

Report

Fall 1995

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From the Podium

This message is one that is filled with some great memories that I want to share with you. The Executive Board, Dick, Alan, Gene, and I met with the 1997 Convention Host, Dwight Satterwhite, at the University of Georgia in Athens. What a treat! The new facilities at the university are absolutely terrific, and Dwight—a host with the most. The schedule for the national meeting was blocked out, and the highlights pretty well determined. For the present, however, the Divisional Conferences are what need to be uppermost in our professional priorities.

By now, you have probably received from your divisional president the dates, site, and initial agenda for your divisional conference. I am really impressed with the quality and quantity of programs that have been developed for these meetings. Put those dates on your calendar...now!

You'll note that the Performance Application for the 1997 Athens Conference is included in this issue of the *CBDNA Report*. It appears that we will be able to accommodate six large ensembles and two chamber wind ensembles (15 players or fewer). Please adhere to the specific instructions.

I recall once reading in John Dewey's "Democracy in Education" an observation by that sage. He noted that a democracy can't work if all society does is to extract. Soon there is nothing left to take. It is only when contributions to that society are replenished, whether by taxes, contributions, or productive involvement, that democracy flourishes. It occurred to me that professional associations are cut from the same stock. CBDNA is only healthy when there is considerable interaction among members. Contributing may begin by little more than paying your association dues, but that is only a beginning. By attending a divisional or national meeting, you bring yourself, your experience, perceptions, and expertise to that conference. The interaction is always professionally stimulating, and you carry what you've learned back to the source of your professional focus. It's really a democracy in action. You

receive as you contribute. Become involved. Don't wait for a special invitation. This is all the invitation you need. I look forward to seeing you in Chicago this December. (I wish it were a week earlier, too!)

James Craft
President

Mid-West Forum

Friday, December 22
4:30 - 6:00 p.m.

Waldorf Room
Chicago Hilton

COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION
1997 NATIONAL CONFERENCE
PERFORMANCE APPLICATION

PROCEDURES:

1. A performance tape, twenty minutes in duration, should be submitted in cassette tape format with Dolby. Works submitted for evaluation must be conducted by the resident conductor and performed by the ensemble that would be performing at the Conference. Contents of the tape must be selected from performances this fall or from the 1994-95 academic year.
2. Concert programs from performances this fall and the 1994-95 academic year should be submitted with the application
3. Application materials must be submitted prior to December 10, 1995.
4. Conductors will be notified of their status prior to January 15, 1996.

Ensemble _____

Conductor _____

List of Works Submitted _____

School Address _____

School Telephone _____ School FAX # _____

Home Address _____

Home Telephone _____

Application materials must be submitted prior to December 10, 1995, and should be submitted to:

Prof. Craig Kirchhoff
School of Music
University of Minnesota
Minneapolis, MN 55455

The Report of the Future— The Future of the Report

In 1985, when CBDNA President Donald Hunsberger asked me to assist in creating a newsletter for our association, I regarded it as honor to be given the opportunity to serve my colleagues in this way. I still do. Until that time, our association's newsletters were actual typed letters written on the president's school stationery, and most of our communications dealt only with upcoming divisional and national meetings.

In those (for me) "pre-Mac" days, our typesetting was done by a local print shop in Pittsburg, Kansas, and the content was—as it is now—totally dependent upon the initiative of interested college band directors, who have been willing to share information and ideas with others, whether in the form of articles, programs, or news items about themselves or their ensembles. It will be important to remember that—despite future changes in our means of our communication—the success of that communication within our profession will ultimately and *always* depend on our willingness to share, to give, to be generous.

At the present time, the *CBDNA Report* is published three times a year. Its quality is variable, based upon the amount and variety of materials voluntarily submitted for each issue. However, through the World Wide Web, our association now has the capability of helping us to connect with unlimited sources of information that will be invaluable to us as we go about our business each day.

By means of a page on the World Wide Web, CBDNA members will be able to:

- access news items that are timely and continuously updated
- follow links to research on band related topics
- listen to sound clips—eventually, full recordings—of new works for band
- communicate easily with composers about their works
- examine archives of programs and program notes from an almost unlimited variety of college and professional ensembles
- get complete travel information on the cities where future conventions will be held
- listen to or watch videos of clinics by some of our finest conductors and performers
- provide feedback to the Executive Board on issues facing the association
- mobilize our association in support of specific causes, as may be needed
- facilitate their communication with musicians in other parts of the world
- communicate and exchange resources quickly with other CBDNA members
- do all of this and much, *much* more for little or no cost

The Internet, and whatever may evolve from it, is the future of our communication. College band directors not yet connected to the World Wide Web need to be taking steps to establish a direct connection as soon as possible. For the immediate future, the *Report* will continue to be delivered to your personal mail box, but before very long, this means of delivering news about our association will seem anachronistic and inefficient, even to the most technophobic among us.

Believe it or not, the next major trend in our society's use of computers will be *away from* the personal computer. If we can allow ourselves to maintain files somewhere other than our own hard drives, we will be able to access the software we want and maintain data storage we need through the Internet. We will once again be using "dumb" terminals, which will be smaller, more powerful, and more portable than their predecessors. Uploading and downloading files will be as commonplace as typing a letter or answering the phone—two activities which also have changed drastically in recent years!

One challenge facing our association will be to ensure that the dramatic proliferation of information and resources available to our members via the Internet does not result in a lack of focus in our communication. CBDNA will need to accept the responsibility of keeping the channels clear and the focus sharp. Another obstacle to overcome will be the fact that the responsibility of staying in touch with the association will, it seems, fall upon the individual member. By the time all of this comes about, even that problem is likely to have been solved. The compelling advantages of electronic communication within our association in terms of the depth and breadth of our potential resources, make it imperative that we pursue this course with deliberate speed.

With these changes approaching, and for personal reasons as well, I have expressed to President Croft that I will soon step aside as Editor of the *CBDNA Report* in order to allow the Executive Board to deal freely with the changes that very much need to be made. Anyone interested in assuming editorship of the *CBDNA Report* should contact Jim by letter and include samples of printed materials prior to December 15:

Dr. James Croft
Director Bands
Florida State University
School of Music
Tallahassee, FL 32306

I have thoroughly enjoyed having had the opportunity to communicate so frequently with my colleagues around the country and thank you sincerely for the privilege of serving our association.

Gary Corcoran
Editor

Errata Aaron Copland's *Emblems*

by

Patrick Casey

Director of Bands, University of Dayton

The following measure numbers will be helpful in making corrections to the parts.

1 = m. 8	19 = m. 121	37 = m. 259
3 = m. 18	21 = m. 137	39 = m. 275
5 = m. 28	23 = m. 152	41 = m. 287
7 = m. 38	25 = m. 166	43 = m. 306
9 = m. 49	27 = m. 183	45 = m. 318
11 = m. 65	29 = m. 194	47 = m. 332
13 = m. 77	31 = m. 212	49 = m. 346
15 = m. 93	33 = m. 226	
17 = m. 108	35 = m. 244	

PARTS errata

Piccolo

- m. 139 1st note = add an accent
- m. 172 last note = add an accent (along w/ the dot)
- m. 211 last two notes = delete the dot, add tenuto to each
- m. 231 1st note add an accent
- m. 354 dynamics are inaccurate (*col* flutes)

1st Flute

- m. 24 dynamic of solo = *mp*
- m. 33 2nd note is a 32nd note
- m. 35 3rd note is a dotted eighth note
- m. 69 add dynamic *p*
- m. 222 second note is *staccato*
- m. 229 add accent on 1st note
- m. 231 3rd note is top space "G"
- m. 238 dynamic is *f*
- m. 241 1st note has long marking and dot
- m. 243 1st note has long marking and dot
- m. 266 last note is *staccato*
- m. 276 1st note is accented
- m. 288 last note is "F#" (not D)
- m. 306 add the wording "(background)" after "softly"
- m. 317 no double bar
- m. 336 dynamic is *mp*
- m. 341 last note is also accented

2nd Flute

- m. 28 dotted half note
- m. 33 2nd note is 32nd note
- m. 56 move rehearsal 10 over one bar later
- m. 69 dynamic is *p*
- m. 139 dynamic is *mf*
- m. 153 1st note is accented
- m. 170 beat two is accented (1st note)
- m. 176 last note (tied note) is "C" (not "A")
- m. 202 add "marc." after the dynamic
- m. 229 add accent on 1st note
- m. 240 *f*, not *sf*
- m. 267 sixteenths cresc. into next downbeat
- m. 277 artic. should match 1st flute (slur 1st five notes only)

1st Oboe

- m. 2 add an accent to the note
- m. 42 add accents to the sixteenth notes
- m. 60 half note arrival is *p* (not *mp*)

- m. 108 should read "Quite fast"
- m. 139 dynamic is only *mf*
- m. 216 add an accent
- m. 223 slur should end on last note of this bar
- m. 228 beat two is accented
- m. 229 1st note is *staccato*
- m. 277 artic. = slur to the A (not the Bb)

2nd Oboe

- m. 139 dynamic is only *mf*
- m. 187 key sig. is 1 sharp
- m. 194 key sig. is 1 sharp
- m. 208 key sig. is 1 sharp
- m. 216 key sig. changes to no sharps/no flats
- m. 227 1st note is *staccato*
- m. 229 1st note is *staccato*
- m. 277 artic. = slur to the A (not the Bb)
- m. 340 last note is Eb

1st Bassoon

- m. 24-25 this should also have a slur over it
- m. 108 *sff* instead of just *sf*
- m. 156 2nd note is G#, not F#
- m. 221 last note is accented (and *staccato*)
- m. 262 1st note, remove the dot and add an accent
- m. 280 add a long mark over the note
- m. 345 2nd note is Eb
- m. 355 fermata over the half note

2nd Bassoon

- m. 88 should read Bssn. I for two notes, then Bssn. II joins (on the "D")
- m. 108 *sff* instead of just *sf*
- m. 156 2nd note is G#, not F#
- m. 171 1st figure has cresc. also
- m. 192 dynamic is *f*, with 1st note being *sf*
- m. 262 1st note = remove the dot, add and accent
- m. 305 add a dim. during the 1st four notes
- m. 345 2nd note is Eb

Eb Clarinet

- m. 18 time signature is 4/4
- m. 20 -21 [full score/ parts] these pitches are not included in the condensed score (?)
- m. 37 Bb (third note)

- m. 153 1st note is accented
- m. 175 meter changes to 2/4
- m. 222 beat 2 is accented
- m. 260 third note is accented
- m. 276 1st note is Bb
- m. 348 last two notes are straight quarter notes

1st Clarinet

- m. 24 2nd half note, lower part = Ab (not Gb)
- m. 28 dotted half note, quarter rest
- m. 132 third note is also accented
- m. 135 last note is accented
- m. 150 1st note is accented
- m. 166 dynamic is *mp*
- m. 192 dynamic should look *sf*
- m. 219 add an accent to the & of beat 1
- m. 221 last note slurs across the bar
- m. 222 second note is a quarter (not an eighth)
- m. 225 1st note is *staccato*
- m. 229 last note is *staccato*

2nd Clarinet

- m. 4 over last beat add "sim."
- m. 5 meter is 3/4
- m. 28 dotted half note, quarter rest
- m. 48 dynamic is *mp*
- m. 64 dynamic is *p*
- m. 131 slur extends to 1st note of this bar
- m. 162 add *sf* under 1st note
- m. 170 1st note is also accented
- m. 188 dynamic is *p*
- m. 192 1st note = *sf*, followed by *f* (as overall dynamic)
- m. 219 add an accent to the & of beat 1
- m. 226 dynamic is *ff*
- m. 276 add an accent over 1st note
- m. 298 above the bar, add the word "Eloquent"
- m. 301 add the word "eloquent" under the beat two passage
- m. 353 final dynamic is *fff*

Alto Clarinet

- m. 9 dynamic is *ff*
- m. 12 last note is Eb
- m. 15 dynamic is still *ff*
- m. 32 last note is also accented
- m. 34 starts with a quarter rest
- m. 62 add dim. beginning after the half note
- m. 64 replace dim. with the word "softly"
- m. 111 the note is *staccato*
- m. 113 3 beats rest, then eighth note/eighth rest
- m. 155 last note is *staccato*
- m. 188 dynamic is still *p*
- m. 227 2nd note is accented
- m. 228 1st note is accented
- m. 262 1st note is accented
- m. 263 1st note is *staccato* and accented
- m. 332 remove the breath mark (although it might be a smart edit)
- m. 339 3 beats rest before the quarter note
- m. 352 add a breath mark at the end of the bar

Bass Clarinet

- m. 16 4th note is 2nd line "G"
- m. 30 last note is "Gb"
- m. 42 add accents to each sixteenth note
- m. 45 the dynamic changes to *f*
- m. 111 add *staccato* and accent to the note
- m. 113 the dynamic is *mp*
- m. 340 last note is accented

1st Alto Sax

- m. 35 dynamic is *f*
- m. 109 half note, half rest
- m. 128 both notes have the tenuto articulation
- m. 192 1st note = *sf* (followed by *f* dynamic mark)
- m. 232 dynamic is still *ff*
- m. 276 3rd note is "C" (not "B")
- m. 350 (last note is a sixteenth)
- m. 353-4 dotted half notes (not just half notes)

2nd Alto Sax

- m. 31 it is *sf* under the note
- m. 109 half note/half rest
- m. 128 both notes have tenuto articulation
- m. 156 2nd note is accented
- m. 182 2nd note is accented
- m. 227 the rhythm on beat 2 is two sixteenths followed by an eighth
- m. 284 marking is *sf* (not *f*)

Tenor Saxophone

- m. 33 accent should be on 2nd note (not the 3rd note)
- m. 109 half note/half rest
- m. 284 marking is *sf* (not *f*)
- m. 354 1st note is accented
- m. 355 add a fermata over the half note

Baritone Saxophone

- m. 109 half note/half rest
- m. 175 the meter is 2/4
- m. 284 marking is *sf* (not *f*)
- m. 355 2nd note, add a housetop accent
- m. 356 add a housetop accent to the note

Timpani-Percussion

- m. 107 timp. rhythm = eighth rest | dotted quarter | eighth rest | dotted quarter
- m. 108 snare drum should be marked "Solo"
- m. 118 1st accent in bongo part should be the 1st note (not the second note)
- m. 234 (trombone cue- rhythm of the 1st two notes should be reversed)
- m. 259 add rehearsal mark 37

Piano - Celeste

- m. 139 1st note (both hands) is accented
- m. 181-2 accents of r.h. are same for l.h.
- m. 190 1st note is F natural
- m. 240 the note is accented

1st Cornet

- m. 23 add a dim. on the 2nd half note
- m. 28 delete the word "Solo"
- m. 48 second note = tenuto articulation
- m. 335 add a crescendo for the last two notes (across the bar)
- m. 343 remove the *staccato* on the 3rd note
- m. 355 the flutter tonguing doesn't begin until beat 3 in this part

2nd Cornet

- m. 47 should read "1 player" instead of "soli"
- m. 52 should read "1 player" instead of "soli"
- m. 137 dynamic is *ff* (not *f*)
- m. 152 the note should be accented (to match the trombones)
- m. 253 dynamic is *f*
- m. 335 3rd note is Ab (same goes for last note)
- m. 346 dynamic is *ff*

3rd Cornet

- m. 14 cresc. should begin on beat 3
- m. 28 after the note = eighth rest and 2 quarter rests
- m. 47 should read "1 player" instead of "soli"
- m. 52 should read "1 player" instead of "soli"
- m. 136 1st beat is a quarter rest (instead of the Gb)
- m. 137 dynamic is *ff* (not *f*)
- m. 152 the note should be accented (to match the trombones)
- m. 253 dynamic is *f*
- m. 316 2nd note is "Gb"
- m. 336 articulation is *sf* (not *f*)
- m. 340 the word is "Broadly"
- m. 353-4 the half notes are dotted halves

1st Trumpet

- m. 17 2nd note is "A#"
- m. 26 add a cresc. on 2nd note (leading to next bar)
- m. 49 dynamic is *p*
- m. 102 1st note is also accented
- m. 222 last note is not dotted
- m. 244 above the bar, add the word "Forcefully"
- m. 250 no slur into beat 3

2nd Trumpet

- m. 35 2nd note is accented
- m. 122 the rehearsal marking 19 should be one bar earlier
- m. 171 (cues = two quarter rests, then notes)
- m. 194 dynamic is *p*
- m. 198 2nd note has tenuto articulation
- m. 230 2nd note is accented
- m. 235 1st note is accented
- m. 250 2nd note is slurred to the 3rd note
- m. 279 (accents not in the score)
- m. 339 the note is accented

1st Horn

- m. 53 dynamic is *mf*
- m. 340 last note tied across bar
- m. 341 1st note not accented

2nd Horn

- m. 14 2nd note is F natural
- m. 14 cresc. should begin on beat 3
- m. 35 this note should be slurred into the next one
- m. 38 add an accent to the 2nd note
- m. 113 the rehearsal mark 18 should be at m. 115
- m. 128 2nd note should have tenuto marking (along w/ the *staccato* mark)
- m. 200 Horn 1 cue = beat two is "E" (not "D")
- m. 243 1st note has *staccato* and tenuto marking
- m. 296 2nd and last notes have both tenuto and *staccato* markings
- m. 340 last note is tied across the bar line
- m. 341 1st note is not accented in the score

Horn 3

- m. 128 2nd note should have tenuto marking (along w/ the *staccato* mark)
- m. 211 last note is tenuto artic. (not *staccato*)
- m. 226 last note is accented (not tenuto)
- m. 335 dynamic is *mf*
- m. 340 last note tied across bar
- m. 341 1st note not accented
- m. 345 1st note = add an accent

Horn 4

- m. 14 cresc. should begin on beat 3
- m. 36 add an accent to the 2nd note
- m. 128 2nd note should have tenuto marking (along w/ the *staccato* mark)
- m. 143 cue should read "Bass Clar. solo"
- m. 164 third note is also *staccato*
- m. 296 2nd and last notes are *staccato* and tenuto

Trombone 1

- m. 14 cresc. should begin on beat 3
- m. 35 2nd note is accented
- m. 108 add *sf* to the beginning of the note
- m. 139 dynamic is *f*
- m. 143 cue should read "Bass clar. solo"
- m. 216 dynamic is *f*
- m. 247 last note is also accented
- m. 253 dynamic is *f*
- m. 259 the note is accented
- m. 333 second note is also tenuto articulation
- m. 335 beat 3 is tied into beat 4 and the two sixteenths are slurred into that tie
- m. 352 add a breath mark at the end of the bar

Trombone 2

- m. 6 add "sim." above this bar
- m. 7 beat 4, dynamic is *ff*
- m. 72 this pickup note is 1st trombone only
- m. 143 cue should read "Bass Clar. solo"
- m. 253 dynamic is *f*
- m. 259 the note is accented
- m. 335 should be muted (and then open after this figure)
- m. 335 beat 3 is tied into beat 4 and the two sixteenths are slurred into that tie
- m. 352 add a breath mark at the end of the bar

Trombone 3

- m. 6 add "sim." above this bar (for articulation)
- m. 28 (cue = last note is F natural)
- m. 38 add rehearsal mark 7
- m. 40 omit rehearsal mark 7
- m. 82 last note starts a slur that extends to the next rest
- m. 143 cue should read "Bass Clar. solo"
- m. 152 delete *staccato*, add accent
- (m. 171 the cued instrument is Trombone 4)
- m. 259 change articulation to an accent
- m. 352 add a breath mark at the end of the bar

Trombone 4

- m. 6 add "sim." above this bar
- m. 14 the cresc. begins on beat 3
- m. 43 add the word "heavy"
- m. 126 move this rehearsal marking (20) two bars sooner
- m. 143 cue should read "Bass Clar. solo"
- m. 189 move the rehearsal mark (28) two bars sooner
- m. 276-7 delete the diminuendos
- m. 340 delete the quarter rest
- m. 341 2nd note is also accented
- m. 349 add an accent to the note
- m. 351 add a breath mark after 1st note
- m. 352 add a breath mark at the end of the bar
- m. 354 1st note is *sf*

1st Baritone (Euphonium)

- m. 30 add a breath mark after the 1st note
- m. 143 cue should read "Bass Clar. solo"
- m. 276 dynamic is *f*
- m. 297 beat 3, dynamic is *ff*

2nd Baritone (Euphonium)

- m. 6 last note is also accented
- m. 80 add the word "subito" before the *ff* marking
- m. 143 cue is "Bass clar. solo"
- m. 276 dynamic is *f*
- m. 297 beat 3, dynamic is *ff*
- m. 342 last two notes are Gb and Eb (not Bb & G)

1st Tuba

- m. 31 the 1st note is *sf*
- m. 83 dim. begins fight after beat 1
- m. 240 the 1st two bars of this "rest" are actually low Eb (half note accented and tied to dotted quarter, then eighth rest)
- m. 297 dynamic is *ff*
- m. 340 add a breath mark after the 1st note
- m. 354 1st note is *sf*

2nd Tuba

- m. 202 dynamic is *f*
- m. 340 add a breath mark after the 1st note
- m. 344 last note is quarter note (dot is an eighth rest)

String Bass

- m. 46 both notes have tenuto articulation
- m. 340 add a breath mark after the 1st note
- m. 353-4 1st note is *sf*

- m. 211 Trombones staves = 1st part is the upper staff; 2nd/3rd parts are the lower staff
- m. 214 Tenor sax remove the printed accent
- m. 219 clar. 1&2 = add an accent to the "&" of beat 1
- m. 224 beat 2, flutes/picc./Eb clar/Bb clar. 1 = add an accent to the dotted eighth note
- m. 229 flutes add accent on 1st note
- m. 267 1st flute = 1st note is high Bb
- m. 276 Eb clarinet 1st note is "Bb"
- m. 277 alto clar/bass clar./bssns. = 2nd note is accented
- m. 278 bassoons = 2nd note is accented
- m. 279 1st alto sax = 2nd note is accented
- m. 345 Bssns = last note is eighth note followed by an eighth rest

CBDNA 28th National Convention

February 28- March 2,
1997

Athens, GA

SCORE ERRATA

The following listing reflects corrections which should be made to the full score of *Emblems*. In most cases, the part is correct. Sometimes it was clear that a marking was in error in both the score and the parts, based on the musical context. When there was suspicion without definitive information, it is noted below. [The autographed manuscript score of the work is contained in the Library of Congress holdings.]

- m. 10 oboe score should say "2. only"
- m. 23 Alto clarinet pitches for the 4th and 5th notes appear wrong in score and part; should be "G natural" and "A flat"
- m. 30 Bass clar. = last note is "Gb"
- m. 38-40 add accent to Tbn. 1 to match the Tpt. parts
- m. 42 add accents to the sixteenths for oboes
- m. 52 beat 3 = discrepancy in the clarinets—both score and parts—regarding the dynamics. (one solution all clarinets = *sub. forte*)
- m. 69 oboes = add "*p* - softly singing"
- m. 104 Baritones = the rest following the 1st notes is a quarter rest
- m. 108 Cnt. 2 = "C#", Cnt. 3 = "A natural"
- m. 128 last eighth note in saxes and horns = inconsistent; (one solution make it just plain *staccato* to match the clarinets)
- m. 153 add a quarter rest, end of the bar in the Baritones staff
- m. 167 clarinet 2 = should be eighth rest / eighth note
- m. 170 flute 1 = add an accent on beat two
- m. 172 Bass clar. = last note should not be accented
- m. 202-04 Hn/Tbn. 1 articulations match the high WW's

Wolfgang Suppan Requests Help for IGEB Research

September 7, 1995

Dear CBDNA Members:

I am preparing a paper on "Music in Military/Band Archives and Libraries" for the 1996 conference of the International Association of Music Libraries (IALM) in Perugia, Italy. I would appreciate any information, materials, and brochures you may have about your archives/libraries. Please send to me at the address below.

My thanks and best wishes,

Prof. Dr. Wolfgang Suppan
Institut für Musikethnologie
Leonhardstraße 15
A-8010 Graz
AUSTRIA

ETSU at the Meyerson CD

The East Texas State University Wind Ensemble, conducted by Mr. Bobby R. Francis, has released a compact disc recording of its 1995 concert at the Morton H. Meyerson Symphony Center in Dallas, Texas.

The recording includes "Riffs," from *Prelude, Fugue and Riffs* by Leonard Bernstein, *Heroes, Lost and Fallen* by David Gillingham, *Irish Tune from County Derry* by Percy Grainger, *Variants on a Medieval Tune* by Norman Dello Joio, and *Circus Bee* by Henry Fillmore. The recording also includes selections performed at the same concert by the ETSU Chorale, conducted by Mr. William Gorham. Works include *Chichester Psalms* by Leonard Bernstein and *Alleluia* by Randall Thompson.

Copies of *ETSU at the Meyerson* may be obtained through:

ETSU Band Office
Department of Music
East Texas State University
Commerce, TX 75429
Phone: (903) 886-5248
FAX: (903) 886-5246

SOUTHERN DIVISION CBDNA-NBA REGIONAL CONVENTION

Thomas V. Fraschillo, President

The CBDNA-NBA combined convention will be held at the Broadwater Beach Hotel and Resort Complex in Biloxi, Mississippi, from Thursday, January 25 until Saturday, January 27, 1996. The driving force in the selection of performing groups for the 1996 Southern Division Regional has been to include as many members and their organizations as possible. Categories for performing groups were established to ensure that universities and colleges of certain sizes and student populations would be included in the convention program. The response was overwhelming, and performing ensembles have been selected that reflect the tremendous diversity of CBDNA and the outstanding work of our conductors and their students. The convention program will be crowded but great. The following groups were selected to appear:

From the NBA:

The Auburn High School Band
Auburn, Alabama
Russell Logan, Director

The IRMO High School Band
Columbia, South Carolina
Bruce Dinkins, Director

From the CBDNA:

Stetson University
Bobby Adams, Director

Louisiana State University
Frank B. Wickes, Director

Western Kentucky University
John C. Carmichael, Director

Florida Southern College
Don M. McLaurin, Conductor

University of Kentucky
Richard S. Clary, Conductor

Norfolk State University
Alzie F. Walker, II, Conductor

The United States Air Force Band of The West
Captain Steven Grimo, Conductor

University of Miami
Gary Green, Conductor

The University of Southern Mississippi
Thomas V. Fraschillo, Conductor

Composers with special commissions and recent works will be featured by many of the above groups, making this an even more exciting convention. Most important again is the diversity of the groups and the great chance for members of the CBDNA to hear the tremendous work of many of our colleagues.

Preregistration for the convention can be arranged through the Department of Continuing Education at The University of Southern Mississippi. The registration fee will be \$35 for those who preregister and \$40 for those who register at the convention. Continuing Education will accept Visa/Master Card, check or money order. Contact:

Department of Continuing Education
CBDNA/NBA
Box 5055
Hattiesburg, MS 39406
Voice: 601-266-4186
FAX: 601-266-5839

Hotel reservations must be made early. Please remember that January is "snow bird" time in the South. The Broadwater Beach: 1-800-647-3964 or 601-385-4102. Always identify yourself as being part of the CBDNA Southern Division Convention with the dates (1/25-27/96). Please make plans to stay at the convention hotel.

The Southern Divisions of both organizations can celebrate in the diversity of this convention and enjoy the warmth of not only the camaraderie of the groups but the beautiful weather in the deep south in the winter. We invite CBDNA members from other divisions to attend, if they are unable to attend their own divisional meeting. We are sure that you will not be disappointed!

Harper Dissertation on West Point Commissions

Larry Harper is making available to members of CBDNA copies of his doctoral dissertation, *The Sesquicentennial Celebration Wind Band Commissions of the United States Military Academy at West Point: 1952*. The work details the commissioning process undertaken by the Academy that led to works such as Morton Gould's *Symphony for Band* and Darius Milhaud's *West Point Suite*.

Also included among these commissions are lesser known, but excellent works such as *Angel Camp* by Charles Cushing and *Fantasia on a Theme of Ferdinand Kücken* by Henry Cowell. Biographical information on Francis Resta, then conductor of the Academy band, is included along with analyses of selected works.

Those wishing to obtain a copy of the dissertation at a cost of \$25.00 should contact the author:

Dr. Larry Harper
Director of Bands
Carroll College
Waukesha, WI 53186

Capriccio CD from Indiana State U

The Indiana State University Wind Ensemble, the Chicago Saxophone Quartet, and the ISU Faculty Chamber Winds have released a compact disc recording featuring works for saxophone and saxophone quartet and band. Included on this recording are the *Capriccio for Saxophone Quartet and Band* by Warren Barker, *Concerto for Soprano Saxophone and Wind Ensemble* by Robert Linn, *Concerto Grosso for Saxophone Quartet and Wind Orchestra* by Juriaan Andriessen, and *Polarization for Band* by Dan McCarthy.

The Chicago Saxophone Quartet was formed in 1968, and has achieved international acclaim ever since. The group consists of Wayne Richards, soprano; Paul Bro, alto; Roger Birkeland, tenor; and James Kasprzyk, baritone. Dr. Paul Bro, soloist on Linn composition, is also an Assistant Professor at Indiana State University.

The ensembles are conducted by Dr. John Boyd, ISU Director of Bands. This recording received a "rave review" in the 1995 July/August issue of *The Saxophone Journal*.

The CD may be obtained by sending \$14.98 + \$2.00 for shipping (checks payable to Indiana State University) to:

Dr. John Boyd
Director of Bands
Indiana State University
Terre Haute, IN 47809

Downing Premiere

On October 2, the *Concerto for Woodwind Quintet and Orchestral Winds* by Joseph Downing was given its premiere performance by the Dorian Woodwind Quintet and the Indiana State University Faculty Chamber Winds, conducted by Dr. John Boyd. The work was commissioned by the Barlow Endowment for Music Composition and finished in 1988. The titles of the composition's three movements are as follows:

- I. *When Voices are Confusing*
- II. *Dances for the Supper of the Great God*
- III. *Advent Variations*

Joseph Downing is currently associate professor and chair of the Composition, Theory, and History Department at the Syracuse University School of Music.

Change of Address

PLEASE SEND CHANGES OF ADDRESS TO:

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Box 8028
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The Evolution of a Modern Wind Edition of George Gershwin's *Rhapsody In Blue*

by
Thomas Verrier

In July, Allan McMurray and the University of Colorado Wind Ensemble premiered a new edition of George Gershwin's Rhapsody in Blue at the Seventh Biennial Conference of the World Association of Symphonic Bands and Ensembles in Hamamatsu, Japan. This edition, based on manuscript scores found in the Library of Congress, was prepared by Thomas Verrier. Mr. Verrier is currently pursuing a Doctorate of Music Arts in Instrumental Conducting and Literature at the University of Colorado. Below is the program note for this edition.

On January 4, 1924, Ira Gershwin brought a brief item in the *New York Tribune* to the attention of his younger brother George. Its heading read, "Whiteman Judges Named. Committee Will Decide 'What Is American Music.'" According to the advertisement (purely a media ploy), Paul Whiteman had assembled an impressive group of musicians including Sergei Rachmaninoff and Jascha Heifetz to witness a concert of new American Music. This concert was to be presented on the afternoon of February 12, just five weeks away. Included would be "a jazz concerto" on which George Gershwin was currently "at work." Busy with his show *Sweet Little Devil*, Gershwin had not begun to compose such a concerto, although he and Whiteman had casually talked about his writing a special piece for the band. Gershwin began work on *Rhapsody In Blue* on Monday, January 7. Though a gifted melodist, he was ill-equipped to score the accompaniment. To assist him, Whiteman offered the services of his chief arranger, Ferde Grofé, who completed the score on February 4. The first of five rehearsals was held immediately, during which several modifications were made both to Gershwin's music and Grofé's arrangement. Most notable among these is the change in the opening clarinet solo. Gershwin had originally written a seventeen-note slur, however Ross Gorman (Whiteman's lead reed player) improvised the signature clarinet "wail." According to contemporary reviews, the concert was rather dull, but *Rhapsody In Blue* was received enthusiastically by the audience, which included Jascha Heifetz, Victor Herbert, Fritz Kreisler, Sergei Rachmaninoff, John Philip Sousa, Leopold Stokowski, and Igor Stravinsky. There were subsequent performances on March 7 and April 21, and a recording was made for Victor Records on June 10. A second recording was scheduled in 1927, during which Gershwin and Whiteman had strong disagreements. During those three years, Whiteman had made changes in the work with which Gershwin was dissatisfied. Their argument at the session resulted in Whiteman walking off the podium. The recording did take place with Gershwin performing the solo and the Whiteman Band playing the accompaniment, but Nathaniel Shilkret, Victor's director of light music, served as conductor.

In ensuing years, there were a number of versions of *Rhapsody In Blue* produced to satisfy public demand for as many accessible renditions as possible. As the work's popularity increased, the desire for a published large ensemble version led to Grofé's 1926 setting for theater orchestra. This was later followed by an expansion of the theater orchestra score for full symphony orchestra and a version for concert band (1938), both by Grofé as well.

Not until 1987 was Grofé's 1924 arrangement for the Whiteman Band published (in facsimile). Since its availability, this first scoring has been performed regularly. However, in the sixty-three years between its premiere and publication, this version was all but abandoned. Whiteman himself did not adhere to this arrangement. As early as 1926, he began distorting the piece, which had become his signature tune. He kept adding instrumental parts to the first version as the instrumentation of his orchestra changed. Over 90 parts exist for the various instrumental combinations Whiteman had at any given time. While the first score is novel, it can not be considered the definitive version of the work, any more than Gershwin's two-piano manuscript. This manuscript was altered by Grofé both melodically and harmonically, presumably with the approval of the composer. In fact, Grofé's 1924 score was never performed as written, even at the premiere. Gershwin most assuredly improvised sections of the piano cadenza, and the written ensemble accompaniment evolved through the five days of rehearsals.

Grofé was a gifted arranger (later, a teacher of orchestration at Juilliard) who often reduced existing orchestral scores for Whiteman's unique instrumentation. (In 1927 he adapted Gershwin's own scoring of *Concerto In F* for a Whiteman Band recording.) Grofé's 1924 setting of *Rhapsody In Blue* reflects similar scoring decisions as those of such orchestral reductions. It is logical to assume that Grofé "heard" the full orchestra while scoring a compromised version for the limited instrumentation of Whiteman's band. A comparative analysis of the 1924 version with the 1926 theater orchestra version reveals this. The trombone of the 1924 version is a chameleon, often performing the role of the absent bassoon or that of a third horn. A similar relationship may be found between the smaller theater orchestra version and the eventual symphony version. It is this symphony orchestra version that, for over fifty years, has been the definitive version of *Rhapsody In Blue*. Indeed it is the only version for which Gershwin owned a score.

As noted above, Grofé scored *Rhapsody In Blue* for concert band in 1938. However, this setting is so flawed that it is virtually unusable without considerable alteration. Grofé's band version seriously compromises the work of which the composer knew and approved. The most obvious problem with this arrangement is the absence of piano. In the score, solo material is distributed throughout the ensemble. This leads to the conclusion that, at the time of publication, the editors at Harms could not conceive of a piano soloist performing with a band. Eventually, an erratum was made available with the score that indicated cuts in the ensemble to adapt for solo piano. This erratum, however, does not reconcile the numerous compromises that still exist. It indicates to eliminate important parts of the accompaniment while inadvertently leaving some solo material in the ensemble parts. Often, material not found in earlier versions (nor in Gershwin's original) is added. Due to the assimilation of the piano solo, important timbral properties of the orchestral setting are lost. Thus, merely cutting players to allow for a soloist renders an accompaniment scored drastically different from that which the composer endorsed. Unlike the symphony version, which characteristically assigns chord tones to specific players or sections, the chords in the band score are voiced within each section thus no distinct timbre is afforded each. The transparent textures of earlier versions are replaced with a homogeneous "band" sound. Considering its inadequacy, there is little doubt why the current publisher, Warner Bros., has discontinued the inclusion of the erratum. Given his dissatisfaction in 1927 with the liberties taken by Whiteman, the composer would never have approved of the band setting (it is not surprising that this version was not published until after his death). The inadequacy of the existent concert band version has led to the creation of this modern edition that may be performed by either band or wind ensemble (most effectively by the latter).

This edition preserves the characteristic timbres and transparent quality of the orchestral setting, while texturally capturing its vertical densities, despite the absence of strings. Gershwin's personal copy of Grofé's symphony orchestra score (housed in the Library of Congress) has been used as a primary source. Select string substitutions from Grofé's band setting have been incorporated, along with scoring options found in manuscripts of his theater orchestra and Whiteman Band versions (both found in the Library of Congress as well). While this edition is new, it is virtually all derived from one of the four Grofé versions. It is the editor's intent to provide a wind version of *Rhapsody In Blue*, scored by Grofé, that would receive the approval of the composer.

SOURCES:

- Ewen, David. *A Journey to Greatness*. Canada: George J. McLeod, Ltd., 1956.
- Gershwin, George. *Rhapsody In Blue*. Manuscript score for jazz band and piano. 1924. Orchestrated by Ferde Grofé. Gershwin Collection, Library of Congress, Washington D. C.
- Gershwin, George. *Rhapsody In Blue*. Manuscript score for theater orchestra and piano. 1926. Orchestrated by Ferde Grofé. Gershwin Collection, Library of Congress, Washington D. C.
- Gershwin, George. *Rhapsody In Blue*. Manuscript score for two pianos. 1924. Gershwin Collection, Library of Congress, Washington D. C.
- Gershwin, George. *Rhapsody In Blue*. Facsimile score for symphony orchestra and piano. Not dated. Orchestrated by Ferde Grofé. Gershwin Collection, Library of Congress, Washington D. C.
- Gershwin, George. "*Rhapsody In Blue*": *Gershwin 50th Anniversary Edition*. Facsimile. Orchestrated by Ferde Grofé, notes by Jeff Sultanof. Secaucus: Warner Bros. Publications, Inc., 1987.
- Gershwin, Ira to Library of Congress, December, 1969. In the hand of Ira Gershwin, accompanies facsimile symphony orchestra score. Gershwin Collection, Library of Congress, Washington D. C.
- Jablonski, Edward. *Gershwin*. USA: Edward Jablonski, 1987.

An Adventure In Commissioning

by

Richard W. Bowles

Director of Bands *Emeritus*

University of Florida

It was the fall of 1963, with people swarming into stadiums everywhere. As Band Director at the University of Florida, I was lamenting the quality of the music we were devoting an entire semester to rehearsing and performing.

A stadium is a gathering place that must have music. So is a church. Each situation needs music designed not for its own ends, but for the achievement of other goals. Nevertheless, through the centuries worship services have inspired the creative minds of the world's great composers; stadiums are woefully lacking in such repertoire.

Harold Bachman, the retired but still beloved "Colonel" of the band world, was one of my predecessors, and we often shared long discussions about bands. He agreed wholeheartedly with the thesis: the marching band needs better music.

From the blue came a call from the university's comptroller. We had bought new uniforms that summer, using funds from the athletic association, student government, and the president's concessions fund. When the bills were paid, there was a balance of \$490.91. "These aren't tax funds," the comptroller said, "you can use the money any way you wish."

I asked, "Could I use it to commission a piece of music?" The answer, "Absolutely."

Bachman and I talked it over, thrilled that the dream of a new piece of music for marching band might be realized. Who should be asked to write such a piece? His suggestion was on target, "How about Morton Gould? He's recognized worldwide, and has already done many fine pieces for band."

In researching Gould's many major works I learned he had been a child prodigy, and had his first music published at the age of 6. Bachman's response to this was, "I guess before that he just fooled around."

I wrote Gould, first apologizing for the paltry sum of money available, then trying to convince him that such a piece could be a landmark in band music. I suggested a relatively brief selection emphasizing brass and percussion, something rousing.

He called me, and we discussed the matter. He said, "I've never been to a football game, but my sons Eric and David are red-hot fans of the New York Giants, and they are urging me to do it." He paused, then came back, "Sure—why not?" He said he would furnish a full score, and we agreed to copy the parts.

We were elated. Each summer, our band hosted the annual Florida Bandmasters Association marching clinic, with some 200 high school band members from all over the state. They met on campus for five days, and performed for the annual North-South High School football game. That occasion, with statewide press coverage, would be an ideal setting for the world premiere of the music.

Time went by. In April I wrote Gould, reminding him we would need the music soon in order to get the parts copied. In a conversation with John Cacavas, who was then publications editor for Chappell I mentioned the commissioning, and my concern with the date. "Don't worry about that," he said. "I was Morton's amanuensis for some time, realizing the full scores of his arrangements from his sketches."

Cacavas went on, "One time I went by Morton's house to get a sketch he was preparing, and he met me at the door. He had forgotten my appointment. He told me to lie down on the couch and take a nap. An hour or so later he woke me with a sketch for a Gershwin medley for the Kostelanetz orchestra."

I asked, "Was it routine, or did it have some unusual features?"

His answer, "There was a fugue on 'Lady Be Good.'" I quit worrying about the deadline.

Shortly thereafter the day's mail included a massive document measuring 18 by 24 inches. In it was the full score for three movements of a piece entitled, *Formations, for Marching Band*. The first movement was subtitled, "March-On." The second, "Rally." And the third, "Twirling Blues."

Wow! We had asked for a piece, and got a suite! We assembled a crew and got to work copying the parts. There were six different trumpet parts, four parts for trombones, three baritone parts, two tuba parts, and six percussion, with a lot of antiphonal figures that would be very impressive on the field.

A week later another package arrived. Movement four was entitled "Strut." Movement five, "Slink." And movement six, "Waltzing Alumni." I was dumbfounded, and recruited more copyists.

Two weeks went past and here came the final package: movement seven was an original "Alma Mater." Movement eight was "March-Off," surely a sign that the piece was now complete. The provocative but highly appropriate subtitles were additional testimony to the composer's ingenuity.

Eight movements! This was by all odds the best bargain in the entire history of commissioning music, an almost overwhelming response to our original request.

We sent an SOS to the FBA committee, asking for additional brass players. Each director sending students was asked to assign parts to proper players, rather than waiting for on-campus auditions, and we sent the music to them ahead of time. They were urged to practice, practice, even to the point of having the music memorized before arriving on campus.

It was the university's responsibility to furnish the head clinician, and we had already selected Jack Lee, then director of the University of Arizona band, a marching clinician with a national reputation. Jack was delighted with the opportunity to work with original music, and designed relatively simple formations and choreography to permit maximum rehearsal time on the music.

Meeting with the FBA committee and Jack Lee, we decided to play six movements because of time constraints, omitting *Strut* and *Alma Mater*,

Considerable publicity was generated by the unique nature of the performance. The attendance of 15,000 was a new record for this essentially high school event, although people were widely scattered in huge Florida Field. The spectators enjoyed a colossal halftime show, but probably had little understanding that they were sharing a historic event: the first football music ever written by a world renowned composer.

That same fall Bodie Hinton, then director of the Auburn Band, consented to combine our two bands to perform the Gould work for the second time in Florida Field, where it was enthusiastically received by a sellout crowd. I learned later that when the published parts of *Formations* were ready, it was performed in a stadium by a university band in Ohio, but I can't confirm that. To my knowledge, those are the only performances it has received by football bands.

Formations, Suite for Marching Band, was published originally by Chappell. It is now available from the Hal Leonard firm, score and parts \$24.95, with additional scores at \$2.50 each. It includes parts for all the usual instruments of the symphonic band.

At the age of 82, the illustrious Morton Gould continues to be productive, and to receive accolades. Last year he was chosen as one of the Kennedy Center Honors recipients. Even more recently, on April 28, 1995, he received a Pulitzer Prize for his *Stringmusic*.

The relative obscurity of the *Formations* suite is a needless loss to band conductors, players, and audiences. Nevertheless, this creates an excellent opportunity for conductors to introduce to their players and patrons this tasteful, challenging, and colorful music of lasting quality. It will adapt beautifully to concert situations, especially if the performance hall has facilities for exploiting antiphonal sounds. Its innate musical worth justifies its frequent performance as a staple of band literature.

MORTON GOULD, b. 1913, New York City, a child prodigy. In his teens he gave many piano recitals, featuring improvisations on themes supplied from the audience. At age 21 he had his first radio show, arranging for and conducting a small orchestra. Renowned as pianist, conductor, and composer for band, symphony orchestra, films, TV, Broadway shows, ballets, documentaries, and many combinations of instruments and voices. He has more than 60 major works. He was President of ASCAP from 1986 to 1994.

Below is a listing of his works for symphony orchestra, films and TV, and a separate listing of works for band:

Works for Orchestra:

American Salute, 1947
When Johnny Comes Marching Home, 1960
(in its first year, the most played musical selection in the USA)
Cowboy Rhapsody, 1942
Lincoln Legend, 1952
4 symphonies, 1943, 1944, 1947, 1952
Concerto for Orchestra, 1945
Santa Fe Saga, 1956
Festive Music, 1965
American Ballads, 1976
Symphony of Spirituals, 1976
Fall River Legend, ballet
Holocaust, film-TV, 1978
Windjammer, film

Works for Band:

Jericho, 1940
Concertette, 1943
Ballad, 1946
Pavanne, 1946
West Point Symphony, 1952
Santa Fe Saga, 1956
St. Lawrence Suite, 1958
Prisms, 1962
Formations, 1964
Fanfare for Freedom, 1971
Centennial Symphony, 1983
Gala for Band, 1983

— STATE BY STATE —

CALIFORNIA

CALIFORNIA STATE UNIVERSITY, SACRAMENTO
CONCERT BAND
and
WIND ENSEMBLE
Robert Halseth, Conductor
G. Mancho Gonzalez, Graduate Conducting Associate

—March 6, 1995—

CONCERT BAND
As Summer Was Just Beginning Larry Daehn
Song for James Dean
American Folk Rhapsody No. 4 Clare Grundman
G. Mancho Gonzalez, Conductor
Suite for Band Alan Hovhaness
Processional
Aria
Canzona
Aria
Processional
By Land and Sea Kenneth Alford
G. Mancho Gonzalez, Conductor

WIND ENSEMBLE
Psalm for Band Vincent Persichetti
Country Band March Charles Ives
March, from *Griffelkin* Lukas Foss
Epilogue: "Lest We Forget" Robert Jager
PusztaJan Van der Roost
I. Andante moderato
II. Tranquillo
III. Allegro molto
IV. Marcato

CALIFORNIA STATE UNIVERSITY, SACRAMENTO
SYMPHONIC WIND ENSEMBLE
and FRIENDS
Robert Halseth, Director of Bands
G. Mancho Gonzalez, Graduate Conducting Associate
James Mazzaferro, Graduate Conducting Associate
Keith Bohm, Senior Music Major
Lisa Leonti, Junior Music Major
Donna Poppe, Credential Program Music Major

—April 3, 1995—

Ecce veniet dies illa Giovanni Palestrina (Gryc)
[scored for 8 trombones] *Donna Poppe, Conductor*
Fanfare for 8 Brass Donald Lybbert
Concerto for Timpani and 8 Brass Jaromir Weinberger
Jessica VanOstrom, Timpani
Lisa Leonti, Conductor
Octet for Wind Instruments John Lessard
Impressions for Woodwind Choir John Higgins
and Percussion
Ceremonial March Louis Calabro
G. Mancho Gonzalez, Conductor
Symphonie für Blasinstrumente Louis E. Jadin
James Mazzaferro, Conductor
Divertimento for 8 Winds Frank Campbell-Watson
Keith Bohm, Conductor
Aria and Dance Thom Ritter George
Michael Brown, Trombone
Tower Music for 10 Winds Alan Hovhaness
Three Merry Marches. op. 44 Ernst Krenek

* * * *

IRVINE VALLEY COLLEGE
SYMPHONIC WIND ENSEMBLE
Stephen Rochford, Conductor

—April 7, 1995—

Marche pour Harmonie et Fanfare G. Tailleferre (Dondeyne)
Three Equali, WoO 30 Ludwig van Beethoven (King)
I. Andante
II. Andante
III. Andante e Sostenuto
Trombone Choir
Hor Che La Nuova E Vaga Orlando di Lasso
Primavera
Antiphonal Brass and Woodwind Choirs
Petite Suite Béla Bartok (Cushing)
I. Walachian Dance
II. Mourning Song
III. Ukranian Song
IV. Slow Melody
V. Bag Pipe
VI. Melody for Clarinets
VII. Hungarian Dance
The Constellations Hopkins Hallman II
I. Gemini
II. Ursa Major & Minor
V. Pegasus
VI. Corona Borealis

World Premiere Performance
Symphonic Wind Ensemble
Commissioning Consortium

DISTRICT OF COLUMBIA

THE CATHOLIC UNIVERSITY OF AMERICA
CHAMBER WINDS
Dr. Robert Garofalo, Conductor

1994-95 Repertoire

Arnold, Malcolm Divertimento, Op. 37
Bird, Arthur Suite in D
Brahms, Johannes Serenade No. 2 in A Major
Brant, Henry Whoopie in D Major
Brant, Henry Angels and Devils
Dvorak, A. (Sheen) Czech Suite
Egk, Werner Divertissement für 10 Bläser
Francaise, Jean Le Gay Paris
Goosens, Eugene Fantasy, Op. 36
Haydn, F. J. Octet in F Major
Haydn, F. J. London Trio No. 1
Hovhaness, Alan Mysterious Horse
Before the Gate
Ibert, Jacques Concerto for Cello and Winds
Jacob, Gordon Old Wine in New Bottles
Lazzari, Sylvio Octour
McCabe, John Symphony No. 10 for Winds
Molter, J. M. Sinfonia Concertante
Mozart, W. A. Serenade No. 11, K. 375
Poulenc, Francis Sonata for Brass
Poulenc, Francis Aubade: Concerto for 18 Instruments

Rosetti, Antonio
Rosetti, Antonio
Rossini/Sedlak

Susato/King

Verall, John
Verdi, Ralph

Parthia in D Major
Parthia in F Major
Barber of Seville,
Overture
Dance Suite from *The Danserye*
A Pastoral Elegy
Revelation 4:11

GEORGIA

The 5th Annual Middle School Band Festival will be hosted by the University of Georgia Bands December 7-9. Honor Band clinician will be Jared Spears. The festival has commissioned a work by Dr. Spears, which will be premiered at the Festival and conducted by the composer. The festival includes four additional clinic bands, workshops and instrumental clinics for students and directors, and performances by outstanding guest middle school ensembles. Other guest clinicians and conductors include Patricia Garren, Lou Cefus, and Tonya Milsap.

The 46th Annual January High School Music Festival will take place January 18-21. The conductor of the Honor Band will be Col. Arnald Gabriel, with clinic bands conducted by LTC. Virginia Allen, Major Herbert Day, Capt. Kelly Bledsoe, and CWO Tim Smith. All rehearsals and performances will be held in the new Visual and Performing Arts Center at UGA. Four outstanding high school bands will present performances and will include the Sumter High School Symphonic Band from Sumter, South Carolina, Joe Allison, conductor; the Evans High School Symphonic Band from Martinez, Georgia; the East Hall High School Band from Gainesville, Georgia; and the McEachern High School Band from Powder Springs, Georgia.

The University of Georgia Bands will have premiered three new works by the end of 1995. David Gillingham's *Apocalyptic Dreams* was commissioned by the UGA Bands and was premiered in March with Dwight Satterwhite conducting and the composer in attendance. In May, John Culvahouse conducted the premiere performance of *Into the Wilderness*, a tuba concerto by Tim Waters. The composer was in attendance at the performance, and the soloist was David Randolph. UGA also recently

presented the premiere of *Summer Solstice*, a newly commissioned work for 29 winds and percussion by Carleton Macy.

Gillingham's *Apocalyptic Dreams* is currently available on a compact disc recording from the UGA Band Office. Other works included on the disc are *Postcard*, Frank Ticheli, *Symphony in Bb* by Paul Hindemith, *Fugue in G Minor* by J. S. Bach/Cailliet, and *The Pines of Rome* by Ottorino Respighi/Duker.

UNIVERSITY OF GEORGIA
SYMPHONIC BAND I
Dwight Satterwhite, Conductor
John Culvahouse, Conductor

—March 2, 1995—

Symphony in B-flat Paul Hindemith
Moderately fast, with vigor; Molto agitato
Andantino grazioso; Fast and gay
Fugue

Konzertstück for Four Horns Robert Schumann
I. Sehr lebhaft (Campbell)

Horns: Ricky Lee, Carrie Campbell,
Keelan Lovvorn, Sean Noland

Apocalyptic Dreams David Gillingham

"Break Forth O Beauteous Heavenly Light,
and Usher in the Morning"

- I. The Vision
- II. Cataclysmic Events
- III. Messianic Kingdom

Premiere Performance

The Pines of Rome Ottorino Respighi
(Duker)

- I. The Pines of the Villa Borghese
- II. The Pines Near a Catacomb
- III. The Pines of the Janiculum
- IV. The Pines of the Apian Way

—May 28, 1995—

Fugue in G minor J. S. Bach
(Cailliet)

Into the Wilderness Tim Waters

- I. The Persecuted King
- II. Mourning
- III. The King Returns

Dr. David Randolph, Tuba
Premiere Performance

Symphony No. 4 Alfred Reed

- I. Elegy
- II. Intermezzo
- III. Tarantella

Postcard Frank Ticheli

John Bleuel, Conductor

Valdres Johannes Hanssen

Symphony No. 3 Vittorio Giannini

- I. Allegro energico
- II. Adagio
- III. Allegretto
- IV. Allegro con brio

UNIVERSITY OF GEORGIA
TUESDAY/THURSDAY CONCERT BAND
John Bleuel, Conductor

—May 30, 1995—

Flourish for Wind Band Ralph Vayghan Williams

Cajun Folk Songs Frank Ticheli

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

Helm Toccata David Holsinger

UNIVERSITY OF GEORGIA
MONDAY/WEDNESDAY CONCERT BAND
Tonya Millsap, Conductor

—May 30, 1995—

Centennial Fanfare Roger Cichy

Fantasy on English Hunting Songs Clare Grundman

Symphonic Tryptich James Curnow

Symphonic Suite Clifton Williams

Intrada and Chorale

The Ascension Robert Smith

UNIVERSITY OF GEORGIA
SYMPHONIC BAND II
John Culvahouse, Conductor
Dwight Satterwhite, Conductor
Tonya Millsap, Conductor

—June 4, 1995—

Handel in the Strand Percy Grainger
Where Legends Live Jared Spears

"Adventures of the Diamond Warriors, Part 1"
Shannon Bishop, Clarinet
Heath Lawless, Percussion
John McMullen, Percussion

The Waters of Myth Jared Spears

"Adventures of the Diamond Warriors, Part 2"

Jug Blues and Fat Pickin' Don Freund

Five Folksongs for Soprano and Band B. Gilmore

Mrs. McGrath (Irish)
All the Pretty Little Horses (American)
Uerakina (Greek)

Dr. Stephanie Tingler, Soprano

Aspen Jubilee Ron Nelson

Dr. Stephanie Tingler, Soprano

WEST GEORGIA COLLEGE
BANDS
Scott L. Taube, Director of Bands

1994-95 Repertoire

CHAMBER WINDS

Bach, J. S.

Brandenburg

Concerto No. 3

Beethoven, L. Octet, op. 103

Mozart, W. A. Serenade No. 11, K. 375

Mozart, W. A. Serenade No. 12, K. 38

Reinecke, Carl Octett, op. 216

SYMPHONY BAND

arr. Gbur

Amazing Grace

Arutunian/Duker Concerto for Trumpet

Bach/Leidzen Jesu, Meine Freude

Benson, Warren The Solitary Dancer

Bernstein, Leonard Slava!

Bocook, Jay Fanfare and Hymn: A

Mighty Fortress

Chaminade, Cecile Concertino for Flute

De Meij, Johan Lord of the Rings

Gillingham, David Heroes, Lost and Fallen

Giovannini, Caesar Overture in Bb

Grainger, Percy Sussex Mummers' Carol

Grainger, Percy Ye Banks and Braes

Holst, Gustav Second Suite in F

Ives/Brian Variations on "Jerusalem

the Golden"

King, Karl Barnum & Bailey's

Favorite

Korsakov/Taube Flight of the Bumble Bee

Reed, Alfred Russian Christmas Music

Sheldon, Robert Visions of Flight

Shostakovich/Hunsberger Galop

Sousa, John Phillip Washington Post

Tchaikovsky, P. Nutcracker, Suite

Zdechlik, John Celebrations

INDIANA

Jay Gephart has been appointed to the position of Assistant Professor of Bands at Purdue University. Gephart will conduct the University Symphonic Band and the Symphony Orchestra. He will coordinate all concert band activities at the university and will supervise the Applied Music Studies program. Gephart was the band director at North Central High School in Indianapolis.

LOUISIANA

The Louisiana chapter of CBDNA met recently at the 1995 conference of the Louisiana Music Educators Association, held in Hammond on the campus of Southeastern Louisiana University. The meeting was convened by state chair, Dr. Jeffrey Lemke.

MAINE

UNIVERSITY OF SOUTHERN MAINE
WIND ENSEMBLE
and
CONCERT BAND

—November 19, 1995—

WIND ENSEMBLE

Serenade for Wind Instruments Arthur Bird

Allegro moderato

Adagio

Allegro assai

The Merry King Percy Grainger

Suite for Harp and Wind Quintet Chou Wen-Chung

Ritmo Jondo Carlos Surinach

CONCERT BAND

Festmusik der Stadt Wien Richard Strauss

Chester William Schuman

Al Fresco Karel Husa

Folk Song Suite Ralph Vaughan Williams

Elegy Mark Camphouse Mark Camphouse

MASSACHUSETTS

MASSACHUSETTS WIND ORCHESTRA
Malcolm W. Rowell, Jr. Music Director

—September 17, 1995—

Marche Hongroise Hector Berlioz

(L. Smith)

Symphonic Metamorphosis on Themes Paul Hindemith

of Carl Maria von Weber (Wilson)

Allegro

Turandot, Scherzo

Andantino

March

On a Hymnsong of Philip Bliss David Holsinger

Dance of the New World Dana Wilson

Pineapple Poll Arthur Sullivan

Opening Number

Jasper's Dance

Poll's Dance

Finale

Three Contrasting Marches Lamont Downs

RS-2

Radetsky March, op. 282 Johann Strauss

Rolling Thunder Henry Fillmore

SOUTH SHORE CONSERVATORY
WIND ENSEMBLES

Malcolm W. Rowell, Jr. Music Director

Ellisabeth Bryant, Conductor

Fleur Barnes-Rowell, Conductor

Thomas Duffy, Guest Composer

Roy Campbell, Trombone Soloist

—July 27, 1995—

INTERMEDIATE WIND ENSEMBLE

Strike Up the Band George & Ira Gershwin

(Brubaker)

Fantasy on an Irish Hymn Song Larry Norred

Suite for the Endangered Paul & Teresa Jennings

I. Mountain Gorilla

II. Trumpeter Swan

III. Humpback Whale

Spiritual Jared Spears

On the Mall Edwin Frank Goldman

ADVANCED WIND ENSEMBLE

Galop Dmitri Shostakovich
(Hunsberger)
On a Hymnsong of Philip Bliss David Holsinger
The Philosopher's Stone Thomas Duffy
****World Premiere****
Morceau Symphonique Alexandre Guilmant
Roy Campbell, Trombone
Chorale and Shaker Dance John Zdechlik
The Florentiner March Julius Fucik

**NEW ENGLAND CONSERVATORY
WIND ENSEMBLE**
Frank L. Battisti, Director

—October 19, 1995—

Canzon Noni Toni Giovanni Gabrieli
Canzon Septimi Octan Toni Giovanni Gabrieli
Little Threepenny Music Kurt Weill
Suite Française Francis Poulenc
Overture and March, "1776" Charles Ives
Fugue in C Charles Ives
Variations on "America" Charles Ives

Fred Harris, CBDNA member and Director of Bands at Belmont High School, has been active in commissioning works for band since 1992. He reports that Gunther Schuller will soon be writing a work for the Belmont Project.

**BELMONT HIGH SCHOOL
SYMPHONIC BAND**
Fred Harris, Director

MENCAP East Convention

—March 31, 1995—

Variations on "America" Charles Ives
(Schuman/Rhoads)
Darius Milhaud
Suite Française
I. Normandie
III. Ile de France
IV. Alsace-Lorraine
V. Provence
The Reckoning Kenneth Amis

Part Three: The Retaliation
****World Premiere****

Five Songs on Poems of Robert Frost Michael Weinstein
for Baritone and Concert Band
1. The Onset
2. Spring Pools
3. Acquainted with the Night
4. The Aim was Song
5. Our Hold on the Planet
Mark McSweeney, Baritone Voice

MINNESOTA

**ST. CLOUD STATE UNIVERSITY
WIND ENSEMBLE**
Richard K. Hansen, Conductor

"A TRIBUTE TO ROGER BARRETT"

—October 21, 1995—

Königsmarsch Richard Strauss
(Barrett)
On a Hymnsong of Philip Bliss David Holsinger
Africa Robert Smith
Too Little Time Glenn Miller
Scott Anderson, Trombone
Alleluial Laudamus Te Alfre Reed

"Homage to Bach"
Fantasia in G J. S. Bach
(Goldman/Leist, rev. Barrett)
St. Anne's Fugue J. S. Bach
(Chelgren)
First Suite in Eb Gustav Holst
Passacaglia: Homage on B-A-C-H Ron Nelson

NORTH CAROLINA

**APPALACHIAN STATE UNIVERSITY
WIND ENSEMBLE**
William A. Gora, Conductor

—February 17, 1995—

The Beachcomber Clive Richardson
Lincoln Portrait Aaron Copland
(Beeler)
Celebration Philip Sparke
Bum's Rush Donald Grantham
Pathfinder of Panama John Philip Sousa
Concerto for Trumpet Alexander Arutunian
(Duker)
Vincent DiMartino, Trumpet

—April 28, 1995—

Bum's Rush Donald Grantham
Chisos Donald Grantham
****World Premiere****
Commissioned by
Appalachian State University Wind Ensemble
Piece of Mind Dana Wilson
Colloquy, for Trombone and Band William Goldstein

SOUTH CAROLINA

**UNIVERSITY OF SOUTH CAROLINA
SYMPHONIC BAND**
James Copenhaver, Conductor

—February 18, 1995—

Polonaise, from Christmas Night N. Rimsky-Korsakov
(Dutoit)
First Suite in E-flat Gustav Holst
Fantasy for Trombone, op. 42 Paul Creston
(Brubaker)
William Zehfuss, Trombone
Folk Songs for Band, Set 2 Stanhope
Through Countless Halls of Air W. Francis McBeth
Molto Perpetuo, op. 11 Niccolò Paganini
(Barrow)
featuring the clarinet section
Symphonie fantastique, op. 14 Hector Berlioz
(Rogers)
The Melody Shop Karl King

**UNIVERSITY OF SOUTH CAROLINA
CONCERT BAND**
Andrew Gowan, Conductor

—February 18, 1995—

Eternal Father, Strong to Save Claude T. Smith
"Nessun dorma," from *Turandot* Giacomo Puccini
Gene Ferguson, Tenor
Children's March Percy Grainger
(ed., Erickson)
Concertino for Oboe and Winds Carl Maria von Weber
Stormworks Stephen Mellilo

**NORTH GREENVILLE COLLEGE
WIND ENSEMBLE**
Gayle Chesebro, Conductor

—December 1, 1994—

Procession of Nobles, from *Mlada* N. Rimsky-Korsakov
(Leidzen)
Candide, Overture Leonard Bernstein
(Beeler)
Variations on a Korean Folk Song John B. Chance
Amparito Roca Jaime Texidor
Of Sailors and Whales W. Francis McBeth
Christmas Music for Winds John Cacavas

TEXAS

**EAST TEXAS STATE UNIVERSITY
WIND ENSEMBLE**
Bobby R. Francis, Conductor
and
SYMPHONIC BAND
Jeffrey D. Emge, Conductor

—December 8, 1994—

WIND ENSEMBLE
Procession of Nobles N. Rimsky-Korsakov
(Leidzen)
Trauersinfonie Richard Wagner
(Leidzen)
Passacaglia (Homage on B-A-C-H) Ron Nelson
Danza Final Alberto Ginastera
(John)

—February 21, 1995—

SYMPHONIC BAND
Flourish for Wind Band Ralph Vaughan Williams
George Washington Bridge William Schuman
Serenade for Band Vincent Persichetti
1. Pastoral
2. Humoreske
3. Nocturne
4. Intermezzo
5. Capriccio
Canzon Quarti Toni Giovanni Gabrieli
(King)
Elegy for a Young American Ronald Lo Presti
Incantation and Dance John Barnes Chance

—February 28, 1995—

WIND ENSEMBLE
Feierlicher Einzug Richard Strauss
Prelude, Fugue and Riffs Leonard Bernstein
Heroes, Lost and Fallen David Gillingham
Irish Tune from County Derry Percy Grainger
Variants on a Medieval Tune Norman Dello Joio
Circus Bee Henry Fillmore

—April 25, 1995—

WIND ENSEMBLE
Candide, Overture Leonard Bernstein
(Beeler)
Jeff Emge, Conductor
Morning Alleluias Ron Nelson
Illyrian Dances Guy Woolfenden
I. Rondeau
II. Aubade
III. Gigue
Amazing Grace Frank Ticheli
La Fiesta Mexicana H. Owen Reed
I. Prelude and Aztec Dance
II. Mass
III. Carnival
Circus Bee Henry Fillmore
Testament of Freedom Randall Thompson
(Corley)
The God who gave us life
We have counted the cost
We fight not for glory
I shall not die without a hope

—April 30, 1995—

SYMPHONIC BAND
Festivo Edward Gregson
Ballad for Band Morton Gould
Chester William Schuman
Conversations with the Night Andrew Boysen, Jr.
The Sinfonians Clifton Williams

WIND ENSEMBLE

Candide, Overture Leonard Bernstein
(Beeler)
Jeff Emge, Conductor
Testament of Freedom Randall Thompson

The Texas Christian University Wind Symphony and its conductor, Gregory Clemons, have been invited to perform at the national convention of the Music Educators National Conference, April 17-20, 1996.

In March, the Texas Christian University Bands hosted a series of events celebrating

the career of Armando Ghitalla, former principal trumpeter of the Boston Symphony Orchestra. Activities included master classes, private instruction, and lectures by the celebrated artist/teacher, ending with a concert featuring the Texas Christian University Wind Symphony and trumpeter Stephen Weger. Weger, Professor of Trumpet at TCU and Principal Trumpet of the Fort Worth Symphony Orchestra, was a student of Armando Ghitalla at Boston University and at Tanglewood.

The TCU Bands hosted the annual Band Directors Workshop in July as part of the university's Summer Music Institute. High school and college directors from several states participated in workshop sessions with James Keene, Director of Bands at the University of Illinois; Gregory Clemons, Director of Bands at Texas Christian University; Jay Bocook, principal composer and arranger for the Hal Leonard/Jenson Publishing Corporation; Curtis Wilson, Director of Jazz Studies at Texas Christian University; and Stephen Weger, Professor of Trumpet at TCU and Principal Trumpet of the Fort Worth Symphony Orchestra.

THE TEXAS CHRISTIAN UNIVERSITY
WIND SYMPHONY
Gregory Clemons, Conductor
Jennifer Boltz, Assistant Conductor
Stephen Weger, Trumpet

—March 27, 1995—

Celebration	Philip Sparke
Concerto for Trumpet	J. N. Hummel
	<i>Stephen Weger, Trumpet</i>
Commando March	Samuel Barber
The Hound of Heaven	James Syler
I Fled Him, down the Nights The gold gateways of the stars Within the little children's eyes Nature's - share with me And smitten me to my knee I am He Whom thou seekest!	
Elsa's Procession to the Cathedral	Richard Wagner
Slava!	Leonard Bernstein (Grundman)

THE TEXAS CHRISTIAN UNIVERSITY
WIND SYMPHONY
and
CHAMBER WINDS
Gregory Clemons, Conductor
Richard Bahner, Conductor
Jennifer Boltz, Assistant Conductor

—1995 Fall Repertoire—

<i>WIND SYMPHONY</i>	
The Free Lance	John Philip Sousa (ed., Revelli)
Ballad for Band	Morton Gould
Circus Polka	Igor Stravinsky
Autumn Soliloquy	James Barnes
	<i>Kelli Ehrman Short, Oboe</i>
From A Dark Millennium	Joseph Schwantner
Rolling Thunder	Henry Fillmore
Music for Prague 1968	Karel Husa
Introduction and Fanfare	
Aria	
Interlude	
Toccata and Chorale	

CHAMBER WINDS

Petite Symphonie	Charles Gounod
I. Adagio and Allegretto	
II. Andante cantabile	
III. Scherzo	
IV. Finale	
Serenade in E-flat	Richard Strauss
Overture for Winds	Felix Mendelssohn-Bartholdy (ed., Boyd)

THE TEXAS CHRISTIAN UNIVERSITY
SYMPHONIC BAND
Robert Foster, Jr., Conductor

—February 27, 1995—

Pas Redoublé	Camille Saint-Saëns (Frackenpohl)
Incantation and Dance	John Barnes
Eagle Squadron	Kenneth J. Alford
English Dances	Malcolm Arnold (Johnstone)
Centennial Fanfare-March	Roger Nixon
Flight	Claude T. Smith

* * * *

WACO AREA YOUTH WIND ENSEMBLE
James Popejoy, Conductor
Phillip Lowe, Guest Conductor

—March 6, 1995—

March and Procession of Bacchus	Leo Delibes (Osterling)
Thematic Variations on "Dona Nobis Pacem"	James Sudduth
	<i>Phillip Lowe, Conductor</i>
Flower Of Youth	Roger Nixon
I. March	
II. Song	
III. Dance	
Flashing Winds	Jan Van der Roost

WACO COMMUNITY BAND
James Popejoy, Conductor

—May 4, 1995—

Firework	Jan Van der Roost
And The Heart Replies	Anne McGinty
Rollo Takes A Walk	David Maslanka
Variations on a Korean Folk Song	John B. Chance
Whip and Spur	Thomas S. Allen
Beowulf - An Heroic Trilogy	W. Francis McBeth
I. Herot—The Great Hall	
II. Grendel—The Scion of Cain	
III. Beowulf—A Feast of Life	
March for Tripod	Fisher Tull
A Bernstein Tribute	Leonard Bernstein (Grundman)
Red, White & Brass	arr. Rayburn Wright & Lee Norris (Moss)

WISCONSIN

Dr. Louis A. Menchaca, Director of Bands at Concordia University in Mequon, served as the guest conductor/clinician for the Kettle Moraine School District in Wales last May. The annual festival has featured nationally prominent band conductors from all over the United States. The festival combines 12 bands from all grade levels, and is attended by more than 3,500 people.

* * * *

WAUKESHA AREA SYMPHONIC BAND

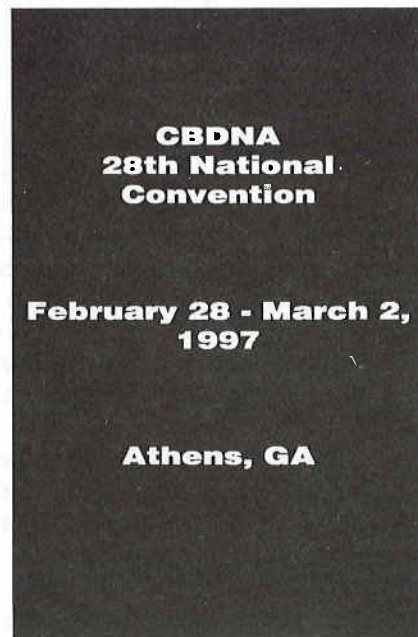
Dr. Larry Harper, Conductor
Craig Kirchoff, Guest Conductor

Wind Music of Waukesha Composers

Bethesda Spring March	Theodore Kelbe
Suite for Band	Guy Allen Kelpin
I. Ares	
II. Pan	
III. Hermes	
IV. Morpheus	
V. Apollo	
Scenes from Sheridan Road	Lawrence A. McDonald
I. Sheridan Morning	
II. Sheridan Night	
III. Sheridan Day	
	<i>Craig Kirchoff, Conductor</i>
The Nightingales Wept in Tiananmen Square	Mark J. Helgert
Of Banners Golden and Crimson Skies	Rick Kirby
Symphony No. 1 for Winds	Hugo J. Hartig
"Three Fantasies on Poetry of E. A. Robinson"	
I. ...and all wars were done	
II. the black and awful chaos of the night	
III. ...the coming glory of the Light	
	<i>Dr. Cynthia Stevens, Reader</i>

CD's of the above performance

@ \$12.00 + \$2.00 shipping are available from:
Cynthia Eisenmann, Treas.
Waukesha Area Symphonic Band
W.286 S.3522 Snow Goose Trail
Waukesha, WI 53188



Rimsky-Korsakov as Inspector of the Russian Naval Bands

*An abstract of a paper to be presented at the 1996 IGEB Conference
by Larry Stoffel, Indiana University (lstoffel@indiana.edu)*

INTRODUCTION

Nicholai Rimsky-Korsakov served as the Inspector of Naval Bands in Russia from 1873 to 1884. During his tenure, he had complete control over the organization and management of all Russian naval bands—a considerable amount of power within one of the world's greatest 19th century navies. During these eleven years Rimsky-Korsakov's impact on Russian bands must have been significant, yet very little of his work as a bandmaster is known today. In contrast, the accomplishments and legacy of most other Western bandmasters are recorded. The United States' greatest military bandmaster, John Philip Sousa, for example, is well known and documented.

The tight censorship control maintained by the Soviet regime during most of the 20th Century has made Russian music research difficult. Even the current standing of bands in contemporary Soviet culture was difficult to ascertain. Most information had been gathered by foreign visitors to the Soviet Union. However, the recent decline of the Soviet government has led to the discovery of vast amounts of music and information from Russia never known to musicians in the West. Much of this material is now received haphazardly and unexpectedly; but with every passing month, new and exciting discoveries are made. From this perspective comes this research into Rimsky-Korsakov's accomplishments as Inspector of the Naval Bands.

INVESTIGATION

Like all of his colleagues in the "Mighty Five," Rimsky-Korsakov's involvement in music began as a second career. While he was eventually successful in securing a living as a musician, his first career was with the Russian navy. His family's distinguished service in the military inspired Rimsky-Korsakov's early interest in a naval career. Although enjoying the piano and opera, as a boy Rimsky-Korsakov had no interest in a music profession. He entered the Russian naval college in 1856. Cadet Rimsky-Korsakov's interest in composition emerged during these early years in training. Within five years his musical interests were nurtured upon meeting Balakirev. Through correspondence with Balakirev, Rimsky-Korsakov composed much of his first symphony while still at sea!

The tedious and often demeaning work required of the Russian sailor quickly dismissed Rimsky-Korsakov's interest in a naval career. Rimsky-Korsakov graduated from the naval academy in 1862. Having met Balakirev, Cui, and Mussorgsky the year prior, and deciding against a naval career, Rimsky-Korsakov asked for a discharge from the navy upon graduation—he "began to dream of a musical career." The director of the College of Naval Cadets refused Rimsky-Korsakov's request for a discharge in 1862. He, therefore, reluctantly accepted his naval career.

In 1873 he was finally allowed to resign his naval commission, but was immediately offered a newly created position within the navy. This was a civilian post, however. Rimsky-Korsakov was recruited as the Inspector of Naval Bands. Rimsky-Korsakov accepted the position.

THESIS

To accept a new naval post after seeking a discharge for eleven years is rather surprising. This paper investigates why Rimsky-Korsakov and the Russian naval commanders both stood to gain from this new post of band inspector. Rimsky-Korsakov's motivation to accept is well documented in his autobiography. The navy's reasons require some speculation, however.

Rimsky-Korsakov's naval career, both as a sailor and as a bandmaster, coincided with a rather unstable period in the Russian navy. Over the course of the 19th Century the Russian navy enjoyed periods of global recognition and endured decades of near demise. As a cadet sailor, Rimsky-Korsakov experienced a navy devastated by a failed war; as a bandmaster, however, he was part of a navy in major reform.

As the Inspector of Music Bands of the Navy Department Rimsky-Korsakov's duties were far reaching:

My duties included the inspecting of all Navy Department Music Bands throughout Russia; thus I was to supervise the band-masters and their appointments, the repertory, the quality of the instruments, etc.; I was also to write a program of studies for the newly appointed fellows, and to act as intermediary between the Navy Department and the Conservatory.

Rimsky-Korsakov had held a St. Petersburg Conservatory faculty position for several years by this time. The fame of the emerging composer coupled with his conservatory experience and connections could very well serve the Russian navy's goals of restructuring. Rimsky-Korsakov had "turned the attention of the leadership of both sides [the Conservatory and the Navy] to many abnormalities in the existence of fleet bands and explained the course of latest developments."

The whole development of Russian military bands closely parallels Russia's efforts to modernize and Westernize its navy in the 19th Century. While Russia remained relatively isolated from western Europe through the 19th Century, the Russian military band clearly had been influenced by contacts with Western bands for two-hundred years. Nineteenth-century modernization of the Russian military bands was prompted again through the employment of foreign musicians, especially Prussians. Most European bands experienced tremendous growth in size at the turn of the 19th Century, as well. While the Prussian bands' instrumentation was far more mixed than Russia's brass dominated bands, Russian bands appeared to have remained predominantly brass oriented at the time of Rimsky-Korsakov's inspector appointment. Among Rimsky-Korsakov's accomplishments as band inspector was implementing the transformation of Russia's military bands from brass bands to brass-and-woodwind bands.

Rimsky-Korsakov was Inspector of the Navy Bands for eleven years, yet little of his autobiography is devoted to his work there. He did write of his appointment and of the navy concerts given in Cronstadt. More importantly, however, he appeared to have gained two valuable skills through his work with the navy bands—orchestration and conducting. His references to developing these two skills are found frequently throughout the autobiography. Rimsky-Korsakov credits his eventual conducting skills to the years spent rehearsing and performing with the navy bands.

Rimsky-Korsakov kept no record of how many navy concerts he conducted. The one Cronstadt concert recorded in his autobiography was a "grand concert" of the massed St. Petersburg and Cronstadt navy bands at the Manhge on March 16, 1878. Navy band concerts under Rimsky-Korsakov's direction were typically given two or three times a year at Cronstadt. But this particular concert was unlike any other, if only in terms of size. Rimsky-Korsakov noted:

I don't know whether the Naval Bands will ever again play with the same finish and unanimity as they did then.... [The] audience [which included Cui] listened with their mouths open in amazement at this event, so novel and unheard of.

This concert program lists the only known repertory of band music composed by Rimsky-Korsakov. Three original band works with soloists were composed for the event: the *Concerto for Trombone and Military Band*, *Variations for Oboe and Military Band*, and *Concerto for Clarinet and Military Band*. In addition, three works arranged for band by Rimsky-Korsakov were included. While Rimsky-Korsakov obviously furthered his own reputation from such public concerts, the concert program reveals little originality. Aside from his own compositions, the works programmed are typical of any military band concert in the late 19th Century—European or American.

CONCLUSIONS

As a nationalistic composer and as a member of the "Mighty Five," little would suggest that Rimsky-Korsakov used the navy bands as a vehicle to promote Russian music. Nor did he develop the bands in Russia apart from Western tradition. Perhaps he, too, viewed the military band as a medium locked into its contemporary conventions. Ironically, Rimsky-Korsakov was willing to defend his innovative ideas in merging the conservatory and naval schools, an insight he failed to apply to the bands.

His work as a naval officer and conservatory professor allowed Rimsky-Korsakov to combine his efforts in mastering orchestration. After learning the trombone, clarinet, flute, and other wind instruments, Rimsky-Korsakov decided to write an instrumentation textbook. When he left the navy in 1884, he wrote, "My familiarity with wind-instruments, acquired in the navy bands, did me good service." However, the textbook, like many of his compositions, was never completed.

Combining his professional standing as a composer, with his conservatory position as a professor, and with his naval rank of lieutenant, Rimsky-Korsakov was poised to develop a uniquely Russian band medium. The disappointment in Rimsky-Korsakov's decision to pattern Russia's naval bands after Western military bands is undeniable. Composing only three original works for band during an 11-year tenure as band inspector is disheartening. Yet for all that may be deemed as wasted opportunity by band musicians today, Rimsky-Korsakov expressed gratitude and delight in having served as the navy's band inspector. For that which band musicians may have wished, Rimsky-Korsakov parleyed into invaluable experience and personal knowledge.

1996 Frederick Fennell International Young Conductors Competition

I. PURPOSE

1. To recognize the highest standards of wind ensemble conducting and musicianship at the international level of excellence through the medium of the wind ensemble.
2. To encourage the young conductor by encouraging excellence in all aspects of the conducting experience.
3. To continue the growing acceptance of the wind and percussion medium by composers, audiences, artistic institutions, and musicians in all fields of the discipline.
4. To promote an awareness of the brotherhood of man among the peoples of the world through music.

II. SPONSOR

1. The competition is sponsored by Frederick Fennell, Inc.

III. ORGANIZATION

1. The Frederick Fennell International Young Conductors Competition will be organized and administered by an International Administrative Board composed of the members of the Executive Committee of the John Philip Sousa Foundation plus at least one member nominated by Dr. Fennell.

IV. THE PRIZE

1. A prize of two thousand dollars (\$2,500 U. S.) will be awarded to the winning conductor selected by the International Jury.
2. In addition, the winner will receive the Sousa Foundation Diploma of Honor.

V. ELIGIBILITY

1. The competition is open to any conductor between the ages of 21 and 35 years regardless of sex, religious belief, color, or ethnic origin.
2. The contestant will not have reached his 35th birthday during the year of the competition.

VI. APPLICATIONS

1. All entries must be submitted on the official application form provided by the International Administrative Board of the competition. Note: This form may be duplicated. There is no entry fee.
2. All entries must be accompanied by a video tape in VHS (no Beta) format.
3. No scores need be provided.
4. A current, brief biography showing conducting credits, education, and experience must accompany the application.
5. A glossy photograph suitable for printing reproduction (black & white or color) must accompany the entry.
6. Materials submitted, except the video tape, may not be returned.
7. Only the name of the winning conductor will be released. The names of all other entries will remain confidential.

VII. ACCEPTANCE

1. The receipt of all applications will be acknowledged by the Secretary of the Jury.

VIII. SCHEDULE

1. The International Conducting Award will be made biannually in even numbered years.
2. Entries for the 1996 competition must be received by the Secretary to the Jury no later than July 1, 1996.
3. The jury will screen the video tapes and select the winner in December of 1996.
4. The presentation ceremonies for the International winner will be arranged by the International Administrative Board in conference with the Chairman of the Jury and the winning conductor.
5. The award ceremony, with the winning conductor conducting, will take place at a convenient location and at a propitious time so that performance by a wind ensemble or symphony band of international reputation and excellence may be utilized.

IX. THE INTERNATIONAL JURY

1. Dr. Frederick Fennell will serve as chairman of the International Jury
2. Richard Floyd, The University of Texas at Austin, will serve as Secretary to the Jury. The Secretary will not vote.
3. The International Jury will consist of wind ensemble and symphony band and orchestra conductors of national and international repute. The jury will be appointed by and will serve at the pleasure of the International Administrative Board.
4. The International Jury will be composed of not less than, but not limited to, five members.

X. RULES

1. The video tape must show the contestant conducting a wind ensemble or symphony band in both a performance and rehearsal setting as follows:
 - a. A complete performance of the first movement (Chaconne) of the *Suite in Eb* by Gustav Holst.
 - b. A 15 to 20 minute rehearsal video tape of the second movement (Tema con Variazioni) of the Stravinsky *Octet for Wind Instruments* from the Theme [rehearsal number 24] up to—but not including—variation E [beginning at rehearsal number 51].
2. Availability of music.

Both selections are currently published by Boosey and Hawkes, Inc., New York, NY, USA.
3. Permission will be granted to the John Philip Sousa Foundation to make a copy of the winner's tape which will be used only for archival purposes.
4. The English version of the rules will apply. Prizes will be paid in U. S. dollars.
5. Failure to comply with the rules and regulations of the competition will automatically disqualify the entry.
6. No member of the jury may enter the competition.
7. The International Jury may declare a "no prize" verdict at its discretion.

XI. NOTES

1. The public will be admitted to awards presentation ceremonies. A reasonable admission may be charged.
2. The Sousa Foundation reserves the privilege to broadcast or televise the awards ceremonies without payment of fees or royalties.

3. All entries should be sent to the following address:

Frederick Fennell International Young
Conductors Competition
Richard Floyd, Secretary of the Jury
P. O. Box 8028
The University of Texas at Austin
Austin, TX 78713 USA

4. Entry forms may be obtained at no cost by writing to the
above address or by writing "The Frederick Fennell
International Young Conductors Competition," The
Sousa Foundation, Postal Box 2707, West Lafayette,
IN 47906, USA

THE INTERNATIONAL JURY

Dr. Frederick Fennell, Chair

Richard Floyd, Secretary of the Jury
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Vice President, Japanese Band Directors Assoc.

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Conductor, The Eastman Wind Ensemble

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Conductor, University of Minnesota Bands

John P. Paynter
Conductor, Northwestern University Bands

Gunther Schuller
Conductor-Composer, "Musician of the 20th Century"

Frank Battisti
Conductor, New England Conservatory of Music Wind Ensemble

Karel Husa
Composer/Conductor

Per Lyng
Conductor, Stockholm

H. Robert Reynolds
Conductor, University of Michigan Bands

David Whitwell
Conductor, California State University (Northridge) Band

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Project Chairman

Selected Band Conductors' Preparation to Conduct Selected Band Compositions

*Doctoral dissertation abstract by
Barry Ellis, Ed.D. (University of Illinois, 1994, 340pp)*

The problem of the study was to determine the
procedures used by selected, eminent university band
conductors in preparing to conduct a performance of a
major band composition. Information used in the study
was gathered by means of personal interviews with five
selected university band conductors. The five selected
conductors met the following criteria:

- being a member of the American Bandmasters Association
- being a past or present Director of Bands at a Big Ten University

The participating conductors were:

- Harry Began, Director of Bands Emeritus, University of Illinois
- Kenneth Bloomquist, Michigan State University
- James F. Keene, University of Illinois
- Craig Kirchhoff, The Ohio State University.
- H. Robert Reynolds, The University of Michigan

The investigator constructed an *Interview Guide for
Selected Band Conductors* which was used in determin-
ing significant influences pertinent to each participant's
development as a band conductor. Part One of the
interviews served to establish an individual focus for
each conductor. Part Two was employed to determine the
score preparation procedures used by each conductor,
how they would mark their scores in preparing to
rehearse and perform a composition, and the amount of
emphasis each individual places on score preparation in
teaching courses in band conducting.

Even though the band directors participating in the
study differ in age, background, education, and experi-
ence, there emerged notable consistency among them in
regard to the processes they employ in preparing to
conduct a major band composition:

- They carry on intensive study of the score using what for them is
the most effective means to hearing the composition whether it be
playing the score on the piano or another instrument, singing with or
without solfège or audiating during analysis of the composition.
- They use multiple means to gain musical understanding
including research to determine the circumstances surrounding the
creation and early performances of the composition, the opinions of
established critics, listening to recordings during preliminary study of
the score and studying other works of the composer and his or her
contemporaries.
- They mark the score minimally to enhance efficiency in rehears-
als and the expressive import in performance.

For more information, contact Dr. Ellis at:
1 University Plaza, Music Dept.
University of Wisconsin-Platteville
Platteville, WI 53818
(608) 342-1123
email ellisb@uwplatte.edu

The 1996
FREDERICK FENNELLS
INTERNATIONAL YOUNG CONDUCTORS
COMPETITION

ENTRY APPLICATION
Must be received by July 1, 1996

NAME _____
Last First Middle

DATE OF BIRTH _____ PLACE OF BIRTH _____

COUNTRY OF CITIZENSHIP _____

MAILING ADDRESS _____

PHONE _____

◆ COMPETITION REPERTOIRE ◆

PERFORMANCE

A performance of the first movement (Chaconne) of the *Suite in Ebby* Gustav Holst

REHEARSAL

A 15 to 20 minute rehearsal video tape of the second movement (Tema con Variazioni) of the Stravinsky *Octet for Wind Instruments* from the Theme [rehearsal number 24] up to—but not including—variation E [beginning at rehearsal number 51].

AVAILABILITY

Both selections are currently published by Boosey and Hawkes, Inc., New York, NY, USA.

Please include the following items with the entry application:

- Videotape in VHS (no Beta) format of performance of the first movement (Chaconne) of the *Suite in Ebby* Gustav Holst and a 15 to 20 minute rehearsal video tape of the second movement (Tema con Variazioni) of the Stravinsky *Octet for Wind Instruments* from the Theme [rehearsal number 24] up to—but not including—variation E [beginning at rehearsal number 51]. The videotape should provide, as near a possible, a frontal view of the conductor as seen by members of the ensemble. In the rehearsal segment, all oral communication from the conductor to the musicians should be clearly audible of the tape.
- A biographical sketch, or résumé, including education and experience.
- A photograph (head and shoulders preferred)

Send all materials to:

Richard Floyd, Secretary to the Jury
The Frederick Fennell International Young Conductors Competition
The University of Texas
P. O. Box 8028
Austin, TX 78713 USA

.....
Date received _____ Acknowledged _____ By _____

Disposition _____

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	\$60.00
2. Retired Active Membership	10.00
3. Honorary Life Membership	-0-
4. Life Membership (Age 55)	150.00

B. Associate

1. Professional Associate	\$50.00
2. Music Industry	100.00
3. Student	20.00
4. Institutional	75.00

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	\$1,500.00
2. 201 to 250	1,450.00
3. 151 to 200	1,400.00
4. 101 to 150	1,350.00
5. Below 100	1,300.00

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 and 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.

Mid-West Forum

**Friday, December 22
4:30 - 6:00 p.m.**

**Waldorf Room
Chicago Hilton**

CBDNA
COLLEGE BAND DIRECTORS
NATIONAL ASSOCIATION

Report

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

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