

Fall 1994

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FROM THE PODIUM

Dear Colleagues:

The following is a tentative schedule for the National Conference at the University of Colorado, February 22-25, 1995. Allan McMurray, Tom Caneva, and the entire University of Colorado Band staff are working diligently to make this an outstanding conference for all of us. You will be receiving a separate mailing from Allan and Tom with housing and pre-registration information. I sincerely hope that you will find it possible to set aside this time in your very busy schedules to be with us in Boulder.

—Craig Kirchhoff
President

◆◆ 1995 CBDNA National Convention ◆◆

Wednesday, February 22

- 10:00 a.m. **Registration**
Clarion Hotel
- 1:30-3:00 p.m. **Great Music for Less Experienced Players - Part I**
Colorado Intercollegiate Band
- 3:45-5:00 **Computer-Assisted Technology**
Joseph Locosik, University of Colorado
- 8:00 *Concert I*
University of Colorado Wind Ensemble
Allan McMurray, Conductor
Lucy Shelton, Guest Artist

Thursday, February 23

- 8:00-8:45 a.m. *Research Session I - Repertoire*
The Unknown Music of Robert Russell Bennett
George Ferencz, University of Wisconsin-Whitewater
- 9:00-10:30 **Great Music for Less Experienced Players - Part II**
Colorado Intercollegiate Band

- 10:45-12:00 *Aesthetics - Part I: Panel Discussion*
Larry Livingston, University of Southern California, moderator

Aesthetics Then and Now

David Whitwell, California State University-Northridge

The Creative and Recreative Aesthetic

John Harbison, Massachusetts Institute of Technology

- 2:00-3:30 p.m. **A Lecture/Performance of the Music of Charles Ives**

Kenneth Singleton, University of Northern Colorado

Sam Houston State University Wind Ensemble
Gary Sousa, Conductor

- 4:00-5:30 *Concert II*
University of Calgary Wind Ensemble
Glenn D. Price, Conductor

- 8:00 *Concert III*
Guest Artist Recital
Lucy Shelton, Soprano
John Harbison, Conductor

- 11:00-12:00 *Midnight Special*
Late Night with the Critics
*Richard Dyer, Boston Globe
James Wierzbicki, St. Louis Post Dispatch

Friday, February 24

- 8:00-8:45 a.m. *Research Session II: Conducting*
Gary Sousa, Sam Houston State University, moderator

- 9:00-10:30 **Making Music a Priority With Our Marching Bands**

Mark Belcik, Valdosta State College
Paula Crider, University of Texas-Austin
Steven Peterson, Northwestern University
Gary Smith, University of Illinois

10:45-12:00	<i>Aesthetics-Part II: Panel Discussion</i> A New Philosophy David Elliot, University of Toronto	8:00-8:45 a.m.	Saturday, February 25 Divisional Meetings
	Applying Aesthetic Theory to the Rehearsal Myron Welch, University of Iowa	9:00-10:30	General Business Meeting
1:30-3:00 p.m.	The New Music Rehearsal: Getting Through and Behind the Notes John Harbison and Lucy Shelton	10:45-12:00	Finding the New Piece: What You Want from It and What It Wants from You John Harbison, Massachusetts Institute of Technology
4:00-5:30	<i>Concert IV</i> Central Washington University Symphonic Wind Ensemble Larry Gookin, Conductor	1:30-3:00 p.m.	A View from the Outside: Where Are We Now and Where Are We Going? <i>Frank Battisti, New England Conservatory, moderator</i> *Richard Dyer, Boston Globe John Harbison, Massachusetts Institute of Technology Steven Stuckey, Cornell University James Wierzbicki, St. Louis Post Dispatch
8:00-9:30	<i>Concert V</i> The University of Texas Wind Ensemble Jerry F. Junkin, Conductor		
11:00-12:00	<i>Midnight Special</i> Late Night with the Critics *Richard Dyer, Boston Globe James Wierzbicki, St. Louis Post Dispatch	4:00-5:30	<i>Concert VI</i> Oklahoma State University Wind Ensemble Joseph P. Missal, Conductor
		6:00	Reception
		7:00	Banquet

*appearance to be confirmed

Eastman Wind Ensemble Returns to Japan

The Eastman Wind Ensemble's fourth major tour of Japan (June 6-27) was a resounding success. Conductor Donald Hunsberger, professor of conducting and ensembles; guest soloist Kenneth Grant, associate professor of clarinet, and the 51 student musicians from the University of Rochester's Eastman School of Music enjoyed large, appreciative crowds and significant national media coverage as they performed 15 concerts in nine cities. As in 1990 and 1992, the tour was sponsored entirely by two Japanese corporations, Eastman Kodak Japan and the Sony Music Foundation. Arrangements are now being made for a 1996 Japan tour.

Hunsberger reported that Japanese audiences were often surprised by two elements of the Eastman musicians' distinctive style. They did not expect the flexibility of the ensemble's configurations during performance, when smaller or larger groups assembled according to each composer's specifications for individual works. Also, "the Wind Ensemble's dark sound was a big success," he said. "Japanese band directors, in particular, often asked me how such an unusually rich sound was achieved, as their own approach is frequently rather a bright or brassy sound."

Typically, audience size was slightly reduced from the consistent sell-out numbers of the previous tours. Hunsberger commented that "Japan's recession is affect-

ing the country more than we in the U. S. would know." In spite of this, the Eastman Wind Ensemble performed for the first time in new, major concert halls in Nagoya, Okayama, and in Tokyo's Ikebukuro and Edogawa districts—each hall having opened since the 1992 tour.

Audiences were still large (including several sold-out houses) and very enthusiastic. Hunsberger had to limit the number of encores to three or four following each two-hour and 15-minute concert. He noted that, in Japan, concert hall personnel would ask for the titles of all encore pieces that might be played that day, and would post them—in advance—on a sign in front of the hall.

According to Wind Ensemble member Amanda McIntosh, "the impression that stands out in our memories is the movie star status we all enjoyed. We were greeted with cheering crowds who approached us for autographs outside the stage door—an experience most of us are not likely to have again. One girl screamed when I just shook her hand."

Perhaps the most unusual and moving performance of the tour was at the Hiroshima Concert Hall, when 48 local student musicians joined the Eastman musicians to perform two works: *National Emblem March*, written by an American, and *The Hiroshima Hymn to Peace*, by a Japanese composer. Japanese television news carried a story about the event.

Emory University Archive of Music and War

Emory University in Atlanta has announced the establishment of a significant research collection in music: The Emory University Archive of Music and War, a unique archival resource of musical manuscripts, published scores, and recordings of music that deal with the subject of war.

The archive is based on the extensive holdings assembled by Professor Ben Arnold of Emory University's Department of Music in the course of research for his book *Music and War: A Research and Information Guide* (Garland, 1993), which explores the evolution of art music (as opposed to popular music) associated with war from medieval times to the present. In the course of his research, Professor Arnold identified over 1,300 compositions of war music, including approximately one thousand works from the twentieth century.

The archive will concentrate primarily on twentieth-century music and will include original manuscripts, published scores and books, commercial and private recordings, letters, interviews, and other documents relating to composers of war-related music. Emory's Music Librarian will build the collection in collaboration with Professor Arnold, and it will be housed in the Special Collections Department of the Robert W. Woodruff Library, available to students and to the research community.

For further information on the archive, contact Joyce Clinkscales, Music Librarian or Linda Matthews, Head of Special Collections in the Robert W. Woodruff Library, or Ben Arnold, Department of Music.

Robert W. Woodruff Library
Emory University
Atlanta, GA 30322-2870

tel. 404-727-1066
libjm01@unix.cc.emory.edu

UCONN Premieres "Tapestries"

On November 2, 1993, the University of Connecticut Wind Ensemble, conducted by Dr. Jeffrey Renshaw, presented the premiere performance of *Tapestries* by Gay Holmes Spears. The work is based upon the seven "Unicorn Tapestries" at The Cloisters (Metropolitan Museum of Art). Since tapestries are woven of threads of many colors and textures, the music was written with a deliberate attempt to feature individual colors and combinations.

The composer notes that "early Christians wrote allegorical tales about real and imaginary animals for the instruction of the faithful. The unicorn in these stories represented Christ. By the thirteenth century, the tale of the unicorn had acquired a theme of courtly love, and the Christian symbolism became subordinate to the action."

In movement I, based upon the first two tapestries, the woodwinds "play arabesque patterns, and hunting calls are heard in brass as people gather for the hunt. A modal

tune signifies the hunters starting their search for the unicorn." In the last section, metallic instruments are featured as "the unicorn purifies the stream while the hunters watch."

In movement II, based upon the third and fourth tapestries, action is paramount. Thus the music is melodically disjunct, and the harmony is based upon a poly-chord. The percussion section performs ostinato patterns that symbolize the beating of the unicorn's heart as he leaps and jabs at the hunters.

Movement III, based upon the fifth and sixth tapestries, begins with a dialog between the unicorn (in piano arabesques) and the woman who tricks him (represented by woodwinds in the treble range). "With an outburst from the percussion section, the unicorn is killed. There is rejoicing as a modal tune is played, and the dead unicorn is brought to the city."

The seventh tapestry is the basis for Movement IV. This tapestry represents both Christ resurrected and marital fidelity. Spears quotes the Easter plainchant *Victimae Paschali Laudes* and Machaut's virelai *Comment qu'a moy* in contrast to her own original music. In the Coda, a return to the opening music of Movement I brings the story of the unicorn full circle.

Tapestries
(for Twelve Winds, Keyboards, and Percussion)
by Gay Holmes Spears

Movements:

- I. Start of the Hunt
- II. The Unicorn Defends Himself
- III. The Capture and Processional
- IV. The Unicorn in Captivity

Instrumentation:

Flute 1
Flute 2/Piccolo
Oboe
Clarinet 1 in B-flat
Clarinet 2 in B-flat/Bass Clarinet
Bassoon

Horns 1,2 in F
Trumpets 1, 2 in B-flat
Trombone
Tuba

Piano
Percussion (4 players)

Duration: 20 minutes

Score and parts available from:

Gay Holmes Spears
P. O. Box 2259
State University, AR 72467

Composer Gay Holmes Spears is Assistant Professor of Music at Williams College in Walnut Ridge, Arkansas, where she teaches theory and piano.

Curnow Wins International Competition

On July 11, James Curnow was awarded the grand prize in the Coup de Vents International Wind Orchestra Competition. Curnow's composition, *Lochinvar* (Symphonic Poem for Winds & Percussion), was chosen from among 107 international entrants from countries such as Belgium, Holland, France, Russia, Norway, Kazakhstan, and the United States by a panel of distinguished judges from music conservatories across Europe and the U. S. Coup de Vents is a semi-annual composition contest sponsored by the city of Le havre, France (Phillipe Langlet, Artistic Director). An award of 50,000 Fr. was presented by this prestigious competition.

Lochinvar is a fifteen-minute work originally commissioned by the United States Army Band ("Pershing's Own"—Colonel L. Bryan Shelbourne, Conductor), headquartered in Washington, D. C. The work was premiered in Washington by the U. Army Band in March, 1992. The piece is based on a poem of the same name by Sir Walter Scott.

After a successful 14 year relationship with Hal Leonard/Jenson Publishing Corporation of Winona, Minnesota, Mr. Curnow has decided to form his own publishing company. Curnow Music Press, Inc. will begin distribution in 1995 and will specialize in the production of sheet music, CD's and cassettes for concert band, wind ensemble, and brass band. Located at 304 East Main Street in Wilmore, KY, Curnow Music Press will feature the compositions of James Curnow as well as many other composers from around the world.

Air Force Bands Auditioning for Conducting Vacancies

The U. S. Air Force Bands and Music Program has vacancies for band officers and has scheduled auditions for March 30, 1995. Applications must be submitted by January 20, 1995. The application process includes an interview with the regional USAF Band Officer, résumé, transcripts, repertoire list, video, and letters of recommendation.

Air Force band officers are offered a satisfying and challenging career working with professional musicians. These full-time positions, offered in a variety of locations, provide 30 days paid vacation, a fully-funded retirement plan, travel, and a comprehensive medical/dental care package. All positions are open to the best qualified candidates without regard to race, gender, color, religion, or national origin.

Applicants must be less than 35 years old on the date of commissioning (i.e., around September, 1995) and must possess a Bachelor's degree, preferably with a major in conducting, instrumental performance, or music education. There are also physical and written testing requirements to be satisfied.

For a full description of application procedures, please contact:

SAF/PAC
attn: MSgt David Ward
1690 Air Force Pentagon
Washington, DC 20330-1690
(703) 695-0019

New Maslanka Work Premiered

The premiere performance of David Maslanka's *Montana Music: Chorale Variations* was presented recently by the Bishop Ireton High School Symphonic Wind Ensemble, Dr. Garwood Whaley, Conductor. The seventeen-minute work was written for standard wind band plus six small brass bells played by wind players.

Maslanka's composition was commissioned by this outstanding Alexandria, VA, high school ensemble as part of a commissioning series which extends back to 1975. This series has resulted in commissions with such composers as Robert Washburn, Elliot Schwartz, David Ward-Steinman, Robert Jager, Elliot Del Borgo and Ron Nelson. Commissions with composers Jack Stamp and Stephen Melillo are also in progress.

Band Transcriptions by Frank M. Hudson

Major Frank M. Hudson, Chief USAF Bands and Music Programs, has been long known to wind band conductors for the outstanding quality of his published transcriptions which include *Overture to "The School for Scandal"* by Samuel Barber, *Jubilant Overture* by John La Montaine, and *Overture to "La Cambiale di Matrimonio"*. The following is a list of several of Maj. Hudson's manuscript editions that are also available along with—in most cases—recorded performances of both band and orchestral versions:

- Barber, Samuel: "Under the Willow Tree", from *Vanessa* (4:00)
- Bloch, Ernest: *Suite Modale*, Flute solo (7:15), Movements III & IV only
- Brown, Nacio Herb: *American Bolero* (6:30)
- Creston, Paul: *Concerto for Marimba* (8:00), Movements II & III only
- DeFay, Jean-Michel: *Concerto for Trumpet and Trombone* (4:00), Movement I only
- Ginastera, Alberto: *Overture to the Creole "Faust"* (8:00)
- Gould, Morton: *Conga* (6:00)
- Herbert, Victor: *Czardas* for Marimba(s) and small band (2:00)
- Marcello, Benedetto: *Oboe Concerto in C Minor* (13:00)
- Nielsen, Carl: *Helios Overture* (11:30)
- Weber, Carl Maria von: *Romanza* (8:30)

Randall Thompson's *Frostiana* for Chorus and Wind Ensemble is available on rental from E. C. Schirmer. Two other works, Ralph Vaughan Williams' *Overture to "The Wasps"* and Samuel Barber's *Medea's Meditation and Dance of Vengeance* are due to be published shortly. Hudson has also recently released a modern performing

edition of *Second Regiment Connecticut National Guard March*.

Conductors interested in obtaining any of the manuscript works may write or call as follows:

Frank M. Hudson
13607 Gresham Court
Bowie, MD 20720
Home: 301-464-4715
Office: 703-695-0019

Scarecrow, Meredith Release Books by Robert J. Garofalo

Born into Boston wealth, Harvard educated, and schooled in the German tradition of musical composition, Frederick Shepherd Converse (1871-1940) was considered by many to be the most important composer in America just prior to World War I. *Frederick Shepherd Converse—His Life and Music*, a new book by Robert J. Garofalo of The Catholic University of America, is a recent release of the Scarecrow Press and is No. 14 in their "Composers of North America Series."

Part One covers the composer's fascinating life and career and includes detailed information about the circumstances surrounding the Metropolitan Opera's production of *The Pipe of Desire* (1910)—the first American opera to be performed there. Converse's influential activities as a teacher and administrator at Harvard University, the New England Conservatory, and the Boston Opera Company are also detailed.

Part Two traces the development of the composer's style and clearly reveals influences in his music. The book includes rare photos and fifty-five musical examples as well as a comprehensive catalog of the composer's works and a discography.

Meredith Music Publications has also released Volume II of the "Guides to Band Masterworks," *Instructional Designs for Middle/Junior High School Band Directors & Students*. The instructional units for teaching included in this volume are:

The Battle Pavane by Tielman Susato (arr. Margolis)
Festival Celebration by G. F. Handel (arr. Kinyon)
Kentucky—1800 by Clare Grundman
The Civil War by James Ployhar
Air for Band by Frank Erickson
Mini-Suite by Morton Gould

Also included are special units on march music and multicultural music. This series includes a teacher's manual and student's manual.

Help Sought for Oboe Solo Study

Susan Laib (Mansfield State University) has undertaken a doctoral research project entitled *An Annotated Bibliography of Original Works for Solo Oboe with Wind Accompaniment and an Appendix of Arranged Works*. The author would like to obtain information on the whereabouts of scores of the following works which were listed in the CBDNA "Survey of Solos" (1962, 1971):

ORIGINAL WORKS FOR OBOE AND WIND ACCOMPANIMENT
Latham, William Sonata for Oboe and Chamber Band
Miller, Jean Reverie
Urban, Jerome Sonata for Oboe
Verall, John A Pastoral Elegy

ARRANGEMENTS FOR OBOE AND WIND ACCOMPANIMENT
Albinoni (Hannewold) Concerto for Oboe, Op. 7, No. 3
de Boisdeffre (C. Minelli) Village Scene
Cimarosa (C. Colbert) Concerto for Oboe
Cimarosa (W. Cole) Concerto for Oboe
Cimarosa (Krievald) Concerto for Oboe
Cimarosa (L. Saltzen) Concerto in Cm for Oboe
Corelli (N. Knepper) Concerto from Corelli
Corelli (K. Olsen) Concerto Grosso No. VIII
Dittersdorf (D. I. Moore) Concerto for Oboe
Guilhaud (R. Coleman) First Concertino
Guilhaud (W. Gower) First Concertino
Handel (R. Moehlmann) Sonata No. II
Handel (M. Walker) Concerto in G Minor
Handel (R. Hare) Concerto in G Minor
Haydn (H. Begian) Concerto in C Major (1st Movt.)
Haydn (Coloianni) Concerto in C Major (1st Movt.)
Haydn (Wilson) Concerto in C Major (1st Movt.)
Ibert (S. Dempster) Escapes
Lefebvre (K. Berger) Two Pieces for Oboe
Marcello (C. M. Blake) Adagio
Mozart (L. Titus) Concerto in C Major
Mozart (J. Dagg) Sinfonia Concertante in Eb
Mozart (W. Schaeffer) Sinfonia Concertante
Mozart (R. Marek) Concertino (from Oboe Quartet)
Pierne, (D. Wells) Piece for Oboe
Verroust (H. Gee) Fourth Solo de Concert
Vivaldi (K. Wilson) Concerto

Anyone having information on any of these scores is asked to contact:

Susan G. Laib
Department of Music
Butler Center
Mansfield University
Mansfield, PA 16933

Office: 717-662-4723
FAX: 717-662-4114
Home: 717-662-7507

Maiello, Behrend Team Up on CD

Entitled "A Shared Vision of Excellence," this compact disc recording features Roger Behrend, internationally recognized euphonium soloist and Professor of Euphonium at George Mason University, performing with the GMU Wind Ensemble, Anthony J. Maiello, Conductor. All but one of the compositions on this CD are original works for euphonium and band:

Symphonic Variants for Euphonium and Band
Seascape
Rhapsody for Euphonium and Band
Introspect
Romanze

James Curnow
Alfred Reed
Jerry Brubaker
Ralph Martino
Gustav Cords
(Fabrizio)

Vintage
Concerto for Euphonium and Band

David R. Gillingham
Vaclav Nelhybel

Information for obtaining this recording may be obtained by contacting George Mason University or the manufacturer:

IMPS Music
70 Route 202 North
Peterborough, NH 03458
1-800-234-8458

The Secret Life of The Original 1949 Saxophone Concerto of Ingolf Dahl

by
Paul Cohen

The *Concerto for Alto Saxophone* by Ingolf Dahl, one of the great works in the saxophone repertoire, exists today in a revised form that is substantially different from the original version. From the time of its composition (1949) to its publication (1980), the concerto endured an undocumented history of revisions and performances that reflected changing attitudes of the composer and the varying abilities of the soloists. As a result of several major revisions, only some of which were publicly acknowledged by Dahl, the concerto was radically transformed into the work known today.

Composed in 1948/49 for Sigurd Rascher, the concerto was scored for full concert band and had a duration of 28 minutes. The saxophone part, formidably difficult even within the conventional key range, utilized the *altissimo* range extensively. Despite critical acclaim for this version, including enthusiastic responses from Igor Stravinsky and Henry Cowell, Dahl first revised the work in 1953. He changed the concert band instrumentation to orchestral winds, rewrote the last movement, and simplified the solo saxophone part. Among the changes, Dahl had eliminated the necessity of playing within the *altissimo* range. The length of this version was approximately the same as the original 1949 version (26-28 minutes).

During 1958 and 1959, Dahl revised the concerto for a second time. These revisions, never publicly acknowledged, consisted almost exclusively of cuts and deletions of extended sections in the second and third movements. With more than seven minutes (approximately 25% of the work) deleted, the length of this last version—that which is available today—is 18-19 minutes.

A Brief History of the Concerto

Dahl first became interested in writing the *Concerto* after receiving a letter from Sigurd Rascher in March of 1948. Rascher had become acquainted with Dahl's music through a performance of the *Music for Brass Instruments* and sought to interest him in a large-scale work for saxophone. Intrigued by the challenge (Dahl had not yet written for large ensemble) and familiar with Rascher's reputation in Europe and the United States, Dahl accepted the invitation in June, 1948. Work on this piece progressed throughout the summer and fall of 1948, with a planned premiere at the University of Michigan, William Revelli conducting, on January 14, 1949. Progress on the work, interrupted several times by Dahl's heavy teaching and performance schedule and his asthmatic health condition, forced cancellation of this performance. The actual premiere took place on May 17, 1949 with the University of Illinois Concert Band under the direction of Mark Hindsley. This original version, 28 minutes in length, consisted of two movements: I. Recitative-Adagio, and II. Rondo.

At the time, Dahl expressed great satisfaction and enthusiasm for the work in both public and private correspondence. Writing of the dedication to Sigurd Rascher, Dahl said "As far as the saxophone concerto goes, I have the fullest confidence in it, and know that it will stand up by itself."¹ A letter to interested band directors included the following:

The style of the concerto is symphonic and it is developed on a large scale.... It has been my aim to provide a big and demanding work for both players and audience, a work which would be the equivalent (in size and I hope in content) to a large-scale orchestral concerto. I believe that the bands are well-provided with the short-piece repertoire and that it is important for their musical development to have increasingly more works of greater weight and proportions.²

Dahl received support and admiration for the *Concerto* from composers such as Igor Stravinsky and Henry Cowell. Stravinsky in particular was impressed with the concerto. In a letter to Rascher, Dahl wrote:

You will be interested that I finally gathered my courage and took both record and score to Stravinsky and played the record for him. It was one of the greatest experiences of my life. After it was over, he said nothing but just got up and embraced me, with moist eyes, and in Russian fashion kissed me on both cheeks. He thinks it is one of the best new things he has heard. After that praise, from that great man, everything else seems to matter little, as you will understand. I will always be grateful to you for bringing this about.³

Henry Cowell also expressed enthusiasm for the work. In the same letter, Dahl wrote:

I also played the records to Henry Cowell who was here last summer. He said nothing less than that it was one of the most important and well-written band pieces he had seen and he was going to recommend it to the bandmasters' association who are meeting this month in Washington D.C.^{4,5}

Dahl began revising the concerto in the spring of 1953 in anticipation of its first performance in Los Angeles. The occasion was a specially organized homecoming concert (January 11, 1954) celebrating Dahl's return from a lengthy sabbatical. The soloist was to be William Ulyate, a well-respected woodwind player in the Los Angeles area and a personal friend of Dahl. This performance necessitated rewriting the solo part to within the conventional $2\frac{1}{2}$ octave key range. Many of the *ossia* lines were reversed, giving preference to the lower option, while contours of the solo line were reshaped to avoid the *altissimo* register. Dahl reduced the size of the ensemble from a symphonic band to that of a wind orchestra of thirty-six players, one player to a part. This re-scoring included the elimination of the baritone horns and the entire saxophone section.

Although no sections were deleted (except for the introduction to the last movement), the last movement was substantially rewritten. The opening movement was divided into two parts played without pause. The work became a three-movement piece: I. Recitative; II. Adagio (Passacaglia)-Allegretto-Adagio; III. Rondo. The duration of this version was approximately the same as the original, 26-27 minutes.

Dahl began the second revision of the concerto, one that he never publicly acknowledged, during the late fall of 1958, completing it in the spring of 1959. There was again the impetus of a performance deadline: the concerto was programmed for an April, 1959, band concert at UCLA. The revision consists almost entirely of cuts and deletions, including the "Allegretto" of the second movement and some of the more lyrical sections of the "Rondo." Substantial portions of the deleted sections were incorporated into a work that Dahl began writing in 1959. His *Serenade for Band* grew, as a result of a CBDNA commission and the inclusion of deleted material from the *Saxophone Concerto*, into the great *Sinfonietta for Concert Band* of 1961. The second revision (third version) from 1958-59 is the version that is available today. The three movements of this version, the first two of which are played without pause, are "Recitative," "Adagio (Passacaglia)" and "Rondo alla Marcia." This version is approximately 18 minutes in length.

The Question of Revisions

There were many reasons why Dahl chose to radically alter a work that was so highly respected in the most important musical circles. The reasons, however, only partially concerned musical elements. Practical considerations were major factors in his decisions.

As Dahl was first composing the concerto, he realized that his expanded symphonic treatment of the wind ensemble, coupled with his virtuoso writing of the solo part, would limit performance possibilities. In fact, Dahl seemed inspired by the challenge of such a substantial undertaking. In considering the concert band, he wrote: "Somebody has to write the big pieces, the symphonic works, if the medium is to be elevated (higher, like [the] symphony orchestra)."⁶ Dahl realized the limited performance possibilities in the years following completion of the concerto. He wrote, "Any one who finishes a composition of this sort will have to purge his mind of thoughts of external reward for his works."⁷ The reasons were readily apparent: concert bands at that time had no original music of the length, difficulty and symphonic scope that Dahl had conceived, and the saxophone part, especially in the use of the *altissimo* range could only be played by Sigurd Rascher at that time (1948-49). Both factors would necessarily limit performance opportunities.

Rascher did perform the concerto at least six times between 1949 and 1954 with some of the best concert bands in the country. Considering the length, difficulty and contemporary nature of the work, this was an excellent beginning. Nevertheless, Dahl became increasingly dissatisfied. The critical acclaim given the concerto plus Dahl's desire to become better known as a composer, prompted his desire for greater personal visibility in the American musical world. For him this meant more performances of the concerto in addition to its publication. Dahl's artistic idealism gradually became tempered by his concern for practical matters. For Dahl, it was not at all contradictory to make changes in a work that would make it more accessible, viable or possible to perform. Of course, there is a degree to which change substantially compromises the integrity of a work, but Dahl apparently did not consider this to be the case at the time he made the revisions.

The change of the orchestration, reducing the ensemble from a concert band instrumentation to that of orchestral winds, was a two-fold reaction to 1) the state of band performance at that time and 2) his desire for more performing opportunities which might be brought about by providing the concerto with the flexibility of fitting within either an orchestral or band setting. The original instrumentation calls for 36 parts, with the expected doublings of a concert band. The revised version is written for 31 parts, with the indication that doubling is not necessary. Instruments not common to the orchestra, such as a saxophone section and baritone horns, were deleted, while other more common orchestral instruments, such as the contrabassoon, were added to the new orchestration.

There is evidence to suggest that the difficulty of the solo part, which at that time excluded all soloists except Rascher, began to concern Dahl. In a letter to Rascher, Dahl discussed the reaction of a publisher to this aspect of the concerto:

His main argument was that they felt it impractical to publish a piece that could only be played by one living person. For a publisher to publish what I imagine might be the only full-size important concerto for saxophone and band to date would be a better thing if he could feel that the solo part were accessible to many.⁸

The simplification of the solo part primarily involved reducing the range required of the soloist to the point where the *altissimo* range was no longer required. In the revisions, Dahl carefully re-worked and re-contoured many of the lines and phrases to keep them within the conventional key limit of two and one-half octaves. Although *ossia* passages allowed the option of the *altissimo* register, the original top-tone passages for which there were no alternative were rewritten. The entire concerto could now be played without access to the highest register. Other sections of the original version that did not extend beyond the key range (especially in the "Rondo" movement) are extremely difficult to play at tempo. In the last revision, this movement was substantially rewritten. Most of the more difficult passages were either removed, reworked, or consolidated into a more compact and simpler form. Although there is evidence of artistic motivation for some of these changes, the end result became a movement which was considerably easier to play.

The differences between the original concerto and the revised, published version are many, and in some instances are of such magnitude as to greatly affect the very nature of the piece. Comparison of the musical merits of both versions invariably leads to specious arguments about the superiority of one version over the other. While it is true that Dahl withdrew the original version (owing, in part, to his use of some of the same material in the *Sinfonietta*), it might be argued that there are no clear indications that a composer's revisions are necessarily intended to improve upon the music itself. It would be convenient to assume that later versions are preferable, but even careful study does not lead one to an easy decision as to which version might be better. Musical history is replete with composers' efforts at revision, some of which might seem to enhance—others to weaken—the original inspiration and intent of the work.

While comparing the revised version of the concerto to the original, it seems clear that Dahl was operating from a different compositional perspective—neither better nor worse, but certainly different. This is to be expected: as the time between versions grows, the practical and the artistic considerations of the composer invariably become more distant and more removed from his conception of the original. Perhaps it can be said that the existence of great works in more than one version is due to the continuous metamorphosis and evolution of the composer.

Such is the case with the *Concerto for Alto Saxophone*. Although a qualitative comparison may be tempting, in part because the versions are so different, one's preference is ultimately a personal matter. The original version drew on Dahl's unfettered and untested musical imagination, giving rise to an enormously imaginative work of expanded proportions. Here the music soars unencumbered by practical limitations and gives rise to a kind of felicity, vigor, and depth rarely experienced within the repertoires of the saxophone or the wind ensemble. The published version is a compact, fast-paced and powerful piece that makes an immediate impression which is sustained throughout the work. The refreshing directness and pacing provides both audience and soloist with an immediately gratifying and exciting musical experience.

As concert saxophonists and wind conductors continue to develop an awareness and appreciation of truly great music and the aesthetic and performance traditions associated with such music, more interest will naturally be focused on works like Dahl's *Concerto for Alto Saxophone*. The nature and viability of the original version needs to be explored with additional modern performances, capitalizing on the sophistication of present day wind ensembles, conductors and soloists. The ultimate celebration of this profoundly enriching musical composition may help to bring our soloists and ensembles closer to the ideals to which we constantly aspire.

¹Letter from Dahl to Rascher. March 21, 1949

²Letter from Dahl to Mr. McKerndon. November 15, 1951

³Letter from Dahl to Rascher. March 6, 1951

⁴*Ibid.*

⁵Rascher did in fact perform the concerto at the 19th annual convention of the American Bandmasters Association on March 3, 1953, in Gainesville, Florida.

⁶Dahl's notes for an undocumented lecture

⁷*Ibid.*

⁸Letter from Dahl to Rascher. July 18, 1953

Paul Cohen has appeared as a soloist with the San Francisco Symphony, Richmond Symphony, New Jersey Symphony and Philharmonia Virtuosi, and has performed with numerous small ensembles. He holds a B. M. degree from Baldwin-Wallace Conservatory and the M. M. and D. M. A. from the Manhattan School of Music. He is currently on the faculties of the Manhattan School of Music and Oberlin Conservatory.

For performance opportunities of the original version of the Dahl concerto or for the complete dissertation on which the above article is based contact:

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Personal Perspective

James C. Ripley, Associate Director of Bands
Northern Arizona University
Flagstaff, Arizona

There has been a disturbing turn of events in the past year regarding the publication of music on an advanced level for wind band. While many band directors in this country have been "on their soap boxes" preaching how indifferent the publishing industry has been to the production of quality music, two of our most outstanding wind band publishing series have been discontinued for lack of sales. *Composer's Editions* (Jenson/Hal Leonard) and the *Wind Band Series* (Novello) will not be producing any new publications for a variety of reasons ultimately related to the red ink at the bottom of the ledger.

We music educators have not followed through on the promises we made to publishers to support the publication of quality music. We are now faced with the prospect of losing similar ventures (Kjos's *Conservatory Editions*, William Allen's association with R. Smith, and the renewed interest in publishing advanced music by Carl Fisher, TRN, Manhattan Beach, Boosey & Hawkes, Ludwig, and G. Schirmer) unless we take it upon ourselves to seriously consider purchasing some of this music for our use.

Through my correspondence and conversations with Novello and Hal Leonard, I have come to understand that it is difficult for them to produce—and make a profit from—works with limited potential sales. Both made efforts to reduce costs by offering discount prices to dealers and by including manuscript reproductions of scores. Both also made significant efforts with promotional materials and tapes. I found it interesting that the best selling title in the *Composer's Edition* series was the *Capriccio for Saxophone Quartet and Band* by Warren Barker. Even though the instrumental forces needed for the work were problematic, the accessible nature of the work (both technically and aesthetically) apparently boosted its sales above the rest of the titles in the series. I was told that some conductors had also solicited the publisher for complimentary copies in order to promote the work on tour. While we all face budget restrictions, I believe that we (composers, publishers, and performers) are all in this together and should provide support for each other's efforts.

Possible solutions might be to charge sales fees comparable to rental fees for music of this nature, to offer fewer titles on an annual basis, and to place more of the pieces that have "filled out" the new pieces on a rental basis. It would be imperative that the publishers be willing to promote not only the rental pieces but also the limited-yet-exceptional sales releases. It might be interesting to apply the rental method to popular music arrangements as well (at a lower price than those we normally associate with rentals). Most of these selections are played when the music is "hot" and then remain on the library shelf.

I am not advocating that you purchase music that will be of no benefit to you or your program. Some of these materials, however, might provide you with an opportunity to "stretch" your students technically and/or musically. Most of us dedicate our rehearsals to the preparation of music for concerts. It is less common that we spend a portion of our rehearsal time to study outstanding music even though we not perform it for the public.

Some of the music originally available from Jenson is already permanently out of print, but I have included below a listing of recommended titles from the Novello Band series in case you want to obtain some of this music before it is too late.

Selected Novello Publications now available through Shawnee Music

<i>Composer</i>	<i>Title</i>	<i>Publisher</i>	<i>Grade Level</i>
Gustav Holst	<i>Marching Song</i>	Novello	3+
Edward Gregson	<i>Festivo</i>	Novello	4+
Edward Gregson	<i>Tuba Concerto</i>	Novello	5
Edward Gregson	<i>Metamorphoses</i>	Novello	5
David Bedford	<i>Praeludium</i>	Novello	4
David Bedford	<i>Ronde for Isolde</i>	Novello	4
David Bedford	<i>Sea and Sky and Golden Hill</i>	Novello	4
Buxton Orr	<i>John Gay Suite</i>	Novello	3-5
John McCabe	<i>Canyons</i>	Novello	5
Stephen Dodgson	<i>Flowers of London Town</i>	Novello	4
Malcolm Arnold	<i>Water Music</i> (rental only)	Novello	4
Michael Ball	<i>Omaggio</i>	Novello	6
Alan Bush	<i>Scherzo</i>	Novello	5
Richard Rodney Bennett	<i>Morning Music</i>	Novello	5

If you have had positive experiences with this music and would like to see the reinstatement of new releases from the Novello *Wind Band Series*, I would encourage you to write to James Rushton, Managing Editor, Chester/Music Sales, 8/9 Frith Street, London, W1V 5TZ, ENGLAND.

**Selected *Composer's Editions* works
available through Hal Leonard Publishing Company**

Composer	Title	Publisher	Grade Level
Timothy Mahr	<i>The Soaring Hawk</i>	Jenson/Hal Leonard	6
David Gillingham	<i>Heroes, Lost and Fallen</i>	Jenson/Hal Leonard	5
David Gillingham	<i>Revelation</i>	Jenson/Hal Leonard	5
John Harmon	<i>Across the Far Field</i>	Jenson/Hal Leonard	5
David Snow	<i>A Baker's Tale</i> (out of print)	Jenson/Hal Leonard	5
Rodney Rogers	<i>Prevailing Winds</i> (out of print)	Jenson/Hal Leonard	6
Barry McKimm	<i>A Song of Swans</i> (out of print)	Jenson/Hal Leonard	5
Jerry Bilik	<i>Symphonic Essays</i>	Jenson/Hal Leonard	5
Philip Sparke	<i>Year of the Dragon</i>	Studio Music	5

Dissertation Abstract

**A Study Of The Core-Curriculum For The
Preparation Of Instrumental Music Educators**

by
Lynn Graydon Cooper
Lexington, Kentucky
1994

The purpose of this study was to identify the most important or necessary areas, topics, or emphases in the core-curriculum of instrumental music education courses. For the purposes of this study, the "core-curriculum for the preparation of instrumental music educators" was defined as courses in conducting; woodwind, brass, percussion, and string methods; marching band techniques; and band methods. The principal focus of this study was the band methods course.

Three groups of instrumental music educators were surveyed for this study: 25 teachers of college band methods courses, 125 high school band directors of "model" band programs, and 125 randomly selected high school band directors. Two survey instruments were developed to implement the study: "A Survey of Teachers of College Band Methods Courses" and "A Survey of School Band Directors Regarding College Instrumental Music Education Programs." One hundred forty-two surveys (52%) were returned.

Two major findings of this study were: (1) 65% of high school band directors rate their college band methods course as no better than "adequate," and (2) high school band directors are concerned about the lack of recent successful public school teaching experienced by those who teach those courses. Topics cited by respondents as essential for the band methods course were primarily of a practical, or pedagogical nature. School band directors, whose evaluations were based on their experience, indicated that the following topics could be eliminated from the band methods course: "History and Philosophy of Music Education," "String Methods," "Choral Methods," "Research in Music Education," and "Learning Theories." Among the topics suggested as new areas of study for the band methods course were "Computers and Other New Technology," "Educational Reform," and "Public Relations."

Only 51% of the high school band directors involved in this study had taken a marching band techniques course as an undergraduate; and of those who had taken such a course, 59% rated it as no better than "adequate." Sixty-six percent of all respondents were in favor of making the area of marching band techniques a separate and required course.

Topics rated as most essential in the conducting courses were: "Rehearsal Skills, Rehearsal Techniques, and Rehearsal Evaluation" and "Ensemble Error Detection." Seventy-four percent of respondents indicated they believe the primary focus of the instrument methods courses (woodwind, brass, percussion, and strings) should be a combination of performance and teaching skills. Respondents also expressed a need for more, and earlier, field experience for undergraduates; higher admissions standards for prospective instrumental music education majors; and more rigorous expectations of undergraduate instrumental music education majors.

Major Findings and Recommendations

1. Sixty-five percent of high school band directors rate their college band methods course as no better than "adequate," with only 14% rating it as "excellent."

2. High school band directors are concerned about the lack of recent successful public school teaching experience by those who teach the college band methods courses.
3. The 12 highest rated course topics for the band methods course were of a practical, or pedagogical nature, with the exception of the topic "Professional Ethics."
4. The 6 topics which school band directors indicate they feel should have been included in their own college band methods course, but did not make the top 12 list are: "Computers," "Booster Clubs," "Business Skills and Fund Raising," "Jazz Ensemble Methods," "Marching Band Techniques," and "Getting a Job and Interviewing."
5. Based on the results of these surveys the following topics could be eliminated from the band methods course: "History and Philosophy of Music Education," "String Methods," "Choral Methods," "Research in Music Education," and "Learning Theories."
6. The four most frequently listed topics which high school band directors identified as new areas which may be needed by future instrumental music educators were: "Computers and other New Technology," "Educational Reform," "Public Relations," "Philosophy of Aesthetic Education," and "Justification of School Music Programs."
7. Only 51% of the high school band directors in this study had taken a marching band techniques course as an undergraduate, and of those who took the course, 59% rated it as no better than "adequate."
8. Sixty-six percent of all respondents (Groups A, B, and C) indicated their support for the concept of making the marching band techniques course a separate and required part of the instrumental music education core-curriculum.
9. A surprising 14% of college methods teachers reported that a marching band techniques course is not currently offered at their college.
10. Seventy-four percent of all respondents indicated that they believe the primary focus of the instrument methods courses (woodwind, brass, percussion, and strings) should be a combination of developing performance skills and teaching skills.
11. The topics rated as most essential to the conducting course by all respondents were: "Rehearsal Skills, Rehearsal Techniques, and Rehearsal Evaluation," and "Ensemble Error Detection."
12. Syllabi currently used for courses in the instrumental music education core-curriculum do not always state the goals and objectives for the course and often do not state course requirements, grading procedures, assignments, or due dates. In addition, inspection of the sample examinations returned with the surveys reveal that only half of them actually reflect all of the stated course goals and objectives.
13. There is great diversity in textbooks used in the instrumental music education core-curriculum.
14. College methods teachers and high school band directors expressed a need for: (a) more, and earlier, field experience; (b) the development of better rehearsal skills; (c) a more thorough knowledge of appropriate literature; and (d) higher admissions standards for prospective instrumental music education majors.

Based on the literature reviewed and the data collected, the following recommendations concerning the core-curriculum for the preparation of instrument music educators are made:

1. The band methods course content should be focused on topics of a practical or pedagogical basis. Some of those course topics might be "Teaching Techniques," "Rehearsal Techniques," "Recruiting and Retaining Beginners," and "Administrative Skills and Organization."
2. A comprehensive band methods course should include the following topics which are often omitted from current courses: "Computers and Other New Technology," "Booster Clubs," "Business Skills and Fund Raising," "Jazz Ensemble Methods," and "Getting A Job and Interviewing."
3. College band methods course teachers must do a more effective job of teaching "History and Philosophy of Music Education."

4. The marching band techniques course should be a separate, required course and it should be taught at every college offering a degree in instrumental music education.
5. The focus of the instrument methods courses (woodwind, brass, percussion, and strings) should be on developing both performance skills and teaching skills. It is recommended that these courses be assigned adequate course credit, and that they be taught by senior faculty.
6. More emphasis should be placed on the conducting courses. The conducting courses should include extensive discussion concerning rehearsal techniques, and should work to develop and improve error detection skills.
7. A Music Education Lab Band should be a part of the instrumental music education curriculum.
8. Meaningful, active field experience in instrumental music education should be scheduled no later than the beginning of the sophomore year. Opportunities for practice teaching must be incorporated into every methods class.
9. College course syllabi should include a statement of goals and objectives; a daily schedule of course topics; a list of all assignments and due dates; and a statement of grading procedures.
10. It is essential that high quality in-service presentations and other post-graduate work be available for the continuing professional development of the music educator.
11. Since many related band methods topics were combined into topic-groups for these surveys in order to limit the survey length, it is recommended that further study be undertaken on the full range of individual band methods course topics.
12. If college faculty do not have recent and successful public school teaching experience, it is recommended that successful veteran public school teachers teach the methods courses.
13. It is recommended that high school students who plan to seek a degree in instrumental music education research the public school teaching background of prospective college methods teachers as part of the selection of a college for their own higher education.
14. Colleges must be more selective in admission to the instrumental music education programs, and must be more rigorous in expectations of students in those programs. Even courses with "perfect content," taught by knowledgeable, skilled teachers, will not be successful unless the teachers expect, and demand, excellence from the students in those courses.

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Smith, Novello Merge

R. Smith has taken over the responsibility for marketing the Novello Catalog since the merger between Novello and Music Sales. For sales information, contact:

Michael Brand
R. Smith and Co.
P. O. Box 367, Aylesbury
Bucks HP22 4LJ
ENGLAND
tel 029 668 2220

- STATE BY STATE -

CALIFORNIA

CALIFORNIA STATE UNIVERSITY, NORTHRIDGE
WIND ENSEMBLE
David Whitwell, Conductor

—April 1, 1994—

Prelude and Fugue Agincourt Hymn Suite Française I. Normandie II. Bretagne III. Ile de France IV. Alsace-Lorraine V. Provence Ode to the End of the War Sinfonia da Requiem Requiem Aeternam Tuba mirum Dies Irae Lacrymosa Liberate me	Vaclav Nelhybel Daniel Bukvich Darius Milhaud Sergei Prokofiev David Whitwell
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The George Washington University
Wind Ensemble

1994-95 Repertoire

Copland, Aaron De Meij, Johan Grainger, Percy (Bainum) Makris, Andreas (Bader) Milhaud, Darius Offenbach, Jacques (Odom) Orff, Carl (Krance) Strauss, Richard (Fennell) Verdi, Giuseppe (Cailliet)	Variations On A Shaker Melody Lord of the Rings "Lothlorien" "Hobbits" <i>Kristin Klopfenstein, Student Conductor</i> Australian Up-Country Tune Aegean Festival Overture Suite Française <i>Orpheus in the Underworld,</i> Overture <i>Donald Kamentz, Assistant Director</i> Carmina Burana Till Eulenspiegel's Merry Pranks Nabucco Overture - Sinfonia
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DISTRICT OF COLUMBIA

THE GEORGE WASHINGTON UNIVERSITY
UNIVERSITY SYMPHONIC BAND
and
UNIVERSITY WIND ENSEMBLE
Ben P. Fritz, Conductor

The George Washington University Symphonic Band

1993-94 Repertoire

Alford, Harry L. Bach, Johann Sebastian Birch, Robert M. Gregson, Edward Jacob, Gordon Holsinger, David De Meij, Johan Reed, Alfred Rimsky-Korsakov, Nicholas Shostakovich, Dmitri Sousa, John Philip	Purple Carnival March Prelude and Fugue in D Minor, BWV 554 <i>featuring</i> <i>Dr. Robert Birch and the GW Trumpet Ensemble</i> Frolic for Six Trumpets <i>featuring</i> <i>Dr. Robert Birch and the GW Trumpet Ensemble</i> Festivo William Byrd Suite Liturgical Dances The Lord of the Rings "Gandalf" (The Wizard) <i>featuring</i> <i>Charles Todd, Student Conductor</i> The Hounds of Spring Procession of the Nobles Festive Overture, Op. 96 King Cotton March
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FLORIDA

The **University of South Florida** School of Music, Tampa, sponsored a Conducting and Wind Music Symposium, June 27-July 8, under the direction of **Mallory B. Thompson**, USF Director of Bands. Additional faculty included **John P. Paynter** (Northwestern University) and **Larry Rachleff** (Rice University). More than 30 thirty conductors from the United States and Canada participated in the fifth annual clinic. The 1995 symposium is scheduled to be held June 26-July 7. The faculty will include **Jerry Junkin** (University of Texas), **Allan McMurray** (University of Colorado), and Dr. Thompson.

UNIVERSITY OF SOUTH FLORIDA
WIND ENSEMBLE
Mallory B. Thompson, Conductor

—October 11, 1994—

Toccata Marziale Colonial Song George Washington Bridge Symphony No. 8 Scherzo alla Marcia Desi Theme and Variations, Op. 43a	Ralph Vaughan Williams Percy Grainger William Schuman Ralph Vaughan Williams <i>Chamber Winds</i> Michael Daugherty Arnold Schoenberg
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UNIVERSITY OF SOUTH FLORIDA
SYMPHONY BAND
Julie D. Conger, Graduate Conductor
Ivan G. Wansley, Graduate Conductor
Mallory B. Thompson, Conductor

—October 14, 1994—

Cenotaph	Jack Stamp
<i>Ivan G. Wansley, Conductor</i>	
Song of Destiny	Johannes Brahms
<i>Mallory B. Thompson, Conductor</i>	
II Bersagliere (The Italian Rifleman)	Eduardo Boccalari
<i>Ivan G. Wansley, Conductor</i>	
English Folk Song Suite	Ralph Vaughan Williams
I. March — "I'm Seventeen Come Sunday"	
II. Intermezzo — "My Bonny Boy"	
III. March — "Folksongs from Somerset"	
<i>Julie D. Conger, Conductor</i>	
Serenade in D Minor, op. 44	Antonin Dvorák
II. Menuetto	
III. Andante con moto	
<i>Chamber Winds</i>	
<i>Mallory B. Thompson, Conductor</i>	
Prelude, Siciliano and Rondo	Malcolm Arnold (Paynter)
<i>Ivan G. Wansley, Conductor</i>	
Galop	Dmitri Shostakovich (Hunsberger)
<i>Ivan G. Wansley, Conductor</i>	

GEORGIA

GEORGIA STATE UNIVERSITY
SYMPHONIC WINDS
Thomas Martin Wubbenhorst, Conductor
John Lawless, Timpani Soloist

—November 19, 1993—

Variations on "America"	Charles Ives (Schuman/Rhoads)
Timpani Concerto No. 1 (The Olympian)	James Oliverio
I. Volitivo con Precisione	
<i>John Lawless, Timpani</i>	
<i>**World premiere of this version for winds**</i>	
Symphony No. 2	John Barnes Chance
I. Sussurando	
II. Elevato	
III. Slancio	
Liturgical Dances	David Holsinger

GEORGIA STATE UNIVERSITY
SYMPHONIC WINDS
Thomas Martin Wubbenhorst, Conductor
and
ALL-JUNIORS HONOR BAND

—December 4, 1993—

<i>SYMPHONIC WINDS</i>	
Symphony No. 2	John Barnes Chance
I. Sussurando	
II. Elevato	
III. Slancio	
Liturgical Dances	David Holsinger
<i>ALL-JUNIORS HONOR BAND</i>	
Overture in B-flat	Caesar Giovannini (Robinson)
Prelude on a Gregorian Tune	David Maslanka
Yagi-Bushi	Japanese Folk Song (Iwai)
First Suite for Band	Alfred Reed
Gallop	

GEORGIA STATE UNIVERSITY
SYMPHONIC WINDS
Thomas Martin Wubbenhorst, Conductor
John Lawless, Timpani Soloist

GMEA In-Service Conference

—January 28, 1994—

so Many as the Stars of the Sky	Charles Knox
a Fanfare	
<i>**World Premiere**</i>	
Timpani Concerto No. 1 (The Olympian)	James Oliverio
I. Volitivo con Precisione	
<i>John Lawless, Timpani</i>	
<i>**World premiere of this version for winds**</i>	
Ha' Penny March	John Cheetham
Symphony No. 2	David Maslanka
III. Allegro molto	
Liturgical Dances	David Holsinger

GEORGIA STATE UNIVERSITY
SYMPHONIC WINDS
Thomas Martin Wubbenhorst, Conductor
with
David Maslanka, Guest Composer

—March 11, 1994—

so Many as the Stars of the Sky	Charles Knox
a Fanfare	
La Fiesta Mexicana	H. Owen Reed
I. Prelude and Aztec Dance	
II. Mass	
III. Carnival	
Remarks on <i>Symphony No. 2</i>	David Maslanka
Symphony No. 2	David Maslanka
I. Moderato	
II. "Deep River"	
III. Allegro Molto	

GEORGIA STATE UNIVERSITY
SYMPHONIC WINDS
and
WIND PHILHARMONIA
Thomas Martin Wubbenhorst, Conductor
Cary Lewis, Piano
Joe Gransden, Trumpet

—June 3, 1994—

<i>SYMPHONIC WINDS</i>	
Pas Redoublé	Camille Saint-Saëns (Frackenpohl)
<i>WIND PHILHARMONIA</i>	
Concerto for Piano and Wind Instruments	Igor Stravinsky
III. Allegro	
<i>Cary Lewis, Piano</i>	
<i>SYMPHONIC WINDS</i>	
The Passing Bell	Warren Benson
Lincolnshire Posy	Percy Grainger
1. Lisbon	
2. Horkstow Grange	
4. The Brisk Young Sailor	
5. Lord Melbourne	
6. The Lost Lady Found	
La Virgen de la Macarena	Rafael Mendez (Koff)
<i>Joe Gransden, Trumpet</i>	
Florentiner March	Julius Fucik (ed., Fennell)
First Suite for Band	Alfred Reed
Melody	
Gallop	

* * * *

West Georgia College Department of Music announces the appointment **Dr. M. Scott McBride** as Chair of the music department. Scott comes to West Georgia most recently from Jacksonville State University, where he served as Director of Bands.

The WGC Symphony Band, **Scott Taube**, Conductor, has been invited to perform at the International College Music Society Conference in Berlin, Germany, in June, 1995. The band will perform compositions submitted by CMS members. While touring Germany, the band will perform on the "Composers Concert" in the concert hall of the Hochschule der Künste.

The 1994 Symphony Band season featured guest appearances by bassoonist Bruce Gbur; conductor H. Dwight Satterwhite; Euphonium/Trombonist Bill Daggett; pianist Betty Sue Smith; and clarinetist Gerald Farmer. The West Georgia College Chamber Winds made their debut during the Spring Semester.

WEST GEORGIA COLLEGE
SYMPHONY BAND
and
CHAMBER WINDS
Scott Taube, Conductor

1994 Repertoire

CHAMBER WINDS

Barber, Samuel (Taube)	Adagio for Strings
Beethoven, Ludwig van	Octet, op. 103
Dukas, Paul	<i>La Peri</i> , Fanfare
Haydn, Franz Josef	Octet in F Major

SYMPHONY BAND

Arban, J. B. (Leidzén)	Carnival of Venice
Barker, Warren	Deir' In De
Barnes, James	Symphonic Overture
Bernstein, Leonard (Beeler)	<i>Candide</i> , Overture
Bocook, Jay	Fanfare and Hymn: A Mighty Fortress
Chance, John Barnes	Variations on a Korean Folk Song
Curnow, Jim	Fanfare Prelude on "O Worship the King"
Erickson, Frank	Salvation is Created
Fillmore, Henry (Fennell)	His Honor
Grainger, Percy	Irish Tune from County Derry
Grieg, Edvard (Bain)	Piano Concerto in A minor-1st movement
Jager, Robert	Espirit de Corps
Phillips, Burrill	Concert Piece for Bassoon and Wind Ensemble
Reed, Alfred	Concertino for Marimba and Winds
Sibelius, Jean (Cailliet)	Finlandia
Sousa, John Philip	Stars and Stripes Forever
Stamp, Jack	Cenotaph
Walters, Harold	Instant Concert
von Weber, Carl Maria	Concerto in F Minor for Clarinet
arr. Wilhousky	Battle Hymn of the Republic
Williams, John (Lavender)	<i>Jurassic Park</i> , Highlights

The 4th Annual Middle School Music Festival will be hosted by the **University of Georgia** Bands, December 8-10, 1994. The Honor Band clinician will be **Dr. Quincy Hilliard**, noted composer for instrumental groups. The festival includes four additional clinic bands, workshops and instrumental clinics for students and directors and will feature performances by outstanding guest middle school ensembles. Other guest clinicians and conductors include Andrew Balent, Marguerite Wilder, Charlotte Johnson, John Bleuel, and Mary Land.

The University of Georgia Bands will also host the 45th Annual January High School Music Festival, January 19-22, 1995. The conductor of the Honor Band will be **Dr. Tom Lee**, Director of Bands at UCLA. Clinic bands will be conducted by Allen Beach, Cindy Berry, Bruce Dinkins, and Gary Markham.

The University of Georgia Bands have commissioned two major works for band. David Gillingham will complete his composition in November, and the work will be premiered in March in Athens, Georgia. A new work by Carleton Macy is scheduled to be completed next fall.

Dwight Satterwhite is Director of Bands and **John Culvahouse** is Associate Director of Bands at UGA.

GEORGIA INSTITUTE OF TECHNOLOGY
SYMPHONIC BAND
and
CONCERT BAND I
CONCERT BAND II

Bucky Johnson, Conductor
Andrea Chapman, Conductor
Ron Mendola, Conductor

—March 9, 1994—

CONCERT BANDS

Valdres	Johannes Hanssen
Chester	William Schuman
Rhosymedre	Ralph Vaughan Williams
<i>Victory at Sea</i>	Richard Rodgers

SYMPHONIC BAND

Festive Overture	Dmitri Shostakovich (Hunsberger)
Symphony No. 1, "Lord of the Rings"	Johan de Meij
I. "Gandalf" (The Wizard)	
II. "Lothlórien" (The Elvenwood)	
V. "Hobbits"	

—March 24, 1994—

CONCERT BAND I

Antietam	Paul Whear
Gettysburg: The Third Day	Jay Dawson
Lincoln Portrait	Aaron Copland (Beeler)

CONCERT BAND II

Commando March	Samuel Barber
<i>Camelot</i> , Highlights	Lerner/Lowe (Yoder)
Theme from <i>J. F. K.</i>	John Williams (Lavender)
Elegy for a Young American	Ronald Lo Presti

—May 15, 1994—

JAZZ ENSEMBLE

Certain Circles	Bill Holman
Bridge Over Troubled Water	Paul Simon (Mansfield)

Brotherhood
Weekend in Monaco

Cherokee

CHORALE

Zigeunerlieder

SYMPHONIC BAND

Gavorkna Fanfare
Four Scottish Dances
Celebrations

Bob Mintzer
Russ Freeman
(Holmes)
Ray Noble
(Mantooth)

Johannes Brahms

Jack Stamp
Malcolm Arnold
John Zdechlik

* * * *

**MERCER UNIVERSITY
WIND ENSEMBLE**
Dr. Douglas Hill, Conductor

—November 19, 1993—

Fanfares

The Hounds of Spring

Sweet Melusine

On Ancient Hymns and Festal Dances

Remembrance of Things To Come

Droylsden Wakes

Flashing Winds

Bedrich Smetana
(Nelhybel)

Alfred Reed

John Gibson

David Holsinger

Jack Stamp

David Stanhope

Jan Van der Roost

—March 4, 1994—

Gavorkna Fanfare

First Suite in E-flat

Shadow Wood

Shadow Wood

Covenant

Kathryn Morrison, Mezzo-soprano

Prelude in the Dorian Mode

The Severn Suite

Worcester Castle

The Cathedral (Fugue)

In the Commanderey (Menuet)

Coda

Jack Stamp

Gustav Holst

Warren Benson

Antonio de Cabezon
(Grainger)

Edward Elgar
(Reed)

—May 27, 1994—

A Yorkshire Overture

Three Chorale Preludes

Symphony No. 1 for Winds and Percussion,

"In Memoriam: Dresden - 1945"

I. Prologue

II. Seeds in the Wind

III. Ave Maria

IV. Fire Storm

Great Hymns of Faith

Philip Sparke

William P. Latham

Daniel J. Bukvich

arr. Sheldon Curry

1993-94 Concert Tour

Droylsden Wakes

Fanfares

Flashing Winds

The Hounds of Spring

Japanese Tune

On Ancient Hymns and Festal Dances

Remembrance of Things To Come

Suite for Tuba

Allegro con brio

Vic Dunston, Tuba

Sweet Melusine

David Stanhope
Bedrich Smetana
(Nelhybel)

Jan Van der Roost

Alfred Reed

Soichi Konagaya

David Holsinger

Jack Stamp

Don Haddad

(Clemons)

John Gibson

ILLINOIS

Ronnie Wooten has been named Associate Professor of Music, Coordinator of Music Education, and Conductor of the Wind Symphony at **Northern Illinois University** in DeKalb, IL. In addition to guiding the undergraduate and graduate programs in Music Education, he will also coordinate student teachers and methods courses within the School of Music. Dr. Wooten was previously Director of Bands at Florida International University in Miami.

INDIANA

**TAYLOR UNIVERSITY
SYMPHONIC BAND**
Dr. Albert Harrison, Conductor

—November 21, 1993—

Florentiner March

American Overture for Band

Lincolnshire Posy

1. Lisbon

2. Horkstow Grange

6. The Lost Lady Found

Vaxuosity

Jason Williams, Trumpet

Concord

Hymn Variants

1. Proclamation

2. Adoration

3. Exultation

Julius Fucik

Joseph Wilcox Jenkins

Percy Grainger

Phil Field

Clare Grundman

Alfred Reed

**TAYLOR UNIVERSITY
SYMPHONIC BAND**
Dr. Albert Harrison, Conductor

1994 Spring Tour Program

Fanfare and Grand March

Fantasia in G

Variants on an Ancient Air

Alleluias

Symphony no. 3, Finale (Excerpts)

The Fairest of the Fair

Just a Closer Walk with Thee

Battle Hymn of the Republic

Peace Variations

Timothy Mahr

Timothy Mahr

James Curnow

Jared Spears

Gustav Mahler

John Philip Sousa

Calvin Custer

arr. James Ployhar

Robert Foster

IOWA

COE COLLEGE CONCERT BAND
Dr. William S. Carson, Conductor
Dr. Richard E. Strange, Guest Conductor

1993-94 Repertoire

Bach, P. D. Q. (Schickele)

Bernstein, Leonard (Beeler)

Bernstein, Leonard (Grundman)

Faith, Percy (Warrington)

Gershwin, George (Lowden)

Ginastera, Alberto (John)

Gruber, Franz (Gould)

Holst, Gustav

Jagger/Richard/Oldham

Nestico, Sammy

Grand Serenade ...

Candide, Overture

Slava!

Brazilian Sleigh Bells

Porgy and Bess, Medley

Danza Final, from *Estancia*

Silent Night

Second Suite in F, 1st movt.

As Tears Go By

Toboggan

Orff, Carl (Krance)	Carmina Burana
Piston, Walter	Tunbridge Fair
Prokofiev, Sergei (Wallace)	Midnight Sleighride
Prokofiev, Sergei (Yoder)	March, op. 99
Reed, Alfred	A Festival Prelude
Rimsky-Korsakov, N. (Leidzén)	Procession of Nobles
Rodrigo, Joaquin	Concierto de Aranjuez
	<i>Cynthia Egger, Guitar</i>
Traditional (Wiley)	Old Scottish Melody
Traditional (Tatgenhorst)	Angels We Have Heard On High
Willbye, John (Phillips)	Adeu Sweet Amaryllis
Williams, Ralph Vaughan	Flourish for Wind Band

ASBURY COLLEGE
CONCERT BAND
Lynn G. Cooper, Conductor
and the
JESSAMINE COUNTY HIGH SCHOOL
SYMPHONIC BAND
Owens G. Saylor, Conductor

—April 21, 1994—
JESSAMINE COUNTY HIGH SCHOOL SYMPHONIC BAND
Fanfare and Festival Celebration David Shaffer
Poetic Intermezzo James Barnes
A Santa Cecilia, March Radaelli
Gregory Cox, Conductor

ASBURY COLLEGE CONCERT BAND
Serenade, Op. 44 Antonin Dvorak
I. March
Where Never Lark or Eagle Flew James Curnow
Cameos Gordon Jacob
I. V. I. P.
II. Nostalgic Singer
V. Derby Winner
Bart Bruehler, Bass Trombone
Irish Tune from County Derry Percy Grainger
Invictus Karl L. King

John Carmichael reports having had great success with the Bowling Green/Western Kentucky Summer Band. For a period of six weeks, the group rehearsed new music for 2 hours on Tuesday evenings and performed on Thursday evenings. The band averaged 58 players and performed for around 250 people at each concert.

WESTERN KENTUCKY UNIVERSITY
SYMPHONIC BAND
John C. Carmichael, Conductor

—October 5, 1993—

Smetana Fanfare	Karel Husa
Commando March	Samuel Barber
A Bach Couplet: Sacred and Profane	
My Jesus, Oh What Anguish	J. S. Bach (Reed)
Fugue a la Gigue	J. S. Bach (Holst)
Symphony No. 6	Vincent Persichetti
I. Adagio-Allegro	
II. Adagio sostenuto	
III. Allegretto	
IV. Vivace	
Easter Monday on the White House Lawn	John Philip Sousa
Morning Alleluias	Ron Nelson
<i>Iolanthe</i> , Overture	Arthur Sullivan (Leidzén)
Fantasia in G	Timothy Mahr

—December 5, 1993—

Feierlicher Einzug	Richard Strauss
Children's March	Percy Grainger
Scherzo for a Bitter Moon	Gregory Youtz
Introduction, Theme and Variations	Gioacchino Rossini
	<i>Joseph Brooks, Clarinet</i>
Seasonal Suite	
Blithe Bells	J. S. Bach (Grainger)
Troika, from <i>Lieutenant Kije</i>	Sergei Prokofiev (Curnow)
Emblems	Aaron Copland
Serenade, Op. 22 (c)	Derek Bourgeois
Rocky Point Holiday	Ron Nelson

KENTUCKY

Kentucky State Chair **Lynn G. Cooper**, Director of Bands at **Asbury College**, will be hosting the first in a series of luncheon meetings for college band directors in central and eastern Kentucky. Lynn also produces an eight-page state newsletter which includes such columns as "News Bits," "Meet Our Colleagues," and "Lost and Found" (reviews of new pieces and old as well as a "location service" for locating out-of-print music.

Composer **Jim Curnow** has been appointed as "Composer in Residence" at Asbury College. Jim was the Director of Bands at Asbury from 1974 to 1981.

During this past year the Kentucky chapter of CBDNA had a regular column in the KMEA state music magazine. The state chapter will also sponsor two clinics at the 1995 KMEA In-Service Conference. The two clinics will be connected by the title "Academic Expectations and Performance Assessment in Band." The first session will have the sub-title "Band is More Than a Four-Letter Word" and will be chaired by **Larry Blocher**. The second session will deal with quality literature for Grade III-IV bands.

Kentucky currently has 19 active members of CBDNA.

ASBURY COLLEGE
CONCERT BAND
Lynn G. Cooper, Conductor

1993 Spring Tour Repertoire

Fanfare Prelude on "Ode to Joy"	James Curnow
<i>Candide</i> , Overture	Leonard Bernstein (Beeler)
Divergents	W. Francis McBeth
Symphony No. 1, "Lord of the Rings"	Johan de Meij
I. "Gandal" (The Wizard)	
Prospect	Pierre La Plante
Hebrides Suite	Clare Grundman
	<i>Gregory Cox, Conductor</i>
Rejouissance	James Curnow
In The Bleak Midwinter	Gustav Holst (R. W. Smith)
I Love to Tell the Story	arr. David M. Moody
	<i>Heather Howland, Conductor</i>
All The Way My Saviour Leads Me	arr. David M. Moody
	<i>Gregory Cox, Conductor</i>
The Simple Truth	E. H. Hoy (Broughton/Strombeck)
March of Faith	arr. David E. Smith
Combination March	Scott Joplin

MARYLAND

PEABODY CONSERVATORY OF MUSIC
WIND ENSEMBLE
Harlan Parker, Conductor

- October 12, 1994—
- | | |
|---------------------------------------|-------------------|
| Symphony for Brass and Timpani | Herbert Haufrecht |
| Fire and Smoke | Irvin Bazelon |
| <i>Jonathan Haas, Timpani Soloist</i> | |
| William Byrd Suite | Gordon Jacob |
| Dionysiaques | Florent Schmitt |
- December 7, 1994—
- | | |
|--------------------------------------|------------------------|
| Black Sounds | George Rochberg |
| Ode to Lord Buckley | David Amram |
| <i>Gary Louie, Saxophone Soloist</i> | |
| Suite of Old American Dances | Robert Russell Bennett |
| Sinfonietta | Ingolf Dahl |

MASSACHUSETTS

MASSACHUSETTS WIND ORCHESTRA
Malcolm W. Rowell, Jr., Conductor

- September 18, 1994—
- | | |
|---|------------------|
| March, Op. 99 | Sergei Prokofiev |
| Symphony in B-flat | Paul Hindemith |
| Moderately fast, with vigor; Molto agitato
Andantino grazioso; Fast and gay | |
| Fugue | |
| The Solitary Dancer | Warren Benson |
| Early One Morning | Percy Grainger |
| English Waltz, from <i>Youthful Suite</i> | Percy Grainger |
| Gum-Sucker's March | Percy Grainger |
| The Hound of Heaven | James Syler |
| I. "I Fleed Himk down the Nights"
II. "the gold gateways of the stares"
III. "Within the Little Children's Eyes"
IV. Nature's-share With me"
V. "And smitten me to my knee"
VI. "I am He Whom thou seekest!" | |
| Postcard | Frank Ticheli |

**Frank Battisti maintains an active schedule at the
New England Conservatory. Highlights follow:**

- Guest Conductor at the Harvard University Band's 75th Anniversary Concert at Sanders Theatre on Friday, October 7, 1994.
- Guest Conductor/Clinician at the Conductors Guild Workshop at the Eastman School of Music, November 17-19, 1994.
- Guest Conductor of the All-Southern California High School Honor Band at U. California-Long Beach, February 3-6, 1995.
- Guest Conductor of the Nebraska Wesleyan University High School Honor Band in Lincoln, NE, February 9-12, 1995.
- Guest clinician/panelist at the CBDNA National Conference at the University of Colorado-Boulder, February 22-25, 1995.
- Conductor-in-Residence at the Cincinnati College Conservatory of Music, April 10-21, 1995.
- Adjudicate at the "Best in Class Championships" at the Morton H. Meyerson Symphony Center in Dallas, TX, May 5-6, 1995.
- Conference Program Chairperson and Guest Conductor at the WASBE Conference in Hamamatsu, Japan, July 23-29, 1995.
- New book, *The 20th Century American Wind Band/Ensemble—History, Development and Literature* to be released in December, 1994, by Meredith Music Publishers
- CD recording of the New England Conservatory Wind Ensemble to include *Three City Blocks* by John Harbison, *Music for Eighteen Winds* by John Harbison, and *Arctic Dreams* by Michael Colgrass. "Meet the Composer/New England" has provided a grant for Michael Colgrass to assist in the recording of *Arctic Dreams* and the Aaron Copland Fund for Music awarded a grant for the recording project.

—March 1, 1994—

- | | |
|--|-------------------------------|
| Bullets and Bayonets | John Philip Sousa |
| Psyché and Eros | Cesar Franck
(Harding) |
| American Overture for Band | Joseph Wilcox Jenkins |
| <i>Joseph Stites, Conductor</i> | |
| Concertino, Op. 107 | Cecile Chaminade
(Kreines) |
| <i>Charles Smith, Flute</i> | |
| Variants on a Medieval Tune | Norman Dello Joio |
| <i>Scott Files, Conductor</i> | |
| <i>Jurassic Park</i> , Soundtrack Highlights | John Williams
(Lavender) |
| Concerto in D Major | Giuseppe Tartini
(Modell) |
| Symphonic Movement | Vaclav Nelhybel |
- April 26, 1994—
- | | |
|---|---------------------------------|
| Pacific National Exhibition | Col. George Howard
(Werle) |
| Leaves Are Falling | Warren Benson |
| En for t | Eugene Bozza |
| <i>Jodi Alexander</i> | |
| Theme and Fantasia | Armand Russell |
| <i>Kevin King, Conductor</i> | |
| Concerto for Tuba | Edward Gregson |
| <i>Joseph Stites, Tuba</i> | |
| Chorale and Alleluia | Howard Hanson |
| <i>Brent Burris, Conductor</i> | |
| The Three Aces | Herbert L. Clarke |
| <i>Rex Payton, Troy Stovall, Bryant McClellan, Trumpets</i> | |
| Theme and Variations, Op. 43a | Arnold Schoenberg |
| Slava! | Leonard Bernstein
(Grundman) |

MAINE

UNIVERSITY OF SOUTHERN MAINE
WIND ENSEMBLE
and
CONCERT BAND
Peter Martin, Conductor

—October 30, 1994—

- UNIVERSITY WIND ENSEMBLE**
- | | |
|--|---------------|
| Le Bal de Beatrice D'Este | Reynaldo Hahn |
| Entree pour Ludovic le More
Lesquercade
Iberienne
Romanesque
Leda et l'oiseau
Courante
Salut final au Duc de Milan | |
| Nonet | Fisher Tull |
| <i>*Performed in Memory of Fisher Tull**
(September 24, 1934-August 23, 1994)</i> | |
- UNIVERSITY CONCERT BAND**
- | | |
|---|--|
| Danse | Claude Debussy
(Boyd) |
| The Final Covenant | Fisher Tull |
| <i>*Performed in Memory of Fisher Tull**
(September 24, 1934-August 23, 1994)</i> | |
| Irish Tune from County Derry | Percy Grainger |
| Morning Music | Richard Rodney Bennett |
| Prelude
Ships
Towers
Domes
Theatres
Temples
Finale | |
| The Directorate | John Philip Sousa
(ed., Byrne/Boyd) |

NEW ENGLAND CONSERVATORY
WIND ENSEMBLE
Frank Battisti, Conductor

1994-95 Repertoire

Adams, John
Beethoven L. (Druzecky)
Bennett, Richard Rodney
Benson, Warren
Bestor, Charles
Berg, Alban
Bernstein, Leonard (Amis)
Brahms, Johannes (Popkin)
Bush, Alan
Ceely, R
Colgrass, Michael
Copland, Aaron
Cushing, Charles
DiDomenica, R.
Egk, W.
Enesco, Georges
Erb, Donald
Gabrieli, Giovanni
Gal, H
Gillingham, David
Goehr, A.
Gould, Morton
Gould, Morton
Handel, G. F. (Schaefer)
Harbison, John
Harbison, John
Hasse, Jean
Haydn, Franz Josef
Hindemith, Paul
Hodkinson, Sydney
Holloway, R.
Holst, Gustav
Hummel, Johann Nepomuk
Husa, Karel
Ives, Charles (Singleton)
Ives, Charles (Singleton)
Ives, Charles (Sinclair)
Jacob, Gordon
Jacob, Gordon
Jolas, B.
Keuris, T.
Keuris, T.
Kirchner, Leon
Knussen, Oliver
Koechlin, Charles
Krommer, Franz
Krommer, Franz
Lachner, Franz
Lampe, W.
MacMillan, J.
Mendelssohn, Felix
Messiaen, Olivier
Mozart, W. A.
Novacek, Rudolf
Otten, L.
Orff, Carl (Wanek)
Parry, C. H. H.
Penderecki, Krzysztof
Persichetti, Vincent
Persichetti, Vincent
Phan, P. Q.
Piston, Walter
Poulenc, Francis
Poulenc, Francis
Revueltas, S.
Rochberg, George
Rodrigo, Joachim
Rorem, Ned
Rosetti, A.

Short Ride on a Fast Machine
Septuor, Op. 20
The Four Seasons
The Passing Bell
Three Portraits for Wind Octet
Chamber Concerto for Piano,
Violin and 13 Winds
Song Cycle for Three Voices
and Wind Ensemble

Premiere

Sextet, Op. 18
Scherzo, Op. 68
Roundels
Arctic Dreams
Emblems
Angel Camp
Concord Revisited
Divertissement
Dixtour, Op. 14
Cenotaph
Canzoni
Divertimento, Op. 22
Serenade for 10 Winds and
Percussion
Variations on Bach English
Suite in e
Ballad for Band
West Point Symphony
Music for Two Wind Bands
Music for Eighteen Winds
Three City Blocks
Reflecting Dreams
Octet
Septet
Symphony No. 7
Entrance: Carousing:
Embarcation

Premiere

Second Suite in F (Original
version)
Military Septet, Op. 114
Concerto for Wind Ensemble
Set No. 1 and 2
Postlude in F
Fugue in C
Serenade for Wind Octet
Old Wine in New Bottles
Lassus Ricercare
Cantena
Intermezzi
Concerto for Violin Cello, 10
Winds and Percussion
Choral
Septuor d'Instruments a Vent
Octet Partita, Op. 67
Octet Partita, Op. 69
Octet, Op. 156
Serenade, Op. 7
Sowetan Spring
Overture for Winds, Op. 24
(Original Version)
Oiseaux Exotiques
Suite: *Così fan tutti* (Octet)
Sinfonietta, Op. 48
Divertimento No. 3
Suite: *Carmina Burana*
Nonet, Op. 70
Pittsburgh Overture
Masquerade, Op. 102
Parable IX
Festivities
Divertimento for Nine
Instruments
Suite Française
Aubade
Homage to Frederico Garcia
Lorca
Black Sounds
Adagio for Wind Orchestra
Sinfonia
Partita in F

Ruggles, Carl
Sallinen, A.
Schmitt, Florent
Schramm, B.

Schreck, G.
Schuller, Gunther

Schwantner, Joseph

Shostakovich, Dmitri
Stern, R.
Stravinsky, Igor
Stravinsky, Igor

Stravinsky, Igor
Stokes, Eric

Stolzel, G. (Rogers)

Strauss, Richard
Sylar, J.
Thomas, Augusta Read
Thorne, N.
Ticheli, Frank
Tippett, Michael
van Otterloo, Wilhelm

Varèse, Edgard
Webern, Anton
Weill, Kurt
Weinstein, M.
Wilby, P.
Williams, John
Wilson, Dana

Angels
Chorali
Dionysiaques, Op. 62
The Quickening of a Summer's
Moon
Nonet, Op. 40
Symphony for Brass and
Percussion, Op. 16
...and the mountains rising
nowhere
Suite for Jazz Orchestra
Ultima Fantasia
Symphonie of Wind Instruments
Eight Instrumental Miniatures for
Fifteen Players
Suite: *L'Histoire du Soldat*
Continental Harp and Band
Report
Concerto Grosso for Four
Choirs
Suite in B-flat, Op. 4
The Hounds of Heaven
Danse
Adagio Music
Music for Winds and Percussion
Praeludium
Serenade for 12 Brass, Harp,
Piano and Percussion
Integrales
Concerto, Op. 24
Suite: *Three Penny Opera*
Concerto for Wind Ensemble
Firestar
Sinfonietta for Winds
Winds on the Steppes

NEW HAMPSHIRE

Dr. Gary Corcoran, Director of Bands at Plymouth State College, has been elected President of the New Hampshire Band Directors Association.

Plymouth State College is the home of the New England Band Directors Institute, a three-day convention held during the summer. Dr. Ed Huckeby, composer and educator, was one of the featured clinicians at the 3rd annual NEBDI last July. Other clinicians included prominent school school band directors from throughout New England.

The 1994 All-New England Band Festival will be held November 21. This year's guest conductor will be Jim Curnow. The festival band was chosen from more than 300 applications from 69 high schools in all six New England states.

PLYMOUTH STATE COLLEGE
SYMPHONIC BAND

Dr. Gary Corcoran, Conductor
featuring

Natalo Paella, Trumpet Soloist
Kathleen Arcchi, Soprano
Constance Chesebrough, Piano
and

MANCHESTER CENTRAL HIGH SCHOOL
SYMPHONIC BAND

David Bresnahan, Conductor

—May 10, 1994—

MANCHESTER CENTRAL HS BAND

Ye Banks and Braes O' Bonnie Doon
The Hounds of Spring
Puszta

- I. Andante moderato
- II. Tranquillo
- III. Allegro molto
- IV. Marcato

Percy Grainger
Alfred Reed
Jan Van der Roost

An Outdoor Overture Aaron Copland

PSC SYMPHONIC BAND

American Fanfare John Wasson
Toccata Girolamo Frescobaldi (Stocum)

Second Suite in F, op. 28b Gustav Holst

- I. March
- II. Song Without Words, "I'll Love My Love"
- III. Song of the Blacksmith
- IV. Fantasia on the "Dargason"

*Kathleen Arecchi, Soprano
Constance Chesebrough, Piano*

La Fiesta Mexicana H. Owen Reed

- Mass
- Aztec Dance

Bride of the Waves Herbert L. Clarke

Natalo Paella, Trumpet

Eagle Squadron Kenneth Alford

David Bresnahan, Conductor

Miss Saigon, Selections Claude-Michel Schönberg (Barker)

Stage Centre Goff Richards

**KEENE STATE COLLEGE
CONCERT BAND**

Douglas Nelson Conductor and Musical Director
Dorothy Yanish, Soprano Soloist

A Program of Multicultural Music

—April 27, 1994—

Russian Sailors' Dance Reinhold Glière (Curnow)

Mannin Veen ("Dear Isle of Man") Haydn Wood

Chinese Folk Rhapsody Richard A. Brown

Five Folksongs for Soprano and Band Bernard Gilmore

- Mrs. McGrath (Irish)
- All the Pretty Little Horses (American)
- Uerakina (Greek)
- El Burro (Spanish)
- A Fiddler (Yiddish)

Dorothy Yanish, Soprano

Valdres Johannes Hanssen (Bainum)

The Heart of the Morn H. Owen Reed

Carmina Burana Carl Orff

- 1. O Fortuna, velut Luna (*O Fortune, variable as the moon*) (Krance)
- 2. Fortune plango vulnera (*I lament Fortune's blows*)
- 3. Ecce gratum (*Behold the spring*)
- 4. Tanz-Uf dem Anger (*Dance—on the lawn*)
- 5. Floret silva (*The noble forest*)
- 6. Were diu werit alle min (*Were the world all mine*)
- 7. Amor volat undique (*The God of Loves flies everywhere*)
- 8. Ego Sum abbas (*I am the Abbot*)
- 9. In taberna quando sumus (*When we are in the tavern*)
- 10. In trutina (*I am suspended between love and chastity*)
- 11. Dulcissime (*Sweetest boy*)
- 12. Ave formosissima (*Hail to the, most beautiful*)
- 13. Fortuna Imperatrix Mundi (*Fortune, Empress of the World*)

NEW JERSEY

**RUTGERS UNIVERSITY
WIND ENSEMBLE**

William Berz, Conductor
Timothy Gunter, Associate Conductor

—October 22, 1993—

Toccata Marziale Ralph Vaughan Williams
Colonial Song Percy Grainger
Be Glad Then, America William Schuman

La Fiesta Mexicana H. Owen Reed

- I. Prelude and Aztec Dance
- II. Mass
- III. Carnival

The Black Horse Troop John Philip Sousa

—December 10, 1993—

Flourish for Wind Band Ralph Vaughan Williams

Syrtos Nicolas Roussakis

Chaconne, from Partita No. 2 J. S. Bach (Erickson)

Theme and Variations, Op. 43a Arnold Schoenberg

English Folk Song Suite Ralph Vaughan Williams

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

—March 4, 1994—

Königsmarsch Richard Strauss (Barrett)

Salvation is Created Pavel Tchesnokov (Houseknecht)

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

Past the Equinox Jack Stamp

Lincolnshire Posy Percy Grainger

- 1. Lisbon
- 2. Horkstow Grange
- 3. Rufford Park Poachers
- 4. The Brisk Young Sailor
- 5. Lord Melbourne
- 6. The Lost Lady Found

—April 29, 1994—

Fanfare and Allegro Clifton Williams

The Immovable Do Percy Grainger

Do Not Go Gentle Into That Good Night Elliot Del Borgo

Pictures at an Exhibition Modeste Mussorgsky (Hindsley)

NEW YORK

STATE UNIVERSITY OF NEW YORK-
COLLEGE AT FREDONIA
FREDONIA WIND SYMPHONY
Dr. Russell C. Mikkelson

1993-94 Repertoire

Bassett, Leslie Sounds, Shapes and Symbols
Bernstein, Leonard (Stith) Three Dance Episodes from *On the Town*
Copland, Aaron El Salon Mexico
Dvorak, Anton (Curnow) The Slavonic Dances
Elliott, Zo (Luckhardt) British Eighth
Fillmore, Henry Americans We
Fillmore, Henry His Honor
Fucik, Julius Florentiner March
Grainger, Percy Lincolnshire Posy
Hartley, Walter S. Lyric Symphony for Band
Premiere Performance
Hennagin, Michael Jubilee
Husa, Karel Music for Prague 1968
Kurka, Robert *The Good Soldier Schweik*, Suite
Makris, Andreas (Bader) Aegean Festival Overture
Mozart, W. A. (Wendt) *Marriage of Figaro* (Vol. I)
Orff, Carl (Krance) Carmina Burana

Schwantner, Joseph
 Stamp, Jack
 Strauss, Richard (Davis)
 Youtz, Gregory
 Weill Kurt

From a Dark Millenium
 Gavorkna Fanfare
 Allerseelen
 Fire Works
 Little Threepenny Music

Composer **Karel Husa** has been very busy on commissions he has received from the Koussevitsky Foundation, Northwestern University, Chicago Symphony Orchestra, Czech Philharmonic Orchestra and others.

Husa conducted the European premiere of the *Concerto for Saxophone and Wind Ensemble* in January, 1994, with the Brabant Conservatory Ensemble. Jean Pennings was the soloist for this performance.

Among the composer's most recent publications are *Elegie for Piano* (Presser), *Concerto for Trumpet and Orchestra* (AMP), *Concerto for Orchestra*, (AMP), *Sinfonietta for Orchestra* (CMF).

New recordings of Husa's works include *Serenade for Woodwind Quintet* (crystal); *Music for Prague 1968* (Vienna Modern Music Masters); *Symphony No. 2 "Reflections"*, *Fresque*, *Music for Prague 1968* (Marco Polo); *Cayuga Lake* (Ithaca College Centennial Commissions, CD)

Other highlights of Karel Husa's activities include:

- Elected member of the American Academy of Arts
- Lecturer at the University of Calgary Conducting Seminar
- Guest conducting appearances in Holland, Czech Republic, and U. S. (Texas, Indiana)
- European premiere of the *Concerto for Cello and Orchestra*—Brno Festival, Brno Philharmonic. Karel Husa, guest conductor, M. Kanko, soloist.—June 23, 1994
- World premiere: *Woodwind Quintet* (Koussevitsky commission), Quintet of the Americas—Carnegie Hall, February 10, 1995

NORTH CAROLINA

The University of North Carolina at Greensboro will host the 6th Annual Carolina Band Festival and Conductors Conference, February 16-18, 1995. The festival will attract 180 high school students chosen by taped audition, as well as 50 or more band conductors. The Carolina Band festival Honor Bands will be conducted by **James Curnow**, internationally known composer and conductor, and by **William Keith**, Director of Bands at Armstrong College, Savannah, Georgia. The Carolina Conductors Conference will feature **Jerry Junkin** (University of Texas at Austin) and **Dr. John Locke**, festival host and Director of Bands at UNCG.

The UNCG School of Music now numbers more than 425 undergraduate and graduate music majors.

UNIVERSITY OF NORTH CAROLINA AT GREENSBORO
 WIND ENSEMBLE
 John R. Locke, Conductor

—October 11, 1994—

Symphony No. 2, "Romantic" Howard Hanson
 III. Allegro con brio (McBeth)
 Elsa's Procession to the Cathedral, Richard Wagner
 from *Lohengrin* (Cailliet)
 Folk Dances Dmitri Shostakovich
 (Reynolds)

Folk Dances for Band, Set II David Stanhope
 A Leadsman, Landsman, and Dancers
 I. The Jolly Sailor
 II. O Shepherd, O Shepherd, Won't You Come Home?
 III. Rufford Park Poachers
 IV. The Keel Row
 Fantasia in G Timothy Mahr
 Yankee Doodle Morton Gould
 Tam O'Shanter Malcolm Arnold
 Barnum and Bailey's Favorite Karl L. King

UNIVERSITY OF NORTH CAROLINA AT GREENSBORO
 CONCERT BAND
 Marshall Forrester, Conductor

—October 13, 1994—

National Emblem March Edwin E. Bagley
 Images of Aura Lee John Zdechlik
 Variations on "America" Charles Ives
 (Schuman/Rhoads)
 Scenes from "The Louvre" Norman Dello Joio
 The Immovable Do Percy Grainger
 Shenandoah Claude T. Smith
 Toccata Girolamo Frescobaldi
 (Slocum)
 Graysondance David Holsinger

NORTH DAKOTA

Dr. Ron Nelson, former Professor of Music at Brown University, served as Guest Composer/Conductor during a three-day Artist-in-Residence program at the **University of Mary** in Bismarck. During his visit, Dr. Nelson conducted rehearsals with the University of Mary Concert Band and Chorale, presented a composition workshop, and conducted several of his compositions at a final concert.

UNIVERSITY OF MARY CHORALE
 Rick Furnish, Conductor
 Dr. Ron Nelson, Guest Conductor
 and
 UNIVERSITY OF MARY
 CONCERT BAND
 Dennis Gowan, Conductor
 Dr. Ron Nelson, Guest Conductor

All American

—April 10, 1994—

UNIVERSITY CHORALE
 Zion's Walls adapt. Aaron Copland
 (Koponen)
 Alleluia Randall Thompson
 Come to Me, My Love Norman Dello Joio
 Ask Me No More Ron Nelson
 Craig Hillig, String Bass

UNIVERSITY MEN'S CHORUS
 Ring Out, Wild Bells Ron Nelson

UNIVERSITY WOMEN'S CHORUS
 Three Mountain Ballads arr. Ron Nelson
 He's Gone Away
 Will He Remember
 Early May, from *Four Pieces After the Seasons* Ron Nelson

UNIVERSITY CONCERT BAND
 Candide, Overture Leonard Bernstein
 (Beeler)

Concertpiece for Clarinet, Winds and Percussion James Curnow
Michele Mindt, Clarinet

Lauds, Ron Nelson
 Homage to Machaut (from *Medieval Suite*) Ron Nelson
 Aspen Jubilee Ron Nelson
Katherine Henjum, Soprano

UNIVERSITY OF MARY
 CONCERT BAND
 Dennis Gowan, Conductor

Tales of Life and Legend
 —November 14, 1993—

Fanfare pour précéder *La Péri* Paul Dukas
University Brass Ensemble

Pineapple Poll Arthur Sullivan
 Opening Number (Mackerras/ed. Rogers)
 Jasper's Dance
 Poll's Dance
 Finale

Spiritual? from *Symphony No 5 1/2* Don Gillis
 (Bainum)

Symphony No. 1, "Lord of the Rings" Johan de Meij
 I. "Gandalf" (The Wizard)
 III. "Gollum" (Sméagol)
Lisa Ternes, Soprano Saxophone
 V. "Hobbits"

El Capitan Waltzes John Philip Sousa
 (Rogers)

Freckles Rag Larry Buck
 (Eyles)
featuring the Percussion Section

Midway March John Williams
 (Curnow)

OKLAHOMA

OKLAHOMA BAPTIST UNIVERSITY
 SYMPHONIC BAND
 and
 WIND ENSEMBLE
 Dr. Jim Hansford, Conductor

1994 Spring Tour Repertoire

Akers, Doris (Dawson) Sweet, Sweet Spirit
 Curnow, James (arr.) All Hail the Power
 Grainger, Percy Irish Tune from County Derry
 Himes, William Doxology
 Himes, William Jericho (Revisited)
 Holsinger, David On An American Spiritual
 Lecouna, Ernesto (Nestico) Malaguena
 Mac Davis, William Ceremonial Piece
Brass Choir

Schuman, William Chester
 Schuman, William When Jesus Wept
 Sousa, John Philip (ed. Fennell) Fairest of the Fair
 Williams, Clifton Fanfare and Allegro
 Zdechlik, John Psalm 46

OKLAHOMA BAPTIST UNIVERSITY
 SYMPHONIC BAND
 and
 WIND ENSEMBLE
 Dr. Jim Hansford, Conductor

—May 12, 1994—

Fanfare and Allegro Clifton Williams
 Irish Tune from County Derry Percy Grainger
 New England Triptych William Schuman
 When Jesus Wept
 Chester
 Commando March Samuel Barber

Variations On A Korean Folksong John Barnes Chance
Pancho Romero, Conductor

Psalm 46 John Zdechlik
 Symphony No. 3 Vittorio Giannini
 I. Allegro energico
 Fairest of the Fair John Philip Sousa

VIRGINIA

GEORGE MASON UNIVERSITY
 WIND ENSEMBLE
 Anthony J. Maiello, Conductor
 Andrew Esch, Assistant Conductor
 Cmdr. Michael Burch-Pesses, U. S. Navy Band, Guest
 Conductor
 Dr. Paul Shultz, Trombone Soloist

—April 20, 1994—

Short Ride in a Fast Machine John Adams
 (Odom)

Spartacus Jan Van der Roost
 Symphony No. 2 Howard Hanson
 III. Movement (McBeth)
Cmdr. Michael Burch-Pesses, Conductor

Rhapsody for Bass Trombone and Wind Band Hidas Frigyes
Dr. Paul Shultz, Trombone

Divertimento for Band Vincent Persichetti
 I. Prologue
 II. Song
 III. Dance
 IV. Burlesque
 V. Soliloquy
 VI. March
Andrew Esch, Conductor

Shakata: Singing the World into Existence Dana Wilson

GEORGE MASON UNIVERSITY
 WIND ENSEMBLE
 Anthony J. Maiello, Conductor
 Clyde Hughes, Assistant Conductor
 Michael Parnell, Assistant Conductor
 Nicholas M. Pauldine, Graduate Student Conductor
 Paul Geraci, Student Composer/Conductor
 Jennifer Dayton and James Jackson, Euphonium Soloists

—April 25, 1994—

Fantasia in G Major J. S. Bach
 (Goldman/Leist)

Duo Concertante James Barnes
Jennifer Dayton and James Jackson, Euphonium

Symphonic Overture Paul Geraci
Paul Geraci, Conductor

Suite Française Darius Milhaud
 I. Normandie
 III. Ile de France
 IV. Alsace-Lorraine
 V. Provence
Michael Parnell, Conductor

The Ascension, from *The Divine Comedy* Robert W. Smith
 Premiere Performance

Flight Claude T. Smith
Clyde Hughes, Assistant Conductor

Bullets and Bayonets John Philip Sousa
Nick Pauldine, Conductor

Cartoon Paul Hart

WISCONSIN

FESTIVAL CITY BRASS
Wayne M. Becker, Conductor
and the
CONCORDIA UNIVERSITY
WIND ENSEMBLE
Dr. Louis Menchaca, Conductor

—March 5, 1994—

FESTIVAL CITY BRASS

Aspects of Praise
A Saddleworth Festival Overture
Little Suite for Brass, Op. 88
The Blue and the Gray

"E. K. E - The Duke"
Dancing on the Seashore

COMBINED BANDS

First Suite in Eb, op. 28a
I. Chaconne
III. March

Dr. Louis Menchaca, Conductor

America the Beautiful

Wayne Becker, Conductor

William Himes
Goff Richards
Malcolm Arnold
Clare Grundman
(Stephens)
arr. Wayne Becker
Jan Hadermann

Gustav Holst
(Herbert)

Samuel Ward
(Dragon/Becker)

REPORT DEADLINES

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

Spring Issue: March 1

Summer Issue: June 1

Fall Issue: October 1

Send all materials to:

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

603-535-2495

(New) FAX: 603-535-2917

Whenever possible, please send materials on a Macintosh-formatted disk.

Concert programs will be printed in the "State by State" column on a "space-available" basis. In the event that multiple programs from a single institution cannot be printed, the programs which are the most recent or which may have the most notable programming may be chosen.

**CBDNA NATIONAL
CONVENTION
February 22-26, 1995
University of
Colorado-Boulder**

INTERNATIONAL

7th WASBE CONFERENCE Hamamatsu, Japan July 23-29, 1995

Papers are now being accepted for review for presentation in research sessions scheduled for the Seventh Conference of the World Association for Symphonic Bands and Ensembles to be held in Hamamatsu, Japan, July 23-29, 1995.

Papers and reports are being solicited in areas pertinent to the mission of the International Wind Band Education Committee of WASBE, which is to encourage and disseminate the results of research regarding the development of the band conductor and musician and the structuring of effective rehearsals. The focus should be on the pedagogical aspects relative to such topics as literature and repertoire, score analysis, conducting, rehearsal techniques, technology, music education, and the profession at large.

Three copies of the complete paper and abstract should be submitted by February 1, 1995. Papers should be no more than 20 pages in length. The author's name, institutional affiliation, and mailing address should appear only on a separate cover page. Screening will be completed and authors notified by March 1, 1995.

Submissions and inquiries should be sent to

James L. Byo, Chair
International Wind Band Education Committee
School of Music
Louisiana State University
Baton Rouge, LA 70803

(504) 388-2593
FAX (504) 388-2562

The Musicological Research Committee of WASBE is soliciting historical or anthropological papers and reports. Proposals are being accepted by:

Wolfgang Suppan, Chair
Musicological Research Committee
University for Music and Theatre Arts
Leonhardstrasse 15
Palais Meran A-8010
Graz, AUSTRIA

or David Whitwell
16349 Halsey Street
Granada Hills, CA 91344

(213) 885-3181

• Conference Highlights •

Events

- Daily Conductor/Teacher Workshops and Seminars including Saito techniques, reading sessions, rehearsal of major works by prominent conductors
- Clinics on "Oriental Percussion," "Japanese Band Music," "Contemporary Saxophone Technique"
- World premieres of new works for band
- Visit to music industry factories
- Special "Japan Day"
- International exhibition by publishers and manufacturers
- Scholarly papers presented by research committees & IGEB
- Open rehearsals
- Presentation by national representatives
- Mayor's Reception
- Conference Dinner and Show

Performances

- Tokyo Kosei Wind Orchestra, Japan
- Osaka Municipal Wind Orchestra, Japan
- WASBE International Youth Orchestra, Japan
- Seoul Wind Ensemble, Korea
- Stockholm Symphonic Wind Orchestra, Sweden
- Omnibus Wind Ensemble, Sweden
- University of Colorado Wind Ensemble, USA
- Australia Wind Orchestra
- National Jeugd Harmonie Orkest, The Netherlands
- Royal Northern College of Music Wind Ensemble, UK
- Ostgöta Wind Symphony, Sweden
- State Wind Band of Russia
- University of Miami Wind Ensemble, USA
- Orchestra d'Harmonie de la Ville du Havre, France
- Symphonic Band of the Austrian Steel Company, Austria
- Symphonic Band of Rotterdam Conservatory, The Netherlands
- Baden-Württemberg Youth Wind Ensemble, Germany
- Kaiserstuhl-Tuniberg Youth Honors Band, Germany
- Sinfonisches Blasorchester Bern, Switzerland

* * * * *

Books of Note

The New Lexicon of Band Music (Fourth Edition) by Wolfgang Suppan. 690 pp., [6,000 composer biographies, 35,000 band compositions]. Publisher: Klaus Schulz, Am Märzengraben 6, D-78112 Freiburg-Tiengen, Germany. Tel: 06/07664/1431, FAX: 06/07664/5123.

The New Langwill Index: A Dictionary of Musical Wind-Instrument Makers and Inventors by William Waterhouse. 560 pp., 400 illustrations. Publisher: Tony Bingham, 11 Pond Street, London NW3 2PN, England. Tel: +44(0)71 794 1596, FAX: +44(0)71 433 3662.

Nostalgic Happenings in the Three Bands of John Philip Sousa (U. S. Marine Band 1880-1892/Sousa's Band 1892-1932/Great Lakes Naval Training Station Bands 1917-1918) by Malcolm Heslip. Publisher: Integrity Press, 61 Massey Drive, Westerville, OH 43081.

The National Tune Index: Early American Wind and Ceremonial Music, 1636-1836 by Raoul F. Camus. Publisher: University Music Editions, P. O. Box 192, Ft. George Station, New York, NY 10040. Tel: (212) 596-5393/5340.

American Wind and Percussion Music by Raoul F. Camus. 480 pp. Publisher: G. K. Hall & Co., 70 Lincoln Street, Boston, MA 02111.

College Band Directors National Association Constitution and Bylaws

Article 1: Name

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

Article 2: Purpose

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

Article 3: Membership in the Association

A. Active

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

B. Associate

1. Professional Associate—i.e., director of a military service band, community band, secondary school band.
2. Music Industry—one member of the firm shall be designated as representative to the Association.
3. Student—graduate or undergraduate who is seriously involved in band activities and development.
4. Institutional—any school or institution actively supporting band activities and development. One individual may represent the institution as an active member if qualified under Article 3, Active, no. 1.

C. Rights and Privileges

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

Article 4: Officers

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

Article 6: Dues

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

A. Active

1. Active Membership	\$40.00
2. Retired Active Membership	10.00
3. Honorary Life Membership	0-
4. Life Membership (Age 55)	150.00

B. Associate

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

C. The National Secretary-Treasurer shall return a sum every biennium to each division based upon their respective membership enrollment at the beginning of the biennium (the two year period immediately

following a National Conference). The sums to be returned, and the membership guidelines to be followed are:

1. 251 and above	\$1,350.00
2. 201 to 250	1,250.00
3. 151 to 200	1,150.00
4. 101 to 150	1,050.00
5. Below 100	1,000.00

The Secretary-Treasurer shall collect all dues.

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

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

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

Article 7: Revisions of Amendments

Proposed amendments to the CBDNA Constitution and Bylaws may be presented to the Board of Directors by either the Constitution Committee or by any officer of the Association at the time of the National Conference. The Board of Directors shall then determine by a majority vote which amendments shall be circulated to all members of active status within two weeks of the termination of the National Conference. Ballots shall be returned to the chairman of the election committee for tabulation within four weeks of the termination of the National Conference. An amendment must receive two thirds of the votes cast to pass. An approved amendment becomes effective immediately, unless otherwise stated in the amendment.

BYLAWS

Article 1: Duties of the National Officers

- A. *President*. It shall be the duty of the President to organize the National Conference and to preside at all general meetings thereof. The President shall appoint a parliamentarian to each business session. It shall be the duty of the President to represent the CBDNA at other conferences or to appoint a representative in his place when the Association is invited to send a delegate.
- B. *President-Elect*. It shall be the duty of the President-Elect to assume the duties of the President in his absence. It shall furthermore be the duty of the President-Elect to serve as chairman of Board of Directors meetings and to coordinate membership activities.
- C. *Vice-President*. It shall be the duty of the Vice-President to assume the duties of the President in the absence of the President and the President-Elect. It shall furthermore be the duty of the Vice-President to administer and coordinate the activities of the National Committees.
- D. *Secretary-Treasurer*. It shall be the duty of the Secretary-Treasurer to perform the normal duties of a recording secretary and treasurer.

Article 2: Election of Officers

- A. The *President* shall serve from the time of assuming office at the end of one National Conference to the end of the next.
- B. The *President-Elect* shall automatically accede to the office of President, and the *Vice-President* shall automatically accede to the office of President-Elect.
- C. Two candidates for the office of *Vice-President* shall be nominated and one shall be elected through the following procedure:
 1. Only those who have served or are serving as Divisional Presidents, and those who have served as National Secretary-Treasurer for a period of six years or longer shall be eligible for nomination. Past National Presidents are not eligible.
 2. The Secretary-Treasurer shall have circulated to the active membership by mail a certified list of names of those eligible, at least two months and not more than four months before the National Conference. This list will serve as a ballot on which each member may, and should, nominate two persons for the office. The ballot must be returned to the Secretary-Treasurer at least three weeks prior to the opening of the National Conference.
 3. The nominating committee shall consist of at least five members. The National President and all past National Presidents in attendance at the National Conference shall serve on the nominating committee, with the most immediate Past President in attendance serving as chairman. In the event that there are fewer than five qualified members for this committee, the current President shall appoint enough members to make a full committee. The committee will receive from the Secretary-Treasurer the ballots and the tally, and using them as a guide shall nominate two persons with their consent, including (without designation) the one receiving the highest number of votes in the nomination balloting. The second nominee must be selected from among the five in this tally.
 4. The election shall be by first class mail ballot circulated to the membership with a return envelope clearly marked *CBDNA Ballot enclosed*. The ballot shall be circulated to all members of active status within two weeks of the termination of the National Conference. Ballots shall be returned to the chairman of the election committee for tabulation within four weeks of the termination of the National Conference.
- D. *Secretary-Treasurer*. The Secretary-Treasurer shall be appointed by the Board of Directors.
- E. *Divisional Officers*. The Divisional officers shall consist of the President, President-Elect, Vice-President and Secretary-Treasurer. The President-Elect shall automatically accede to the office of President, and the Vice-President shall automatically accede to the office of President-Elect. Divisional Vice-Presidents

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

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

Article 3: Standing Committees

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

Article 4: Filling of Vacancies

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



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.

REMEMBRANCE

• I have been trying to locate a score and set of parts for a piece entitled *Remembrance* by A. W. Ketelby. If anyone knows where I could buy or borrow this work, please contact:

Dr. Ronnie Wooten
School of Music
Northern Illinois University
DeKalb, IL 60115
(815) 753-1551

— 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 JOHN CULVAHOUSE, UNIVERSITY OF GEORGIA

Concerto for Soprano Saxophone and Wind Ensemble by Robert Linn was commissioned by the National Association of Wind and Percussion Instructors and was completed in 1991. The premiere performance was given by the University of Georgia Wind Ensemble, Dwight Satterwhite, conductor, and soloist Kenneth Fischer at the 1992 MENC In-Service Conference in New Orleans. The work is dedicated to the faculty and student musicians of the University of Georgia.

The wind ensemble scoring calls for 12 players: piccolo, flute, oboe, English horn, clarinet, bass clarinet, bassoon, contrabassoon, trumpet, horn, trombone, and one percussionist playing xylophone, vibraphone, orchestra bells, graduated drums, cymbal, triangle, and woodblock. The wind ensemble parts are often soloistic and provide both musical and technical challenges for the performers.

The concerto's six movements provide a variety of tempos and moods and often exhibit jazz elements. A written cadenza is provided for the final movement, although soloists also have the option of composing their own or of omitting the cadenza altogether. (One might also contact Kenneth Fischer at UGA for his cadenza.)

This wonderful concerto is approximately 22 minutes in length and is available from the composer.

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 _____

**CBDNA
NATIONAL
CONVENTION
February 22-26,
1995**

**University of
Colorado-
Boulder**

CBDNA
COLLEGE BAND DIRECTORS
NATIONAL ASSOCIATION

Report

Dr. Gary Corcoran, Editor
Department of Music & Theatre
Plymouth State College
Plymouth, NH 03264

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