. Non-musical statements include: 1) The study of music encourages self-discipline; 2) Music programs can establish good public relations; 3) Participating in music teaches students to cooperate with others; 4) Music programs can promote school spirit; 5) Music activities can provide social recognition and acceptance.

1. Eighty-three percent of the responding principals believed a goal of music education should be to transmit our cultural heritage to succeeding generations. Less than half, forty-nine percent, perceive this goal as being achieved by their band program.
2. Principals view public relations as a goal of music education (ninety-one percent). Ninety-two percent of the respondents are confident their band reaches this objective.
3. When asked to place in order of significance their bands greatest strengths, principals created the following list:
 - a. teaching performance skills
 - b. promoting school spirit
 - c. promoting public relations
 - d. encouraging discipline toward a goal
 - e. teaching cooperation
 - f. teaching musical concepts
4. Why would the subjects that you selected in Question #2 for **elimination** or **possible elimination** be targeted as opposed to those that would not? (The following are selected responses.)

Art, Music and Career Education are courses that students are involved in whether or not they are in school.

Financially we are not in a stable position. We would stay with basic required courses. Electives would be affected by going to a six hour day from a seven hour day.

Basic subjects have always been a part of the curriculum and I believe the public would demand these. The other subjects are definitely good to have but not a must.

The Arts would have to be found somewhere outside the school day, but must be made available.

These areas are not considered vital for survival in today's world. (Computer, Business Education, Music, Career Education)

This school has a very traditional approach to education. (Eliminate P.E., Foreign Language, Art, Music)

The areas selected are non-mandated by the State. (Language, Art, Computer, Business Education, Music, Vocational Training)

Could be replaced with private lessons. (Art, Music)

These programs are very expensive to have and have very small enrollment. (Art, Vocational Training, Computer, Music, Career Education)

I consider these courses to be unimportant for the overall student academic performance. (Career Education, Health, Geography, Art, Music)

Those (subjects) targeted for possible elimination are not essential in preparing students for careers or possible continuation with advanced studies. (P.E., Foreign Language, Art, Geography, Music, Vocational Training)

Not as much value to our student's future. (Art, Business Education, Geography, Music, Career Education)

The courses selected are not required. (Art, Business Education, Foreign Language, Geography, Music) They usually have less of an effect and are considered enrichment courses.

Music might be eliminated because it is essentially an after-school program for most students.

We could not eliminate any of the areas as they are all of value to some segment of the school population. To eliminate any area would be to deprive some group of their interest field.

Our board would look to eliminate these first: P.E., Foreign Language, Art, Geography, Music.

The community perceives these courses as non-essential. (P.E., Art, Geography, Music, Vocational Training)

Would keep only core subjects (History, Math, Computer, Geography, Science, English).

These are not considered to be as essential as some other areas. (Foreign Language, Art, Music)
Programs such as the ones checked could be taken outside the school curriculum after school. (P.E., Art, Music, Career Education, Vocational Training)

Not required for graduation. (Foreign Language, Art, Computers, Business Education, Geography, Music, Career Education, Vocational Training)

These subjects are not looked upon as being important for technical development and to aide in economic growth by most people. (P.E., Art, Music, Career Education, Vocational Training)

These (P.E., Art, Geography, Music) would add to a student's chance to be well-rounded and receive cultural education, but the others are more essential to making a successful life for themselves financially.

The subject area would be integrated into other areas. (Music, Career Education, Health, Vocational Training)

While the state curriculum defines Art and Music as basic, in a trade off situation, they probably would be altered.

Very few students are served in the areas above. (Foreign Language, Geography, Music, Career Education)

The courses that possibly could be eliminated are in subject areas that could be taught through after school activities rather than during the school day. (P.E., Art, Music, Career Education, Vocational Training)

None of the subjects will be eliminated based on present graduation requirements and the thrust towards either college prep or vocational prep for all students.

In New York State, we are in the process of determining what students "really" need after graduation. We are calling these "exit outcomes." It is hard to say why some things would stay and others go. Our school improvement teams are grappling with this problem now.

If students can read, write, understand math and science, they can survive in society.

The basic curriculum areas are deemed necessary in our county for adequate education. Other curriculum areas can be picked up if the student wishes to pursue them in post-secondary education. (Art, Geography, Music, Career Education, Health)

Based on importance as perceived by community, P.E. has been reduced once before and Fine Arts requirements are now merely tokens.

These subjects are considered electives and, as such, education frills by some segments of the school community. (Art, Music, Career Education, Vocational Training)

Orchestra has already been eliminated due to a small number of students.

We need to focus on those subjects necessary to make our students competitive in a global job market. (History, Math, Computer Training, Business Education, Geography, Science, English)

Obviously history, English, science, math, etc., are basic courses of study mandated by the State Department of Education. The rest are electives. You could have saved money by not conducting this foolish survey! Any educator can foresee which classes might be eliminated during an economic crunch: BASICS STAY! Electives or other enhancements GO!

Secondary School Principals' Opinions on the Relationship Between Budget and Various School Curricula

Richard Greenwood, University of Central Florida

Patrick Dunnigan, Florida State University

This study was designed to determine which areas of the curriculum might sustain reduction or elimination in the event of severe budgetary cutbacks. The following is a preliminary report. Results are shown as percentages.

1. The following is a list of school subjects considered essential to the curriculum as determined by the most recent Phi Delta Kappa/Gallup Poll. If there were to be a reduction in state or local funding in your community, please indicate how that **reduction** might effect each of the following subject areas. Please check one response for each subject.

	Definitely be reduced	Possibly be reduced	There would be no reduction
History/U. S. Government	0.8	6.3	84.6
Physical Education	9.5	38.8	45.6
Foreign Language	5.2	43.4	43.0
Art	17.3	53.2	22.8
Mathematics	0.6	5.0	85.5
Computer Training	3.5	31.0	57.2

Business Education	5.7	50.3	35.5
Geography	6.6	29.1	51.4
Music	17.3	52.4	24.2
Science	0.9	5.7	84.9
English	0.9	5.8	84.7
Career Education	17.0	46.2	26.3
Health Education	6.1	29.5	56.6
Vocational Training	11.3	48.9	33.0

2. Please indicate below the subject areas that would be considered for **elimination** in the event of an extreme financial crisis in your community. Please check one response for each subject.

	Definitely be eliminated	Possibly be eliminated	Never be eliminated
History/U. S. Government	0.2	3.7	82.6
Physical Education	9.0	29.8	50.0
Foreign Language	6.4	33.8	46.8
Art	22.3	41.1	26.1
Mathematics	0.0	1.7	84.4
Computer Training	5.0	31.7	50.6
Business Education	7.8	41.6	37.8
Geography	8.1	28.0	46.0
Music	21.1	41.9	27.5
Science	0.5	2.3	83.6
English	0.3	2.1	83.6
Career Education	20.5	44.5	22.9
Health Education	8.4	29.4	50.9
Vocational Training	13.9	43.1	32.0

"Directives From the Music Education Profession"

Subcommittee Report

Larry R. Blocher, Chair
27th CBDNA National Convention
February 27, 1993

Much has been written in recent months about the "changing" role of instrumental music in the public schools. Charged with the task of gathering information about the current "status" of band in the public schools from "experts" in the music education profession, the "Directives From the Music Education Profession" portion of the study attempted to:

1. identify the "role" of band in the public schools through content analyses of current state curriculum guides, and;
2. determine problems/solutions in public school band programs through review of information solicited from professional music educators in higher education.

State Curriculum Guide Analyses

Methods and Procedures

The initial step in curriculum guide analyses involved requesting curriculum guides via telephone from **all** State Education Departments. For those states requiring payment, written orders were mailed. The curriculum guide requests resulted in 49 responses (Arkansas did not respond). Of the 49 responding states 5 did not currently have curriculum guides available, resulting in a total of 44 state curriculum guides available for analyses.

A Curriculum Guide Evaluation Form (CGEF), developed for the study from the MENC publication *The School Music Program: Description and Standards* (1986), served as the evaluating instrument for each curriculum guide (Figure 1).

Results

The "band" section of each curriculum guide was evaluated using the CGEF. A summary of state-by-state content analysis results is presented in Table 1. It should be noted that extensive materials received from New York State could not be analyzed in any meaningful way using the CGEF. Table 2 shows a ranking by percentages of band "outcomes" most frequently addressed by the state curriculum guides.

Input From Music Education Professionals

Methods and Procedures

It seemed that perhaps one of the best ways to determine the present and perhaps the future state of school band education nationally was to solicit input from professional educators. To accomplish this, a nationwide survey of Director of Bands was initiated during the Fall, 1992. Combining selected formats suggested by Pembroke (1990) and Miles (1992), research questions addressed the following areas:

1. What are the most positive aspects of school band education today?
2. What are the major problems/challenges/changes facing school band directors?
3. What suggestions do you have for solving these problems?
4. What is the band's "role" in school music education?

Additional questions concerned the development of a list of "model" high school band programs and other persons or groups that should be contacted for input.

The survey was sent to ALL CBDNA State Chairs, and to more than 500 Director of Bands for all states with music accreditation as identified by Educational Directories Incorporated using information drawn from the Patterson's AMERICAN EDUCATION data base. The combination of State Chairs and Director of Bands resulted in N=519. Once identified, each director received a packet containing the survey, a cover letter explaining the purpose of the survey, and a stamped return envelope. Two weeks after the initial mailing, a follow-up postcard reminding directors of the survey was mailed to all who received the first mailing.

Results

At the present time nearly 150 responses from 38 different states have been received and analyzed. Directors were asked to identify some of the most positive aspects of school band education today. Responses included the following:

1. Provides students with a social, group outlet
2. High level of performance quality
3. Fulfills aesthetic role in school curriculum
4. Steady student enrollment
5. Availability of quality band literature
6. Provides opportunity for student involvement with "higher level" learning skills
7. Teachers are better prepared
8. Shift towards a "balanced" program

When asked to discuss major problems/changes/challenges directors responded as follows:

1. Budget/financial concerns
2. Lack of administration/parent understanding of band's value
3. Too much emphasis on non-musical goals
4. Too much emphasis on competition
5. Inadequate teacher preparation
6. Increasing academic demands on students
7. Increased competition for students' time
8. Society changes

When asked to offer solutions for these problems, directors basically offered three responses:

1. Improve teacher education programs
2. Initiate a public relations campaign to inform and educate about the value of music
3. Move away from competitions (ranked)

The final research question addressed the band's role in music education. Thirty-eight percent of responding directors indicated that band experiences should be used to teach the life-long involvement and appreciation of music. Additional responses were as follows:

aesthetic awareness	14%
comprehensive approach	14%
quality literature	13%
discipline, self-esteem	12%
quality literature	9%

One of the most exciting results of the survey was the development of an initial data base of more than 200 high school band programs from 36 different states identified by experts as "model" programs.

Recommendations

It is important to note that this part of the study is an initial step in providing directives from the music profession based on a specific empirical approach. While generalizations need to be made with caution, it would seem that experts in the profession are suggesting that student experiences in band should lead, at least in part, to student interest in lifelong learning and involvement with music. Combing the "solutions" offered by the experts as defined by the study with the desire for lifelong student interest in music, ongoing research is needed to monitor trends in school reform nationally in order to provide a framework for making instrumental music "fit" evolving curricular models. Additionally, it would seem advisable to take an initial look at teacher education programs in an empirical way to get a sense of what is "out there" before implementing remediation. Finally, there would seem to be a need to take a closer look at the more than 200 so-called model high school programs from 36 states identified by this study in an attempt to identify why and how these programs seem to be "working" and to understand what working means.

— STATE BY STATE —

ALABAMA

The Alabama All-State Band Festival was held at **Auburn University**, March 11-13. Conductors of the All-State Bands were **Allen McMurray** (University of Colorado), **Thomas Fraschillo**, (University of Southern Mississippi), **Patricia Root** (University of Tennessee), and **Johnnie Vinson** (Auburn University).

AUBURN UNIVERSITY
WIND ENSEMBLE
Johnnie Vinson, Conductor

November 19, 1992

- | | |
|--|-----------------|
| Fantasia Concertante, for Alto | Bernhard Heiden |
| Saxophone, Winds and Percussion | |
| <i>Frank Bongiorno, Alto Saxophone</i> | |
| Concerto for Horn and Wind Ensemble | Randall Faust |
| I. Prelude—Nocturne (for Marvin Howe) | |
| II. Scherzo (for Tom Bacon) | |
| III. Cadenza and Fanfare (for Paul Anderson) | |
| IV. Rondo (for Ignaz Leutgeb) | |
| <i>Randall Faust, Horn</i> | |
| Symphony 1991 | Gordon Goodwin |
| I. CCCP—Lenin's Tomb | |
| II. HIV Positive | |
| III. Precarious Ethnic Dancing | |
| IV. The New World Order | |

AUBURN UNIVERSITY
SYMPHONIC BAND
Johnnie Vinson, Conductor

- | | |
|--|---------------------------|
| Lauds | Ron Nelson |
| Lincolnshire Posy | Percy Grainger |
| 1. Lisbon Bay | |
| 2. Horkstow Grange | |
| 3. Rufford Park Poachers | |
| 4. The Brisk Young Sailor | |
| 5. Lord Melbourne | |
| 6. The Lost Lady Found | |
| March of the Belgian Paratroopers | Pierre Leemans
(Wiley) |
| Villanelle | Paul Dukas
(Brittin) |
| <i>Jennifer Hemken, Horn</i> | |
| Moorside March | Gustav Holst
(Jacob) |
| <i>Timothy Kelley, Guest Conductor</i> | |
| A Walk in Jurassic Park | Stephen Melillo |
| 1. DNA and the Dino | |
| 2. Children and the Chtonian Chase | |
| 3. Passing the Paradigm | |

AUBURN UNIVERSITY
CONCERT BANDS
Timothy S. Kelley, Conductor
Gregory P. Byrne, Conductor

March 9, 1993

- | | |
|--------------------------------------|---------------------------------|
| <i>CONCERT BAND II</i> | |
| Emperata Overture | Claude T. Smith |
| An Irish Rhapsody | Clare Grundman |
| Festivo | Vaclav Nelhybel |
| The Worried Drummer | Adolph Schreiner |
|
<i>CONCERT BAND I</i> | |
| Toccata Marziale | Ralph Vaughan Williams |
| Poetic Intermezzo | James Barnes |
| Armenian Dances, Part II | Alfred Reed |
| Variations on "Jerusalem the Golden" | Charles Ives |
| Joyce's 71st N. Y. Regiment | Thornton Barnes Boyer
(Lake) |

CALIFORNIA

POMONA COLLEGE BAND
Graydon Beeks, Conductor

November 20, 22, 1992

- | | |
|----------------------------------|---------------------------------------|
| Prelude in the Dorian Mode | Antonio de Cabezón
(Grainger) |
| Concertino, Op. 107 | Cécile Chaminade
(Wilson) |
| <i>Sophia Tsai, Flute</i> | |
| Suite Française | Darius Milhaud |
| I. Normandie | |
| II. Bretagne | |
| III. Ile de France | |
| IV. Alsace-Lorraine | |
| V. Provence | |
| Hammersmith, Prelude and Scherzo | Gustav Holst |
| Soirées Musicales | Gioacchino Rossini
(Britten/Brown) |
| March | |
| Canzonetta | |
| Tirolese | |
| Bolero | |
| Tarantella | |
| Over the Hills and Far Away | Percy Grainger
(ed., Erickson) |

CONNECTICUT

On February 11, 1993, Walter Cronkite appeared with the **Yale University** Concert Band to perform Aaron Copland's *Lincoln Portrait* and the premiere of conductor Thomas C. Duffy's *Whispers of the Patriots*. The concert also included appearances by the Connecticut Valley Field Music and the 5th Alabama Battalion Field Music, two Civil War music recreation groups.

YALE UNIVERSITY CONCERT BAND

Thomas C. Duffy, Music Director
Walter Cronkite, Guest Narrator
Connecticut Valley Field Music
5th Alabama Battalion Field Music

**WITH MALICE TOWARD NONE:
MUSIC OF THE AMERICAN CIVIL WAR**
February 11, 1993

The Star-Spangled Banner Dudley Buck
Excerpt: L'Union Louis Moreau Gottshalk

Connecticut Valley Field Music:
Battle Hymn of the Republic

Tournament Galop Louis Moreau Gottshalk

5th Alabama Battalion Field Music: *Dixie*

Jerusalem the Golden Charles Ives
(ed., Brion)

Connecticut Valley Field Music:
The Colonel H. C. Hart Medley

Third Alarm March Edward F. Goldman

5th Alabama Battalion Field Music:
The Girl I Left Behind Me

American Civil War Fantasy Jerry Billik
Whispers of the Patriots Thomas C. Duffy

Walter Cronkite, Narrator

Lincoln Portrait Aaron Copland

Walter Cronkite, Narrator

DISTRICT OF COLUMBIA

THE CATHOLIC UNIVERSITY OF AMERICA

CHAMBER WINDS

Dr. Robert Garofalo, Conductor

1992 Performance Repertoire

Alwyn, William	Concerto for Flute and Eight Winds
Beethoven, Ludwig van	Marcia alla Turca
Bernard, Emile	Divertissement pour Instruments a Vent
Bird, Arthur	Serenade for Wind Instruments, Op. 40
Brahms, Johannes	Serenade No. 2 in A Major
Britten, Benjamin	Russian Funeral
Donizetti, Gaetano	Sinfonia
Dukas, Paul	Fanfare "La Peri"
Dvorak, Antonin	Serenade in D Minor, Op. 44
Farnaby, Giles	Fancies, Toys, and Dreams
Frescobaldi, Girolamo	Canzon 21
Gabrieli, Andrea	Ricercare

Gabrieli, Giovanni

Canzon Vigesimasettimo
e Vigesimaottava

Gabrieli, Giovanni

Canzon noni toni

Gabrieli, Giovanni

Canzon quarti toni

Gounod, Charles

Petite Symphonie

Hahn, Renaldo

Le bal de Beatrice d'Este

Handel, G. F.

Music for the Royal Fireworks

Krommer, Franz

Music for His Majesty's Sackbutts
and Cornets

Mendelssohn, Felix (ed. Garofalo)

Notturmo

Milhaud, Darius

Dixtour

Mozart, W. A.

Piano Quintet in Eb, K. 452

Phillips, Burrill

Concert Piece for Bassoon & Strings

Poulenc, Francis

Aubade: Concerto for Piano &

18 Instruments

Raff, Joachim

Sinfonietta, Op. 188

Saint-Saëns, Camille

Caprice on Danish & Russian Airs

Strauss, Richard

Suite in Bb

Stravinsky, Igor

Concerto for Piano & Winds

Weber, C. M. von

Concertino for Solo Oboe & Winds

Weill, Kurt

Kleine Dreigroschenmusik

FLORIDA

FLORIDA COMMUNITY COLLEGE AT JACKSONVILLE

SYMPHONIC BAND

Dale Blackwell, Conductor

Donald Zentz, Conductor

November 12, 1992

Symphonic Dance No. 3, "Fiesta"

Clifton Williams

Toccata Marziale

Ralph Vaughan Williams

A Jubilant Overture

Alfred Reed

Concertino for Euphonium and Band

James Niblock

Marc Dickman, Euphonium

Third Symphony for Band

Frank Erickson

Dedication Overture

Vittorio Giannini

March of the Steel Men

Charles Belsterling

Florida International University Director of Bands

Ronnie Wooten hosted the Florida Bandmaster's Association District 16 Solo and Ensemble Festival. Held February 26-27, the festival included more than 2,500 high school students from the Dade County Schools. The Junior High School Festival, held March 5-6, included more than 3,000 students from the Dade County area.

The FIU Wind Ensemble will perform the world premiere of *Symphony No. 3 "For the End of Time"* by Dr. Harvey J. Stokes, Professor of Theory and Composition at Hampton University in Virginia. The work was written for and dedicated to the FIU Wind Ensemble.

Ronnie Wooten, who also serves as Music Director of the Greater Miami Symphonic Band presented a concert entitled "Pops at the Country Club" in February. **Col. Arnald Gabriel**, USAF (retired) was the featured guest conductor at the Coral Gables Country Club.

FLORIDA INTERNATIONAL UNIVERSITY

WIND ENSEMBLE

Dr. Ronnie Wooten, Conductor

Chamber Music for Wind Ensemble

February 18, 1993

Serenade in Eb, Op. 7

Richard Strauss

March in D

Early One Morning
 Ronald Earle Suite
 Concertino for Wind and Brass Quintets

arr. Percy Grainger
 Lyn Murray
 Robert Washburn

March 18, 1993

Molly on the Shore
 First Suite in Eb

Percy Grainger
 Gustav Holst

I. Chaconne
 II. Intermezzo
 III. March

Concerto for Oboe, K. 314

W. A. Mozart

Tina Holley, Oboe

Concertino for Clarinet

Carl Maria von Weber

Ana Arce, Clarinet

Concerto for Bassoon, K. 191

W. A. Mozart

I. Rondo

Connie Lopez, Bassoon

Concerto No. 3 for Horn, K. 447

W. A. Mozart

I. Rondo

Mass, from *La Fiesta Mexicana*
 The Sinfonians

H. Owen Reed
 Clifton Williams

April 20, 1993

Toccata Marziale

Ralph Vaughan Williams

Symphony No. 3, "For the End of Time"

Harvey J. Stokes

I. The Might Angel's Descent

II. The Utterance of the Seven Thunders

III. The End of the Mystery

Irish Tune from County Derry

Percy Grainger

Molly on the Shore

Percy Grainger

La Fiesta Mexicana

H. Owen Reed

I. Prelude and Aztec Dance

II. Mass

III. Carnival

Marche des Parachutistes Belges

Pierre Leemans

INDIANA

TAYLOR UNIVERSITY
 SYMPHONIC BAND
 Dr. Albert Harrison, Conductor

November 22, 1992

First Suite in Eb

Gustav Holst

I. Chaconne

II. Intermezzo

III. March

Morning Alleluias for the Winter Solstice

Ron Nelson

Variations on a Korean Folk Song

John Barnes Chance

La Virgen de la Macarena

arr. Calvin Custer

Laura Zerkle, Clarinet
Jason Williams, Trumpet

Americans We

Henry Fillmore

We the People

John Higgins

Develon Ellis, Narrator

Trail of Tears

James Barnes

Bonnie Duncan, Flute
Jodi Smith, Saxophone

American Salute

Morton Gould

IOWA

UNIVERSITY OF IOWA
 SYMPHONY BAND and
 CHAMBER WIND ENSEMBLE
 Myron Welch, Conductor

November 6, 1992

Symphonic Concert March

Guido Bonelli

(Falcone)

Symphonies of Wind Instruments

Igor Stravinsky

Chamber Wind Ensemble

Celebrations

John Zdechlik

On Winged Flight

Gunther Schuller

Prelude

Pastorale

Nocturne

Scherzo

Parody

Pacific Celebration Suite

Roger Nixon

Parade

Prayer

Pageant

KANSAS

UNIVERSITY OF KANSAS
 SYMPHONIC BAND
 Robert Foster, Conductor
 Vince Gnojek, Saxophone Soloist

February 14/16, 1992

Music for *Hamlet*

Alfred Reed

Rakoczy March, from *The Damnation*

Hector Berlioz

of Faust

(Smith)

The Universal Judgment

Camille De Nardis

(Cafarella)

Danza Capriccio

Ron Nelson

Vince Gnojek, Alto Saxophone

Entry March of the Boyars

Johan Halvorsen

(Fennell)

The Fairest of the Fair

John Philip Sousa

A Centennial Overture

Roger Nixon

****Premiere Performance****

Commissioned for the 100th Anniversary
of the University of Kansas Band

Autumn Soliloquy

James Barnes

Country Gardens

Percy Grainger

(Kreines)

Rolling Thunder

Henry Fillmore

UNIVERSITY OF KANSAS
 SYMPHONIC BAND
 Robert Foster, Conductor
 John P. Paynter, Guest Conductor

Music Educators National Conference
 New Orleans Convention Center

April 9, 1992

The Bartered Bride, Overture

Bedrich Smetana

(Foster)

A Centennial Overture

Roger Nixon

Short Ride in a Fast Machine

John Adams

(Odom)

Legend, Op. 81
 Divertimento for Band
 I. Prologue
 II. Song
 III. Dance
 IV. Burlesque
 V. Soliloquy
 VI. March

James Barnes
 Vincent Persichetti

John Paynter, Conductor

Sinfonia No. 9
 I. Andante - Allegro
 II. Lento
 III. Presto agitato

Walter Hartley

****Premiere Performance****

Le Villi (*La Tregenda*)
 Peace Variations

Giacomo Puccini
 (Caravaglios)
 Robert E. Foster

UNIVERSITY OF KANSAS
 CONCERT WIND ENSEMBLE
 Robert E. Foster Conductor
 James Barnes, Conductor
 Michael Thompson, Horn Soloist

October 13, 1992

Three Patriotic Fanfares from 1942
 Fanfare for the Fighting French
 Fanfare for the Signal Corps
 Fanfare for the Common Man
 William Byrd Suite
 I. The Earle of Oxford's Marche
 II. Pavana
 III. Jhon come kisse me now
 IV. The Mayden's Song

Walter Piston
 Howard Hanson
 Aaron Copland
 Gordon Jacob

After a Gentle Rain
 Essay for Band: Triads and Trichords

Anthony Iannaccone
 Walter S. Hartley

****Premiere Performance****

Octet for Wind Instruments
 I. Sinfonia
 II. Tema con Variazioni
 III. Finale

Igor Stravinsky

Concerto for Horn and Wind Orchestra

David Amram

Michael Thompson, Horn

Commando March

Samuel Barber

CONCERT WIND ENSEMBLE
 Robert E. Foster Conductor
 James Barnes, Conductor
 Richard Angeletti, Piano Soloist
 Susan Brashier, Oboe Soloist
 Edward Laut, Violoncello Soloist

November 16, 1992

Prelude to Comedy
 Hammersmith: Prelude and Scherzo
 Florentiner Marsch
 Meadowlark, a pastoreale

Gordon Jacob
 Gustav Holst
 Julius Fuçik
 James Barnes

*Richard Angeletti, Piano
 Susan Brashier, Oboe
 Edward Laut, Violoncello*

Bacchus on Blue Ridge

Joseph Horovitz

I. Moderato
 II. Blues
 III. Vivo
 Shepherd's Hey

Percy Grainger

MASSACHUSETTS

UNIVERSITY OF MASSACHUSETTS LOWELL
 HARMONIEMUSIK
 Prof. Willis Traphagan, Artistic Director

March 3, 1992

Zampa
 Louis Joseph Ferdinand Héroid
 (Sedlak)

PART I

Overture
 No. 1 "Dans ces presents que de magnificence"
 No. 2 "A ce bonheur supreme je n'ose ajouter foi"
 No. 3 "Dés que celui que j'aime"
 No. 4 "Enfans de la Sicile"
 No. 5 "Mes bons amis, partagez mon ivresse"
 No. 6 "D'une haute naissance"
 No. 7 "Au signal qui s'est fit entendre"
 No. 8 "Que la vague écumante"
 No. 9 "Au plaisir, à la folie consacrons"

PART II

No. 1 "Toi, dont la grace séduisante"
 No. 2 "Juste ciel! —Ah! Grand Dieu!"
 No. 3 "O douleur! il me croit infidele"
 No. 4 "Il faut sequitter la vie"
 No. 5 "L'echo de nos montagnes"

UNIVERSITY OF MASSACHUSETTS LOWELL
 HARMONIEMUSIK
 Prof. Willis Traphagan, Artistic Director

October 6, 1992

Divertimento in Eb, K. Anh. 226 (K. 196e) W. A. Mozart
 1. Allegro moderato
 2. Menuetto
 3. Romance
 4. Menuetto
 5. Rondo

Divertimento in Eb Gordon Jacob
 1. March
 2. Sarabande on a Ground
 3. Rondo

Divertimento in Eb W. F. E. Bach
 1. Adagio, Allegro
 2. Andante
 3. Minuetto
 4. Adagio
 5. Allegro

UNIVERSITY OF MASSACHUSETTS LOWELL
 HARMONIEMUSIK
 Prof. Willis Traphagan, Artistic Director

November 24, 1992

Zelmira
 Gioacchino Rossini
 (Sedlak/ ed., Traphagan)

PART I

No. 1 Overture
 No. 2 Aria "Che vidi amici"
 No. 3 Duetto: "In te il suo vindice"
 No. 6 Marcia
 No. 7 Aria: "Se trova in te scampo"

- No. 9 Cavatina: "Terra amica"
 No. 10 Duetto: "A che quei tronchi accenti?"
 No. 11 Aria: "A se caro"
 No. 12 Trio: Che mai pensar che dir?"

PART II

- No. 1 Aria: "Mentre qual fiera ingorda"
 No. 2 Coro: "Di luce sfavillante"
 No. 5 Duetto: "Il figlio mio stelle dov'è"
 No. 6 Quintetto: "La sorpresa lo stupore"
 No. 10 Duetto: "In estasi di gioja"
 No. 11 Quintetto: "Ne 'lacci miei cadesti"
 No. 12 Quintetto: "O m'illuse un sol momento"
 No. 13 Quintetto: "De'nostri torti il vindice"

****First Modern Performance****

Frank Battisti is on sabbatical leave from the **New England Conservatory** from January through August and is living in Cambridge, England, where he is a fellow at Clare Hall. During his sabbatical he will conduct various ensembles throughout England and Scotland and will be an adjudicator at the UK National Concert Band Festival.

Battisti will return to the U.S. to present sessions at the CBDNA National Convention at Ohio State University and to serve as guest conductor/clinician at the University of California-Fullerton Band Festival.

During April and May, Battisti will do clinics for wind band conductors throughout Switzerland. In July, he will guest conduct and lecture at the University of Calgary's Wind Band Conducting Diploma Program in Alberta, Canada.

Following his sabbatical leave, Battisti will travel to Argentina to guest conduct a concert with the Cordoba Symphonic Band.

NEW ENGLAND CONSERVATORY

WIND ENSEMBLE

Frank Battisti, Conductor

November 19, 1992

- | | |
|----------------------------|---------------|
| Dances from "The Danserye" | Tilman Susato |
| Divertissement, Op. 36 | E. Bernard |
| Music for Music | Kenneth Amis |

****World Premiere****

- | | |
|-----------------------|----------------|
| Dixtuor | Darius Milhaud |
| Music for Prague 1968 | Karel Husa |

WESTERN MASSACHUSETTS WIND ORCHESTRA

Malcolm W. Rowell, Jr., Conductor

September 20, 1992

- | | |
|--------------------------|------------------------|
| Country Band March | Charles Ives |
| Emblems | Aaron Copland |
| Trauersinfonie | Richard Wagner |
| Molly on the Shore | Percy Grainger |
| Symphonic Songs for Band | Robert Russell Bennett |
| Serenade | |
| Spiritual | |
| Celebration | |

- | | |
|--|--------------------|
| After a Gentle Rain | Anthony Iannaccone |
| The Dark Green Glistens With Old Reflections | |
| Sparkling Air Bursts With Dancing Sunlight | |
| A Solemn Music | Virgil Thomson |
| La Fiesta Mexicana | H. Owen Reed |
| Mass | |
| Carnival | |

**UNIVERSITY OF MASSACHUSETTS
BANDS and ENSEMBLES**

18th Annual Multi-Band Pops Concert

October 16, 1992

SYMPHONY BAND

- | | |
|-----------------------------------|---------------|
| Jubilee Overture | Philip Sparke |
| Malcolm W. Rowell, Jr., Conductor | |

SAXOPHONE ENSEMBLE

- | | |
|-----------------------------|----------------------------|
| Celtic Collage | arr. E. Zajac, Paul Harvey |
| 1. My Darling Ploughman Boy | |
| 2. Brian O'Linn | |
| Lynn H. Klock, Director | |

WIND ENSEMBLE

- | | |
|-----------------------------------|----------------|
| Lincnshire Posy | Percy Grainger |
| V. Lord Melbourne | |
| II. Horkstow Grange | |
| Malcolm W. Rowell, Jr., Conductor | |

PERCUSSION ENSEMBLE

- | | |
|---------------------------|-------------------|
| Bonham | Christopher Rouse |
| Peter H. Tanner, Director | |

CHAPEL JAZZ ENSEMBLE

- | | |
|------------------------|---------------------------|
| Confirmation | Charlie Parker
(Foley) |
| David Sporny, Director | |

UMASS MARIMBAS

- | | |
|---------------------------|----------------------------|
| Miniaturas | Joaquin Turina
(Tanner) |
| Peter H. Tanner, Director | |

JAZZ ENSEMBLE I

- | | |
|-----------------------------|---------------|
| The Ride to Hundred Islands | Phil Whittall |
| Jeffrey W. Holmes, Director | |

UMASS FRONT PERCUSSION ENSEMBLE

- | | |
|---------|--------------------------|
| Jupiter | Gustav Holst
(Hannum) |
|---------|--------------------------|

UMASS "MINUTEMAN" MARCHING BAND

- | | |
|--------------------------------------|------------------------|
| Selections from 1992 Field Show | George Parks, Director |
| Thomas P. Hannum, Associate Director | |

UNIVERSITY OF MASSACHUSETTS
WIND ENSEMBLE
and
SYMPHONY BAND
Malcolm W. Rowell, Jr., Conductor

November 20, 1992

WIND ENSEMBLE

American Games
Colonial Song
Suite Francaise

- I. Normandie
- II. Bretagne
- III. Ile-de-France
- IV. Alsace-Lorraine
- V. Provence

Ceremonies

- I. Maestoso
- II. Elegy: In Memory of Manley P. Whitcomb
- III. Allegro vivo

Nicholas Maw
Percy Grainger
Darius Milhaud

Ellen Zwilich

SYMPHONY BAND

New England Triptych
Be Glad Then America
When Jesus Wept
Chester

Music for Prague 1968

- I. Introduction and Fanfare
- II. Aria
- III. Interlude
- IV. Toccata and Chorale

William Schuman

Karel Husa

YOUTH WIND ENSEMBLE

Nell Freebern, Conductor
and

PIONEER VALLEY WIND SYMPHONY

Gregory Mayer, Conductor
Joseph Fillo, Assistant Conductor
Mark Reppucci, Assistant Conductor

December 13, 1992

YOUTH WIND ENSEMBLE

English Folk Song Suite

- I. March — "I'm Seventeen Come Sunday"
- II. Intermezzo — "My Bonny Boy"
- III. March — "Folksongs from Somerset"

Irish Tune from County Derry

Shepherd's Hey
Incantation and Dance

Ralph Vaughan Williams

Percy Grainger
Percy Grainger
John Barnes Chance

PIONEER VALLEY WIND SYMPHONY

Masque
Chorale and Alleluia
El Capitan
Homage to Machaut, from
Medieval Suite

W. Francis McBeth
Howard Hanson
John Philip Sousa
Ron Nelson

WESTERN MASSACHUSETTS WIND ORCHESTRA

Malcolm W. Rowell, Jr., Conductor

January 24, 1993

Fanfare for the hour of sunrise
Lincolnshire Posy

1. Lisbon Bay
2. Horkstow Grange
3. Rufford Park Poachers
4. The Brisk Young Sailor
5. Lord Melbourne

Ron Nelson
Percy Grainger

6. The Lost Lady Found

Rhosymedre
Concerto for Bass Tuba

Ralph Vaughan Williams
Ralph Vaughan Williams
(Hare)

Sam Pilafian, Tuba

Music for Prague 1968
Slava!

Karel Husa
Leonard Bernstein
(Grundman)

Jim O'Dell has taken a new teaching post at the **Massachusetts Institute of Technology**, where he conducts the jazz ensemble.

Eric Rombach has assumed the duties of band coordinator at **Boston University**.

David Manuel Garcia, band director at **Bridgewater State College**, has completed the fourth edition of the *New England Wind Band Composers and Compositions Project*. According to Garcia, this listing "serves as a reference source for exposing compositions and composers from New England, as a reminder of significant music having its roots in New England, and as a means of calling attention to the rich tradition of New England's music."

In October the Bridgewater State College Symphonic Wind Ensemble, performed two concerts in Washington, D.C.

The **Fitchburg State College** Band, conducted by **Frank Patterson**, hosted its annual Intercollegiate Band Festival on November 4. In addition to Fitchburg State, participants included the **Northeastern University** Concert Band (**Allen Feinstein**), **Tufts University** Wind Ensemble (**John McCann**), **Westfield State College** Wind Symphony (**Thomas Gannon**), and the **Worcester Polytechnic Institute** Concert Band (**Douglas Weeks**).

THE CONCORD BAND

William M. Toland, Music Director
Gary Spellissey, Percussion Soloist

March 6, 1993

Flag of Stars
Tribute to Canterbury

- I. Chorale Prelude (Ein' Feste Burg)
- II. Scherzo
- III. March

Concerto for Timpani and Band

- I. Allegro moderato
- II. Adagio
- III. Allegro molto

Gary Spellissey, Timpani

Toccata Marziale
Sonatina for Marimba and Band

Ralph Vaughan Williams
Peter Tanner
(Boyd)

- I. Allegro con brio
- II. Andante sostenuto
- III. Molto vivace

Gary Spellissey, Marimba

Cajun Folk Songs

- I. La Belle et le Capitaine
- II. Belle

Bullets and Bayonets

Frank Ticheli
John Philip Sousa

NEW HAMPSHIRE

A compact disc of the American Chamber Winds, conducted by **Stanley D. Hettinger** of the **University of New Hampshire** and **David A. Waybright** of the University of Florida, is available without cost and upon request by contacting either of these gentleman directly. Included on the CD are *Cottonwood Pass* by Budd Udell, *Nine Pieces Caracteristiques* by Jean Françaix, *Sinfonietta da camera* by Salvador Brotons, *Winds on the Steppes* by Dana Wilson, and *Three Merry Marches* by Ernst Krenek.

* * * *

Gary Corcoran, Director of Bands and Professor of Music at **Plymouth State College**, was the guest conductor at a concert entitled "Music for 18th Century Wind Band" presented in Boston. The concert featured performances in authentic uniforms by Col. Crane's Artillery Regiment Band of Music, La Musique de Saintonge, and the Middlesex County Volunteers.

Col. CRANE'S ARTILLERY REGIMENT BAND OF MUSIC
and
LA MUSIQUE DE SAINTONGE
and
MIDDLESEX COUNTY VOLUNTEERS
Gary Corcoran, Guest Conductor

Masonic Processional March No. in C	Samuel Holyoke
Federal March	Alexander Reinagle
The President's March	Philip Pfeil
Partita in Eb, Op. 69	Franz Krommer
Allegro	
Andante cantabile	
Menuetto	
Rondo	
Symphony No. 92, "Oxford"	Franz Josef Haydn (Triebensee)
Menuetto	
Finale	
Five Pieces for Wind Band	Ludwig van Beethoven (Reynolds)
The Battle of Trenton	James Hewitt

In November, the Plymouth State College Symphonic Band hosted its annual All-New England Band Festival. The festival band was selected from 362 applications received from 62 high schools in four states. The guest conductor for this year's festival was **James Swearingen**, composer and Assistant Professor of Music Education at Capital University.

The Department of Music and Theatre at Plymouth State College has moved into its new \$9 million home, The Silver Cultural Arts Center.

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KEENE STATE COLLEGE CONCERT BAND Douglas Nelson, Conductor

April 25, 1993

March and Procession of Bacchus, from <i>Sylvia</i>	Leo Delibes (Osterling)
Petite Suite	Béla Bartók (Suchoff)
Variations on a Korean Folk Song	John Barnes Chance
Three Irish Dances	Jim Curnow
Wedding Dance, from <i>Hassenah</i>	Jacques Press
Gavorkna Fanfare	Jack Stamp
Mazama	Jay Chattaway
Colonial Rhapsody	Edward Madden
Walnut Hill March	Arthur Welwood
Rhapsody for Percussion and Band	John Beck (Jones)
<i>Eubiel</i>	Sissle/Blake (Lowden)

* * * *

NEW JERSEY

RUTGERS UNIVERSITY WIND ENSEMBLE
Dr. William Berz, Conductor
John Hendricks, III, Associate Conductor

November 20, 1992

Gavorkna Fanfare	Jack Stamp
Armenian Dances	Aram Khatchaturian
I. Allegro moderato	
II. Allegro	
Toccata	Gaspar Cassado (Slocum)
Concertino for Tuba and Band	James Curnow
	<i>Scott Mendoker, Tuba</i>
Symphony No. 2	John Barnes Chance
I. Sussurando-Energico	
II. Elevato	
III. Slancio	
Trauersinfonie	Richard Wagner
Inglesina	Davide Delle Cese
The Free Lance March	John Philip Sousa

RUTGERS UNIVERSITY WIND ENSEMBLE
Dr. William Berz, Conductor
John Hendricks, III, Associate Conductor

NEW ENGLAND BRASS ASSOCIATION CONFERENCE
HOLYOKE, MASSACHUSETTS

February 26, 1993

Pageant	Vincent Persichetti
Fantasia in G Major	J. S. Bach (Goldman/Leist)
Grande Symphonie Funebre et Triomphale	Hector Berlioz
I. Marche Funebre	
II. Oraison Funebre	
III. Apotheose	
Pines of the Appian Way	Ottorino Respighi (d'Elia/Leidzen)
The Stars and Stripes Forever	John Philip Sousa
	<i>U. S. Army Herald Trumpets</i>
	<i>Captain Thomas H. Palmatier, Director</i>

April 23, 1993

Little Threepenny Music	Kurt Weill
1. Overture	
2. The Moritat of Mack the Knife	
3. The Instead-of Song	
4. The Ballad of the Easy Life	
5. Polly's Song	
5a. Tango-Ballad	
6. Cannon Song	
7. Threepenny Finale	
Ye Banks and Braes O' Bonnie Doon	Percy Grainger
Variations on a Korean Folksong	John Barnes Chance
Music for Prague 1968	Karel Husa
I. Introduction and Fanfare	
II. Aria	
III. Interlude	
IV. Toccata and Chorale	
Army of the Nile	Kenneth Alford

UNIVERSITY OF NEW MEXICO
WIND SYMPHONY
Gregory Clemons, Conductor
Cameron Gates, Tuba Soloist

February 9, 1993

A Festival Prelude	Alfred Reed
William Byrd Suite	Gordon Jacob
I. The Earle of Oxford's March	
II. Pavana	
III. Jhon come kiss me now	
IV. The Mayden's Song	
V. Wolsey's Wilde	
VI. The Bells	
Variations on "America"	Charles Ives (Schuman/Rhoads)
Concerto for Bass Tuba	Ralph Vaughan Williams (Hare)
	<i>Cameron Gates, Tuba</i>
Sinfonietta	Ingolff Dahl
I. Introduction and Rondo	
II. Notturmo Pastorale	
III. Dance Variations	
March, from <i>Symphonic Metamorphosis</i>	Paul Hindemith (Wilson)

NEW MEXICO

The University of New Mexico Bands (Gregory Clemons, Director) hosted the Fifteenth Annual Zia Marching Band Fiesta (New Mexico's state championship) in November at University Stadium. Forty of the finest bands from New Mexico, Texas, Colorado, and Arizona participated. The Zia New Mexico State Champion Trophy was renamed the "Van Winkle Trophy" in honor of **Harold Van Winkle**, who retired as Director of Bands and chair of the Department of Music at the University of New Mexico. Prof. Van Winkle taught in New Mexico for thirty-four years.

In January, the University of New Mexico Bands and Department of Music hosted the New Mexico Music Educators Association All-State Music Festival and In-Service Conference. The All-State Conference is held each year on the Albuquerque campus. The guest conductors for this all-state bands were **H. Robert Reynolds** and **Gregg I. Hanson**.

UNIVERSITY OF NEW MEXICO
SYMPHONIC BAND
Gregory Clemons, Conductor
Douglas Nottingham, Associate Conductor
Ralph Harris, Assistant Conductor

Armenian Dances, Part I	Alfred Reed
Stargazing	Donald Erb
Liebsted, from <i>Tristan und Isolde</i>	Richard Wagner (Bainum)
American Salute	Morton Gould
Incantation and Dance	John Barnes Chance
Chorale Prelude on "God of Our Fathers"	George Warren (Smith)
L'Inglesina	Davide Delle Cese
His Honor	Henry Fillmore (ed. Fennell)

UNIVERSITY OF NEW MEXICO
WIND SYMPHONY
Gregory Clemons, Conductor
Douglas Nottingham, Associate Conductor
Marilyn Alletzhauser, Graduate Conducting Intern

New Mexico Music Educators Association
January 8, 1993

<i>Candide</i> , Overture	Leonard Bernstein (Beeler)
Three Grainger Settings	Percy Grainger
I. Scotch Strathspey and Reel (arr. Osmun)	
II. Colonial Song	
III. The Gum-Suckers March (arr. Kreines)	
An Outdoor Overture	Aaron Copland
La Procession du Rocio	Joaquin Turina (Reed)
Tribute	Mark Camphouse
Danza Final, from <i>Estancia</i>	Alberto Ginastera (John)
Rolling Thunder	Henry Fillmore

UNIVERSITY OF NEW MEXICO
CONCERT BAND
Douglas Nottingham, Conductor

An American Folk March	William E. Rhoads
A Trumpeter's Lullaby	Leroy Anderson (Lang)
Festival Europa	Leland Forsblad
Yesterday	Paul McCartney/John Lennon (Livingston)
English Folk Song Suite	Ralph Vaughan Williams
I. March — "I'm Seventeen Come Sunday"	
II. Intermezzo — "My Bonny Boy"	
III. March — "Folksongs from Somerset"	
Olympia Hippodrome	Russell Alexander

NORTH CAROLINA

EAST CAROLINA UNIVERSITY SYMPHONIC WIND ENSEMBLE Dr. Scott Carter, Conductor

North Carolina Music Educators Association
Winston-Salem, NC
November 16, 1992

Gavorkna Fanfare	Jack Stamp
Illyrian Dances	Guy Woolfenden
Rondeau	
Aubade (Morning Music)	
Gigue	
Two Chorale Preludes	Johannes Brahms (Guenther)
Es ist ein Ros' entsprungen	
O Gott, du frommer Gott	
Waltz: La Reine da la Mer	John Philip Sousa
Manhattan Beach	John Philip Sousa
Heroes, Lost and Fallen	David Gillingham
Shepherd's Hey	Percy Grainger

OKLAHOMA

CBDNA Oklahoma sponsored its third annual Intercollegiate Honor Band on January 27-28 at the OMEA Convention in Oklahoma City. The group's guest conductor was **Allan MacMurray** from the University of Colorado at Boulder. Students from fifteen participating institutions were selected for the band, which was created to promote the artistic ideals of the concert band. Oklahoma officers included **William Wakefield (University of Oklahoma)**, **Dennis Silkebakken (East Central University)**, **Robert Belser (Southwestern Oklahoma State University)**, **Mark Parker (Oklahoma City University)**, and **Michael Knedler (Northwestern Oklahoma State University)**. The success of this event has generated interest in intercollegiate choral and orchestral groups in Oklahoma.

1993 OKLAHOMA INTERCOLLEGIATE HONOR BAND Allan MacMurray, Guest Conductor

A CELEBRATION OF AMERICAN MUSIC	
Overture to <i>Candide</i>	Leonard Bernstein (Beeler)
George Washington Bridge	William Schuman
Variations on a Shaker Melody	Aaron Copland
Country Band March	Charles Ives (Sinclair)

* * * * *

The **Oklahoma State University** Wind Ensemble, **Dr. Joseph Missal**, Conductor, sponsored its annual conducting symposium on February 20. **Richard Floyd**, Music Director for the University of Texas Interscholastic League, was guest conductor. The Wind Ensemble also performed *Lincolshire Posy* and *Molly on the Shore* at the 1993 OMEA Convention in Oklahoma City.

Bill Ballenger, former Associate Director of Bands has been name Chairman of the Department of Music.

Glen Hemberger, formerly at the University of Rhode Island, has been appointed as new Associate Director of Bands.

* * * * *

New appointments in Oklahoma:

Dr. Warren Olfert, Director of Bands at **Cameron University**, Lawton

Dr. Paul Garrison, Director of Bands at **Southeastern Oklahoma State University**, Durant.

* * * * *

Oklahoma City University (Mark Parker) dedicated a new concert hall in the fall of 1992.

* * * * *

Dennis Wick, Conductor of the London Winds, and former principal trombone of the London Symphony, lectured and conducted at the **University of Oklahoma** on February 23.

The voters of Oklahoma approved a higher education capital bond proposal that will fund the completion of Catlett Music Center and renovate other facilities for the School of Music at the University of Oklahoma in Norman. Plans include construction of a new 1100 - 1400 seat concert hall, renovation of Holmberg Hall that includes a 600-700 seat auditorium, and renovation of practice room facilities. The projected completion date is 1996.

* * * * *

The **University of Oklahoma** School of Music announces the offering of a new Doctor of Musical Arts degree program in Instrumental Conducting (Wind Emphasis) - **Dr. William K. Wakefield**, advisor.

UNIVERSITY OF OKLAHOMA SYMPHONIC WINDS William K. Wakefield, Conductor

February 18, 1993

Merry Music	Frigyes Hidas
Concerto for Timpani and Band	Gordon Jacob
I. Allegro moderato	
II. Adagio	
III. Allegro molto	
	<i>Shannon Dykstra, Timpani</i>
Symphony No. 2	David Maslanka
I. Allegro moderato	
II. "Deep River"	
III. Allegro vivace	

UNIVERSITY OF OKLAHOMA DMA CONDUCTING RECITAL David M. Booth, Conductor

April 1, 1993

Morning Alleluias for a Winter Solstice	Ron Nelson
Petite Symphonie	Charles Gounod
Serenade No. 1, Op. 1	Vincent Persichetti
Second Suite in F	Gustav Holst
Shepherd's Hey	Percy Grainger

UNIVERSITY OF OKLAHOMA WIND ENSEMBLE
William K. Wakefield, Conductor

November 19, 1992

- | | |
|--|--------------------------------|
| Canzona | Peter Mennin |
| From a Dark Millenium | Joseph Schwantner |
| Three Chorale Preludes | William Latham |
| 1. Break Forth, O Beauteous Heavenly Light | |
| 2. O Sacred Head Now Wounded | |
| 3. Now Thank We All Our God | |
| <i>In memory of Leonard H. Haug</i> | |
| The Solitary Dancer | Warren Benson |
| <i>David M. Booth, Conductor</i> | |
| Four Dances from <i>West Side Story</i> | Leonard Bernstein
(Polster) |
| 1. Scherzo | |
| 2. Mambo | |
| 3. Cha-Cha | |
| 4. Cool (Fugue) | |

UNIVERSITY OF OKLAHOMA WIND ENSEMBLE
William K. Wakefield, Conductor

October 6, 1992

- | | |
|----------------------------------|------------------|
| More Old Wind in New Bottles | Gordon Jacob |
| Heroes, Lost and Fallen | David Gillingham |
| Lincolnshire Posy | Percy Grainger |
| <i>David M. Booth, Conductor</i> | |
| First Suite in E-Flat | Gustav Holst |

RHODE ISLAND

David Keeler has replaced Glen Hemburger as marching band director at the University of Rhode Island. Glen has accepted a position at Oklahoma State University.

SOUTH DAKOTA

The 1993 South Dakota Inter-Collegiate Band recently presented a concert at the opening session of the South Dakota All-State Band Convention. The band's guest conductor was Dr. Robert C. Fleming, Associate Director of Bands at Arizona State University.

SOUTH DAKOTA INTER-COLLEGIATE BAND
Dr. Robert C. Fleming, Guest Conductor

- | | |
|--------------------------|-------------------------------------|
| Festive Overture | Dmitri Shostakovich
(Hunsberger) |
| Epimicion | John Paulson |
| Aegean Festival Overture | Andreas Makris
(Bader) |
| Slava! | Leonard Bernstein
(Grundman) |

The Augustana College Concert Band, Dr. Bruce T. Ammann, Conductor, completed a 10-day concert tour which featured a performance at the Kennedy Center for the Performing Arts in Washington, D. C. The group also

presented concerts in Maryland, Virginia and in Minneapolis, Minnesota.

For their Kennedy Center performance, the band commissioned a major new work, *Ghost Dance* by Dr. Quincy Hilliard.

Master Sergeant Scott Shelsta, principal trombone with the U. S. Army Band, was the featured guest soloist at the D. C. concert.

AUGUSTANA COLLEGE CONCERT BAND
Dr. Bruce T. Ammann, Conductor

1993 Winter Tour

- | | |
|---|-------------------------------|
| Cousins | Herbert L. Clarke
(Cramer) |
| Ghost Dance | Quincy C. Hilliard |
| God of Our Fathers | Thomas Knox |
| Morning Alleluias for the Winter Solstice | Ron Nelson |
| Rakoczy March | Hector Berlioz
(Gordon) |
| Symphony in Bb | Paul Hindemith |
| Themes from "Green Bushes" | Percy Grainger
(Daehn) |
| Air Varié | Arthur Pryor
(Shelsta) |

*Master Sergeant Scott Shelsta, Trombone
(Kennedy Center performance only)*

NORTHERN STATE UNIVERSITY
SYMPHONIC BAND
Alan LaFave, Conductor
Paul Moxness, Alto Saxophone Soloist
Lonn Sweet, Guest Conductor

SOUTH DAKOTA BANDMASTERS ASSOCIATION CLINIC
February 20, 1993

- | | |
|---|---------------------------------|
| Gavorkna Fanfare | Jack Stamp |
| The Fairest of the Fair | John Philip Sousa |
| <i>Lonn Sweet, Conductor</i> | |
| Morning Alleluias for the Winter Solstice | Ron Nelson |
| Song and Dance | Urban Carvalho |
| <i>Dr. Paul Moxness, Alto Saxophone</i> | |
| Rhosymedre | Ralph Vaughan Williams |
| Imprints | Timothy Mahr |
| The Klaxon | Henry Fillmore
(ed. Fennell) |

WASHINGTON

PACIFIC LUTHERAN UNIVERSITY
WIND ENSEMBLE
Raydell C. Bradley, Conductor
Frøydys Ree Wekre, Horn

October 20, 1992

- | | |
|---|-----------------|
| Fanfare pour preceder <i>La Peri</i> | Paul Dukas |
| Morning Alleluias for the Winter Solstice | Ron Nelson |
| Ye Banks and Braes O' Bonnie Doon | Percy Grainger |
| Country Gardens | Percy Grainger |
| Liturgical Dances | David Holsinger |
| Commando March | Samuel Barber |
| Concerto No. 1 in Eb | Richard Strauss |
| <i>Frøydys Ree Wekre, Horn</i> | |
| Celebrations | John Zdechlik |

PACIFIC LUTHERAN UNIVERSITY
WIND ENSEMBLE
Raydell C. Bradley, Conductor

November 24, 1992

- | | |
|---|------------------------------|
| American Overture for Band | Joseph Willcox Jenkins |
| Elsa's Procession to the Cathedral
from <i>Lohengrin</i> | Richard Wagner
(Cailliet) |
| Old Wine in New Bottles | Gordon Jacob |
| March, from <i>Symphonic Metamorphosis</i> | Paul Hindemith
(Wilson) |
| Symphony No. 3 | Vittorio Giannini |
| I. Allegro energico | |
| II. Adagio | |
| III. Allegro con brio | |
| The Year of the Dragon | Phillip Sparke |
| II. Interlude | |
| III. Finale | |

On January 29-30, the **University of Washington** and the Imperials Music and Youth Organization co-hosted the Fifth Annual Pacific Northwest Band Festival. Forty-two high school and junior high school concert bands performed for taped commentary by a number of clinicians, including the following: Dr. Glen Price, University of Calgary; James B. Campbell, University of Kentucky; Dr. Richard Strange, Arizona State University; Gordon Henderson, UCLA; and Raydell Bradley, Pacific Lutheran University.

UNIVERSITY OF WASHINGTON
WIND ENSEMBLE
Timothy Salzman, Conductor

December 2, 1992

- | | |
|--|---------------------------------|
| Aegean Festival Overture | Andreas Makris |
| Sheep Shearing Song from Somerset | Eugene Goosens
(Grainger) |
| Country Gardens | Percy Grainger |
| Sinfonia XVI, Transcendental Vienna | Timothy Broege |
| I. Star-gazing: Aldebaran - Maestoso | |
| II. Incantation - Allegro misterioso | |
| III. Waltz - Tempo di valse | |
| IV. Star-gazing - Pesante: Allegro giocoso | |
| Symphony for Band, "West Point" | Morton Gould |
| I. Epitaphs | |
| II. Marches | |
| | <i>Richard Clary, Conductor</i> |
| Arctic Dreams | Michael Colgrass |
| I. Intuit Landscape | |
| II. Throat Singing with Laughter | |
| III. The Whispering Voices of the Spirits Who Ride with Lights
in the Sky | |
| IV. Polar Night | |
| V. Spring Light: Ice Floating in the Sun | |
| VI. The Hunt | |
| VII. Drum Dancer | |
| Aspen Jubilee | Ron Nelson |
| | <i>Erin Gabriel, Vocalist</i> |

January 29, 1993

- | | |
|---|-----------------------------------|
| Symphony No. 3 | David Maslanka |
| I. Moderately Fast | |
| Concerto for Trumpet, "Emerald" | Allen Vizzutti |
| I. Slowly with Intensity/Fast with Fire | |
| II. Slowly with Expression | |
| III. Triumphantly | |
| | <i>Allen Vizzutti, Trumpet</i> |
| Sinfonia XVII | Timothy Broege |
| I. Prelude | |
| II. Melancholy Dance | |
| III. Musette | |
| IV. Fantasia | |
| Variations for Solo Percussion and
Wind Ensemble | Dave Hanson |
| | <i>Steve Houghton, Percussion</i> |

WISCONSIN

The **University of Wisconsin-Whitewater** Symphonic Wind Ensemble hosted composer **David Maslanka** for five days in November. Dr. Maslanka spoke to many classes and assisted in the final preparations for a performance of his *Symphony No. 3*.

During the spring semester, programming for the ensemble includes *Scenes*, *Toccata Marziale*, *Mademoiselle-Ballet for Band*, *Huntingtower*, and *Scherzo for a Bitter Moon*. The ensemble is conducted by **Glenn Hayes**.

CARROLL COLLEGE WIND SYMPHONY
Larry D. Harper, Conductor

November 6, 1992

- | | |
|---------------------------------|------------------|
| Festivo | Edward Gregson |
| Giles Farnaby Suite | Gordon Jacob |
| I. Fantasia | |
| II. Farnaby's Conceit | |
| III. His Rest | |
| IV. His Humour | |
| V. The Old Spagnoletta | |
| VI. Rosasolis | |
| VII. Giles Farnaby's Dreame | |
| VIII. Tower Hill | |
| Australian Up-Country Tune | Percy Grainger |
| Revelation | David Gillingham |
| Crystals | Thomas Duffy |
| Dark Ice | |
| Underwater Rubies | |
| Cyanide | |
| Monolith | |
| Old Home Days | Charles Ives |
| I. Waltz | |
| II. The Collection | |
| III. a. The Opera House | |
| b. Old Home Day | |
| IV. Slow March | |
| V. London Bridge is Fallen Down | |
| Aquarium, Op. 5 | Johan de Meij |
| I. Allegretto Grazioso | |
| II. Andante/Adagio | |
| III. Giocoso | |

WAUKESHA AREA SYMPHONIC BAND
 Larry D. Harper, Conductor and Music Director
 Kevin Collins, Guest Conductor
 June Reinke Brus, Piano Soloist

November 17, 1992

Ronde for Isolde David Bedford
 Moorside Suite Gustav Holst
 (Wright)

I. Scherzo
 II. Nocturne
 III. March

Kevin Collins, Conductor

Salvation is Created Pavel Tschesnokoff
 (Houseknecht)
 Timothy Mahr
 Kamilló Lendvay

Imprints
 Concertino for Piano, Winds and Percussion
 I. Allegretto
 II. Adagio cantabile
 III. Allegro furioso

June Reinke Brus, Piano

New England Triptych William Schuman
 I. Be Glad Then America
 II. When Jesus Wept
 III. Chester

UNIVERSITY OF WISCONSIN-MILWAUKEE
 WIND ENSEMBLE
 and
 SYMPHONY BAND
 Thomas L. Dvorak, Conductor
 Lee Dougherty, Soprano Soloist

October 17, 1992

WIND ENSEMBLE
 Hammersmith, Op. 52 Gustav Holst
 Elizabeth's Prayer, from *Tannhäuser* Richard Wagner
Lee Dougherty, Soprano

Postcard Frank Ticheli

SYMPHONY BAND
 Centennial Fanfare-March Roger Nixon
 Symphony No. 6 Vincent Persichetti
 I. Adagio; Allegro, il ritmo sempre molto preciso
 II. Adagio sostenuto
 III. Allegretto
 IV. Vivace

In Storm and Sunshine J. C. Heed
 (ed., Stevens)

THE GREATER MILWAUKEE
 YOUTH WIND ENSEMBLES I and II
 Thomas L. Dvorak, Music Director
 John S. Bleuel, Associate Conductor
 Jon Carter Simmons, Assistant Conductor
 Harris Rudolph Gilbert III, Assistant Conductor

October 18, 1992

GREATER MILWAUKEE YOUTH BRASS ENSEMBLE
 Canzona per Sonare II Giovanni Gabrieli

GREATER MILWAUKEE YOUTH WIND ENSEMBLE II
 Rejoice in Glorious Hope Claude T. Smith
Harris Rudolph Gilbert III, Conductor

Mother Macree John Zdechlik
John Bleuel, Conductor
 Helm Toccata David R. Holsinger

GREATER MILWAUKEE YOUTH WIND ENSEMBLE I
 Invocation and Toccata James Barnes
 Colonial Song Percy Grainger
Jon Carter Simmons, Conductor

Four Scottish Dances Malcolm Arnold
 I. Pesante
 II. Vivace
 III. Allegretto
 IV. Con brio

Thomas L. Dvorak, Conductor

UNIVERSITY OF WISCONSIN-MILWAUKEE
 WIND ENSEMBLE
 Thomas L. Dvorak, Conductor
 Lee Dougherty, Soprano Soloist
 and
 BEL CANTO CHORUS OF MILWAUKEE/
 BEL CANTO CHORAL ARTISTS
 Richard Hynson, Music Director

A Concert of American Music

October 23/24, 1992

BEL CANTO CHORAL ARTISTS
 Sing, My Soul Ned Rorem
 Antigone's Lament Scott Hawkinson
 Jubilate Deo Richard Hynson

BEL CANTO CHORUS
 Peaceable Kingdom Randall Thompson
 I. Say ye to the righteous
 II. Woe unto them
 III. The noise of a multitude
 IV. Howl ye
 V. The paper reeds by the brooks
 VI. But these are they that forsake the Lord/
 For ye shall go out with joy
 VII. Have ye not known?
 VIII. Ye shall have a song

UWM WIND ENSEMBLE
 Peterloo Overture Malcolm Arnold
 (Sayre)
 Elizabeth's Prayer, from *Tannhäuser* Richard Wagner
Lee Dougherty, Soprano
 Danza Final, from *Estancia Dances* Alberto Ginastera
 (John)
 Celebrations Vincent Persichetti
 I. Stranger
 II. I Celebrate Myself
 III. You Who Celebrate Bygones
 IV. There is That In Me
 V. Sing Me the Universal
 VI. Flaunt Out, O Sea
 VII. I Sing the Body Electric
 VIII. A Clear Midnight
 IX. Voyage

UNIVERSITY OF WISCONSIN-MILWAUKEE
UNIVERSITY BAND
and
JAZZ ENSEMBLE
John Bleuel, Curt Hanrahan,
Carter Simmons & Rudy Gilbert, Conductors
John Bleuel, Saxophone Soloist

October 27, 1992

UNIVERSITY BAND

Fantasia on a Triumphant Hymn Calvin Custer
John Bleuel, Conductor
Havendance David R. Holsinger
Rudy Gilbert, Conductor
Introduction and Samba Maurice C. Whitney
Carter Simmons, Conductor
John Bleuel, Saxophone
Folk Song Suite Ralph Vaughan Williams
March — "Seventeen Come Sunday"
Intermezzo — "My Bonny Boy"
March — "Folksongs from Somerset"
John Bleuel, Conductor
National Emblem E. E. Bagley
(ed., Fennell)

JAZZ ENSEMBLE

Days of Wine and Roses Johnny Mercer
(Barduhn)
North Shore Morning Matt Harris
Almost Like Being In Love Lerner/Lowe
(Niehaus)
Autumn Leaves Johnny Mercer
Maiden Voyage Herbie Hancock
Trusted Jon Hendricks
Win, Place, Show Mike Pendowski

UNIVERSITY OF WISCONSIN-MILWAUKEE
SYMPHONY BAND
26TH ANNUAL HIGH SCHOOL HONORS BAND
FESTIVAL

Thomas L. Dvorak, Conductor
John S. Bleuel, Assistant Conductor
Brent Heisinger, Guest Composer/Conductor
Anne Baldwin, Euphonium Soloist
Jon Carter Simmons, Guest Conductor
Harris Rudolph Gilbert, Guest Conductor

November 7, 1992

UWM SYMPHONY BAND

Statement Brent Heisinger
Brent Heisinger, Conductor
Symphonic Variants James Curnow
Anne Baldwin, Euphonium

Pagan Dances James Barnes
I. Ritual
II. Mystics
III. The Masters of the Sword

CALIFORNIA HONORS BAND

Fanfare Prelude on Lancashire James Curnow
Thomas Dvorak, Conductor
Reflections Brent Heisinger
Brent Heisinger, Conductor
Cajun Folk Songs Frank Ticheli
I. La Belle et le Capitaine
II. Belle
John Bleuel, Conductor
His Honor Henry Fillmore
(ed., Fennell)
Jon Carter Simmons, Conductor

WISCONSIN HONORS BAND

Fanfare and Prayer Brent Heisinger
Brent Heisinger, Conductor
Festal Scenes Yasuhide Ito
Thomas Dvorak, Conductor
Country Gardens Percy Grainger
(ed., Kreines)
John Bleuel, Conductor
Americans We Henry Fillmore
Harris R. Gilbert, Conductor

UNIVERSITY OF WISCONSIN-MILWAUKEE
WIND ENSEMBLE

Thomas L. Dvorak, Conductor
Jon Carter Simmons, Conductor

December 1, 1992

Canzona Per Sonare No. 1 Giovanni Gabrieli
Suite Francaise Francis Poulenc
I. Bransle de Bourgogne
II. Pavane
III. Petite marche militaire
IV. Complainte
V. Bransle de Champagne
VI. Sicilienne
VII. Carillon
Three Merry Marches Ernst Krenek
Divertimento for Brass and Percussion Karel Husa
I. Overture
II. Scherzo
III. Song
IV. Slovak Dance

CBDNA Consortium Commission Application (revised January, 1993)

- One member of the consortium must apply on behalf of all participants.
- The grant award will be made payable to the applicant member in one payment upon completion of the commissioned work.
- Applications are reviewed as they are submitted. Submit applications to:
Thomas C. Duffy
CBDNA Commissioning Committee
3-A Yale Station
New Haven, CT 06520
- Applications will be sent to the members of the Commissioning Committee for review and discussion. The grant award recommendations of the Commissioning Committee will be sent by the Commissioning Committee chairperson to the CBDNA president for action.
- Applications will be reviewed in the order in which they are received. Awards will be announced in a timely manner following CBDNA Board review.
- Production expenses other than those of commission fees and parts preparation must are not eligible for funding.

The Application

1. Two copies of the completed application form below; one must be the typed, signed original.
2. Signed statements from all consortium members that confirm and describe their participation in the project.
3. Letter (s) of intent signed by the participating composer(s), and where appropriate, librettist. Letters must include the composer's description of length and type of work commissioned, proposed fee, timetable for completion and performance of the work. Letters should clearly spell out the understanding as to performance rights by consortium members, who will receive scores and parts, further availability of score and parts, recording rights, and all pertinent information about responsibility for the extraction of parts and copying of score. (Letters must be included in the package and should not be sent directly to the Commissioning Committee. The application below may in fact be helpful as a outline for drafting such a letter of intent.)

CBDNA Consortium Matching Grants Application Form Instructions

I. Please use the legal name of the applicant organization.

II. The minimum number of participants in a single consortium must be five, in addition to CBDNA.

Name of Composer to Be Commissioned: _____

Section I. Consortium Members

List all consortium members (counting CBDNA as #1 and the individual and institution who will be representing the consortium as #2)

1. CBDNA	2. _____ (Institution)	_____ (Individual contact)
	3. _____ (Institution)	_____ (Individual contact)
	4. _____ (Institution)	_____ (Individual contact)
	5. _____ (Institution)	_____ (Individual contact)
	6. _____ (Institution)	_____ (Individual contact)
Additional consortium members:		
	7. _____ (Institution)	_____ (Individual contact)
	8. _____ (Institution)	_____ (Individual contact)
	9. _____ (Institution)	_____ (Individual contact)
	10. _____ (Institution)	_____ (Individual contact)
	11. _____ (Institution)	_____ (Individual contact)

2. How many members are there in this consortium, including CBDNA? _____

3. What is the total cost of this commission? (from Section II, line 3) \$ _____

4. Multiply line 3 by .33 = \$ _____. (This is the maximum amount for which you are automatically eligible, not to exceed \$4000.)

4a. \$ _____ (If line 4 exceeds \$4000, enter \$4000 on line 4a. If not, enter the amount from line 4 on 4a.)

5. Amount of your grant request \$ _____. (This amount should be no larger than the amount in line 4a.) If there are extenuating circumstances which justify consideration of an amount in excess of that on line 4, explain below:

6a. What is the starting date of the project? (When will the composer begin to work on the project?)

b. What is the completion date for the commission? (When will the parts and score be delivered for rehearsal?)

c. Have all of the consortium members committed to a performance of the new work? yes___no___

d. What is the ending date of the project? (When will the piece receive its premiere?) _____

e. Does your contract call for payment to the composer upon delivery of parts or upon premiere or other?

Section II. Budget

1. Commissioning Fees: \$ _____ (CBDNA assumes that each member will assume an equal share of this fee. If not, indicate distribution of payments on a separate sheet.)

2. Costs of Extracting Parts: \$ _____ (Please attach an estimate from the copyist, complete with an estimate of the length of the piece, the number of parts, and the cost for the project; or an explanation of how this figure was generated.)

3. Total of Line 1 and Line 2. \$ _____ This is the cost of the total commission.

Section III. Performance Details

1. Who will premiere the composition? _____

2. When and Where? _____

3. Will this piece be available for performance at a CBDNA divisional or national conference? yes___no___

4. If yes, who will perform it? _____

5. In the event that no consortium member is able to perform this piece at a CBDNA conference, may CBDNA's consortium member rights be assigned to another CBDNA ensemble? yes___no___

6. Would you like the CBDNA Commissioning Committee to solicit additional institutions to participate in this consortium?
yes ___ no ___ If yes, how many? _____

7. To whom should the check be made out? _____

Name of Person Filling out this form: _____
(print)

(Institution)

(Signature) _____
(Date)

(Phone #)

**American Wind and Percussion Music by
Raoul Camus Available**

Volume 12, the last in a set entitled *Three Centuries of American Music*, has been released by G. K. Hall & Co. Publishers. The book *American Wind and Percussion Music* by Raoul Camus, professor of music at Queensborough Community College, details the history of wind and percussion music from Colonial times to the present century.

Researchers, conductors, students, and interested amateurs will find a wealth of material from the early Hans Gram work, "America—A New March" through rare preceptors (tutorial works), manuscripts, and part books to the music of Gilmore, Dodworth, Fanciulli, and Sousa.

Information for ordering Volume 12 and earlier volumes may be obtained by contacting G. K. Hall & Co., 70 Lincoln Street, Boston, MA 02111.

THE WINNER OF THE FIRST BIENNIAL
NBA/MERRILL JONES YOUNG COMPOSER
BAND COMPOSITION CONTEST

A Soldier's March

by
Robert Cronin, Knoxville, Tennessee

COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION
1991-92 Summary of Income and Expenses
October 1, 1991 - September 30, 1992

INCOME

Active Membership Dues	23,600.00
Retired Membership Dues	800.00
Professional Associate Dues	2,800.00
Music Industry Membership Dues	1,000.00
Student Membership Dues	1,060.00
Institutional Membership Dues	850.00
Life Membership Dues	600.00
Labels	1,700.00
Directory	0.00
Pins	0.00
Misc. Income (ABA—for public school music task force)	500.00
Interest	1,820.21

Total Income **34,730.21**

EXPENSES

Postage (not including publications and dues notices)	232.00
Printing (not including <i>Journal</i> or <i>Report</i>)	534.48
Travel	1,698.32
<i>CBDNA Journal</i> (1 issue, including postage)	3,913.67
<i>CBDNA Directory</i> (production and postage)	0.00
Membership Services	8,105.59
Divisional Rebates (advance for W/NW Divisions)	5,050.00
<i>CBDNA Report</i> (3 issues)	3,742.29
National Conference	0.00
Conducting Symposium (U. Colorado)	3,000.00
Public School Music Task Force (special project)	2,182.74
Misc. Expenses (incl. Chicago mtgs/sec'y treas honorarium)	1,336.69
Refunds	40.00
Commissions	0.00

Total Expenses **29,835.78**

CBDNA General Business Meeting Minutes
February 27, 1993
10:15 a.m.
Hyatt On Capital Square
Columbus, Ohio

The meeting was called to order at 10:15 am by President Ray Cramer.

Ray Cramer provided background information on the National Task Force on Music in Our Schools and then introduced the task force members Richard Mills, Richard Greenwood, Pat Dunnigan and Larry Blocher for their presentation "Special Report From Out National Task Force on Music in Our School."

Brief adjournment to reorganize the room.

Ray Cramer reconvened the business meeting and recognized Richard Floyd for his many contributions to CBDNA as Secretary/Treasurer.

SECRETARY/TREASURER'S REPORT

The secretary/treasurer's report was given by Richard Floyd. The financial report approved by the Board of Directors at its December meeting in Chicago will be published in the *Spring Report*. In addition, the minutes of the membership meeting in process will also be included in the *Spring Report*.

Richard Floyd announced that the Board had taken action to establish a postage surcharge of \$10 for any member wishing to receive all CBDNA mailings outside the United States. The surcharge will go into effect for the 1993-94 membership year.

The *Directory* will be published and distributed in late Spring so that it will reflect the membership and officer structure for the 1993-95 biennium.

CBDNA REPORT

Gary Corcoran was recognized for this outstanding work on the *Report*.

CBDNA JOURNAL

James Arrowood was thanked for his significant contributions to the *Journal*.

COMMISSIONING PANEL REPORT

Tom Duffy gave a report on the Commissioning Panel. The three composers currently being considered by the panel are: (1) Stephen Sondheim to write a song cycle with wind band accompaniment, (2) John Williams to write a work for narrator and band based on the works of Mark Twain, and (3) John Adams to write a ballet with winds. An initial inquiry has been extended to Stephen Sondheim.

Tom Duffy then addressed concerns regarding the turnover of membership on the panel.

Motion: At each national conference elect from the floor a national chair for the Commissioning Panel to serve a two year term. Nominations would be limited to present or past members of the panel. In addition, each division would place in nomination up to two names to serve as the divisional representatives. The election of the divisional representatives would take place in conjunction with the Vice-President election conducted by mail at the conclusion of the national conference. The CBDNA President will then appoint those representatives to 2 or 4 year terms to establish a sequence that will allow for an overlap of terms. As a result, in the future, only one half of the panel will be replaced in any given election. Motion made by Tom Duffy, seconded by James Arrowood. *Motion passed.*

Ray Cramer called for nominations for National Chair. John Whitwell nominated Tom Duffy, seconded by Frank Battisti. Gary Hill asked that the nomination cease, seconded by Allan McMurray. Tom Duffy was elected by acclamation to chair the Commissioning Panel.

NOMINATING COMMITTEE REPORT

J. Julian asked Richard Floyd to review the election process for CBDNA Vice-President and then announced that the two candidates for CBDNA National Vice-President will be Allan McMurray and Frank Wickes.

ANNOUNCEMENTS

Mark Kelly solicited assistance with the selection of groups for the Mid-West International Band and Orchestra Clinic.

Bob Grechesky announced that the I.G.E.B. has established a prize to be awarded to the author of an outstanding dissertation on wind band music.

Background information on the Worldwide Concurrent Premier and Commissioning Fund, Inc. was provided for the membership. At present Frank Ticheli has been commissioned. Shares in the consortium are available for \$400.

Current members of the CBDNA Board were recognized by President Cramer and all joined in applause of appreciation.

Ray Cramer thanked military directors for their presence and gave closing comments. He thanked the Conference hosts including Ohio State University faculty, student assistants and student organizations. He also thanked his wife Molly. His remarks were acknowledged by a standing ovation from the membership.

Ray Cramer passed the gavel to Craig Kirchhoff, who introduced new board members and asked them to announce their next division conferences.

Allan McMurray announced plans for the '95 Conference.

Craig Kirchhoff introduced President Elect Jim Croft.

Meeting adjourned at 12:10.

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

Send all materials to:

Dr. Gary Corcoran
CBDNA Report
Department of Music
Plymouth State College
Plymouth, NH 03264

603-535-2495

FAX: 603-535-2654

Thinking of Sending a FAX?

Documents sent to the *CBDNA Report* on disk are always welcome. Most common IBM and Apple formats can be read by our word processing program (Microsoft Word 5.1—Macintosh).

If you plan to send a FAX, please take a few moments to modify your document in order to make it more readable (or possibly "scannable"). If possible, please modify it as follows:

- Select a point size of at least 12 points
- Use a sans serif typeface (e.g., Helvetica)

The "look" of your documents when faxing is not as important as their legibility.

Thanks very much.

—Editor

INTERNATIONAL

PAPERS SOUGHT FOR 1994 IGEB CONFERENCE IN HUNGARY

The International Society for the Promotion and Investigation of Band Music (IGEB) is seeking presenters for the 11th IGEB Conference, which will be held July 10-17, 1994, in Keszthely, Hungary. The theme of the conference will be "From Classic Harmoniemusik to the Modern Symphonic Band: Crossroads." Papers related to the main topic as well as other free research are welcome.

The conference will be hosted by the Institute for Musicology of the Hungarian Academy of Sciences in Budapest and will take place in the famous Festetics castle at the western end of Lake Balaton. The library of this castle is famous for its Harmoniemusik collection from the Viennese Classical Period.

For further information contact:

Dr. Bernhard Habla
Pannonische Forschungsstelle
Hochschule für Musik und darstellende Kunst
A-7432 Oberschützen
AUSTRIA

WASBE ANNOUNCES SCHOLARSHIPS

The World Association of Symphonic Bands and Ensembles has announced the availability of scholarships for band students who are interested in furthering their musical studies at a camp in a country other than their own.

The scholarships include the cost of tuition, room and board for a period of one to 1-2 weeks. Students are responsible for the cost of their transportation.

Scholarships will be available for the summer of 1993 in Canada, Finland, Norway, and the United States. Information may be obtained from Merton Utgaard, International Scholarships Co-Chairman, P. O. Box 1, Bottineau, ND 58318.

IGEB OFFERS NEW PRIZE FOR BAND RESEARCH

In an effort to stimulate research and the dissemination of research on wind bands, the Internationale Gesellschaft zur Erforschung und Förderung des Blasmusik (The International Society for the Promotion and Investigation of Wind Music) announces the first **Fritz Thelen Prize** for an outstanding dissertation on the Wind Band, Wind Band Music, or Wind Instruments accepted at an American University between 1990 and 1994.

An international jury chaired by Professor Christoph Mahling of Mainz, Germany, past president of the

International Musicological Society, will select the winning dissertation.

The dissertation will be published by Hans Schneider Publishing House of Tutzing, Germany, as Volume 17 of *Alta Musica*, the official journal of IGEB.

Nominations from doctoral advisors or self-nominations will be accepted. Nominees should send **two** copies of the dissertation to:

Dr. Robert Grechesky
Jordan College of Fine Arts
Butler University
Indianapolis, IN 46208

Dissertations must be received by September 1, 1994.

The honored dissertation will be announced at the 1995 National Convention of the College Band Directors National Association.



The "Looking to Find ..." column is where you can look for help in locating an out-of-print piece of music (or a part for that music), a recording, anything which you have had difficulty locating. Let us know as specifically as you can what it is you need and how you can be reached.

BAND EXCHANGE CONCERTS NETWORK

• I would like to help lay the ground work for a CBDNA Exchange Concert Network. I am willing to act as a "clearing house" to help interested college and university bands participate in exchange concerts with other bands in the U. S. or abroad.

When you contact me, I will send you a questionnaire about your band, your repertoire, your regional preference, and when you would like to travel.

I will send this information to other schools whose needs are similar to your own.

At a later time, exchange information listings may be published at your request in this column of the *Report*.

If you would be interested in receiving a questionnaire pertaining to exchange concerts, please contact me as follows:

Henry Gates
Concert Band Director
New York University
35 West 4th Street
New York, NY 10003
212-998-5737
516-261-2783

**BAND BROADCAST
DATA BASE**

• Many bands have participated in broadcasts "recorded now" all over America. Most of these are on a local level. The idea of compiling a list of these and making this music available for both commercial and public broadcasting can and should be a reality for our future.

My plan is to build a data base of recordings, tapes, and broadcast quality material and to make these materials known to interested broadcasters.

In my opinion, we are in position not only to promote the best that has existed in our field in preceding decades, but also to widen the audience for bands and band music throughout our nation.

If you have broadcast quality tapes or CD's which you might be willing to share for this project, I would like to send you a brief "Band Broadcast Data Base" form. Please contact:

Dr. Charles Martyn
West Virginia Institute of Technology
Department of Creative Arts
Montgomery, WV 25136

—HIDDEN TREASURES—

The "Hidden Treasures" column includes information on pieces which you believe in but which, for one reason or another, have not received the attention that you think they deserve. These pieces may be published or unpublished, in print or out of print. Send whatever information you have, even if it just the composer and title—don't worry about the format. We all know how important "word of mouth" can be in the life of a musical composition. Here's your chance!

FROM THOMAS G. EVERETT, CONDUCTOR OF THE HARVARD UNIVERSITY WIND ENSEMBLE:

Henry Brant (b. 1913) celebrates his 90th year in 1993. His music incorporates spatial elements in the positioning of players, resulting in a unique performing and listening experience for both musicians and audiences. Here are two works for you to consider:

On the Nature of Things (After Lucretius) [1977]
for Wind Ensemble

Solo Flute
Solo Oboe
Solo Horn
Trio: Flute, Clarinet, Bassoon
Quintet: 2 Trumpets, 2 Horns,
Trombone, Tuba
Glockenspiel
Unison Clarinets (as many as available)
and flutes

The composer's version for winds incorporates a large unison clarinet/flute ensemble on stage. The woodwind trio, brass quintet, solo flute, solo oboe and solo horn are positioned throughout the hall. Although all entrances are cued, the separate groups and soloists move at their own tempo. The musical result is meditative and chant-like.

Millenium 2 [1954]
10 Tpt., 8 Hrn., 10 Tbn., 2 Tuba,
3 Timp., 3 Gong, Glock., Vibr., Chimes,
Thundersheet, High Voice

Rental Library
Carl Fischer, Inc.
56-62 Cooper Square
New York, NY 16003

All instruments are positioned on stage except for the trumpets and trombones, which encircle the audience—ground level or balconies. Trumpets and trombones enter one at a time on cue, gradually engulfing the audience in brass sound. The screaming virtuosic horn and tuba parts remind us that dinosaurs no longer walk this earth.

FROM MIKE MOSS, PH.D. STUDENT IN MUSIC EDUCATION AT THE UNIVERSITY OF MICHIGAN:

I was recently involved in a revival of the *Symphony of the Winds* [1970] by Nicolas Flagello. This is a work for large orchestral wind section, three percussion and piano/celeste.

Shortly after the premiere of this symphony, all performing materials were lost. Mrs. Flagello paid for a set of parts to be written from the score so that I could do the piece on a conducting recital. I worked in consultation with Walter Simmons, who was Flagello's biographer in *The New Grove's Dictionary of Music and Musicians*.

The piece is exceptional in several ways. Flagello has a distinctive voice as a composer. He belongs to no "school," and his music does not seem to be derivative of the major wind serenades and other pieces for orchestral winds which preceded him. The symphony is notable, too, for its seriousness. It is romantic rather than neo-classical, thus distinguishing it from the pieces by Stravinsky, Hindemith, and Schoenberg.

The work is in three movements:

- I. (Moderato comodo) The torrid winds of veiled portents
- II. (Aria - Lento) Dark winds of lonely contemplation
- III. (Fuga - Allegro Spinto) The winds of rebirth and vitality

Walter Simmons will provide a copy of the score at cost (about \$6.00) upon request, and will make parts available for performance. Conductors may write to him at the following address:

Walter Simmons
P. O. Box 21
Crompond, NY 10517

A tape of Flagello's *Symphony of the Winds* may be obtained by contacting either the Editor of the *CBDNA Report* or Mike Moss, 3610 Partridge Path, Ann Arbor, MI 48108 (313-971-1028).

FROM RICHARD FLOYD, UNIVERSITY OF TEXAS, AUSTIN, TX:

Intermezzo by Monte Tubb, published by RBC Music, San Antonio, TX

This delightful work was composed in the middle 1970's and enjoyed numerous performances in manuscript at that time, yet was not published until 1991. While only 7 minutes in length, the composition explores a refreshing kaleidoscope of color and timbre through a series of contrasting episodes that are filled with quiet energy. The haunting melodic content makes the work immediately accessible to the listener, while its rhythmic structure offers a rewarding challenge to the members of the ensemble. Difficulty: IV+.

CBDNA
COLLEGE BAND DIRECTORS
NATIONAL ASSOCIATION

Report

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