

Spring 1995

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Twenty-eighth National Convention

University of Colorado at Boulder

College of Music

February 22-25, 1995

The 28th National Convention of the College Band Directors National Association was held February 22-25 at the Clarion Harvest Hotel in Boulder, Colorado, and in Macky Auditorium on the University of Colorado campus. Allan McMurray, Tom Caneva and their wonderful staff acted as hosts for the event. Record warm temperatures greeted the large number of participants, most of whom had flown into Denver just a few days prior to the opening of the new Denver International Airport.

—Convention Highlights—

**GREAT MUSIC FOR
 LESS-EXPERIENCED PLAYERS, PART I**
 Colorado Intercollegiate Band
 William Nichols, Chair

Homage to Machaut
Peter Martin, Conductor
University of Southern Maine
 Ron Nelson

Canterbury Chorale
 Before Thy Throne I Now Appear
Larry Harper, Conductor
Carroll College
 Jan Van der Roost
 Daniel Bukvich

Llwyn Onn
 On a Hymnsong of Philip Bliss
Richard Mayne, Conductor
University of Northern Colorado
 Brian Hogg
 David Holsinger

Linden Lea
 Daydream
Glen Hemberger, Conductor
Oklahoma State University
 Ralph Vaughan Williams
 Timothy Mahr

COMPUTER-ASSISTED TECHNOLOGY
 Joe Lukasik, University of Colorado

The Soaring Hawk
Paula Holcomb, Conductor
Central College
 Timothy Mahr

**RESEARCH SESSION I—ROBERT RUSSELL BENNETT:
 "HIS LIFE AND LESSER-KNOWN WORKS"**
 George Ferencz, University of Wisconsin-Whitewater

A Little Day and Night Music
 They Hung Their Harps in the Willows
Cindy Hutton, Conductor
Southern Oregon State College
 Samuel Adler
 W. Francis McBeth

**GREAT MUSIC FOR
 LESS-EXPERIENCED PLAYERS, PART II**
 Colorado Intercollegiate Band
 William Nichols, Chair

Color
Diane Janda, Conductor
Lycoming College
 Bob Margolis

Little Red School House
Laura Rexroth, Conductor
College of William and Mary
 William Grant Still

Old Home Days
Chris Knighten, Conductor
East Carolina University

Charles Ives
 A Movement for Rosa
Kevin Sedatole, Conductor
Stephen F. Austin University
 Mark Camphouse

Cherubim Song Pavel Tschesnokoff
(Gilbert)
Eric Ewazen

Celtic Hymns and Dances
Gary Speck, Conductor
Miami University of Ohio

Down a Country Lane Aaron Copland
(Patterson)
Frank Ticheli

Amazing Grace
James Tapia, Conductor
Pittsburg State University

Prelude in the Dorian Mode Antonio de Cabezon
(Grainger)
Frigydes Hidas

Merry Music for Wind Band
John West Conductor
Western Carolina University

AESTHETICS PART I: PANEL DISCUSSION

Larry Livingston, University of Southern California,
moderator

"Aesthetics: Then and Now"

David Whitwell, California State University-Northridge
"A New Philosophy of Music Education"
David Elliot, University of Toronto

RESEARCH SESSION II—CONDUCTING

"Teaching Behaviors Exhibited in Middle School and High
School Band Directors in the Rehearsal Setting"
Larry Blocher, Morehead State University
Richard Greenwood, University of Central Florida
Bentley Shellhammer, Florida State University

"Interpretive Analysis from the Conductor's Perspective:
Harbison's *Three City Blocks*"
Robert Spittal, Gonzaga University

"The Inner Concept: A Study of the Electrical Brain Activity in
Novice and Expert Conductors"
Elizabeth Jackson, Hopkins Public Schools, Minneapolis

"To Continue Playing or Not to Continue—That Is The
Question: A Survey of High School Seniors"
Robert Spradling, Western Michigan University
Frank Tracz, Kansas State University

MAKING MUSIC A PRIORITY WITH OUR MARCHING BANDS

Mark Belcik, Valdosta State College
Paula Crider, University of Texas at Austin
George Parks, University of Massachusetts
Gary Smith, University of Illinois
Tom Caneva, University of Colorado at Boulder, *moderator*

AESTHETICS—PART II

"The Creative and Recreative Aesthetic"
John Harbison, Massachusetts Institute of Technology

"Applying Aesthetic Theory to Rehearsal"
Myron Welch, University of Iowa

**THE NEW MUSIC REHEARSAL: GETTING THROUGH
AND BEHIND THE NOTES**

Robert Spittal, Gonzaga University
John Harbison, Massachusetts Institute of Technology

**FINDING THE NEW PIECE: WHAT YOU WANT FROM IT,
AND WHAT IT WANTS FROM YOU**
John Harbison, Massachusetts Institute of Technology

**A VIEW FROM THE OUTSIDE: WHERE ARE WE NOW,
AND WHERE ARE WE GOING?**
John Harbison, MIT
Steven Stucky, Cornell University
James Wierzbicki, *St. Louis Post Dispatch*
Frank Battisti, *moderator*

—PROGRAMS—

UNIVERSITY OF COLORADO AT BOULDER
WIND ENSEMBLE
Allan McMurray, Conductor
Lucy Shelton, Soprano

Celebration Fanfare, from *Stepping Stones* Joan Tower
(Stamp)

Thomas Caneva, Conductor

Songs from *Songfest* Leonard Bernstein
Opening Hymn to the Poem (scored by Ken Amos)
Storyette
Zizi's Lament
To What You Said

Mary Jaeb, Soprano
Robert Best, Baritone
Patrick Mason, Baritone

***World Premier** (CBDNA Commission)*

Fanfares and Arias Steven Stucky
***World Premiere** (Big Eight Band*
Directors' Association Commission)

Sparrows Joseph Schwantner
Lucy Shelton, Soprano

Three City Blocks John Harbison
I. Fervent and resolute
II. Tough, driving
III. With relentless energy

SAM HOUSTON STATE UNIVERSITY
WIND ENSEMBLE
Gary Sousa, Conductor

A LECTURE/PERFORMANCE OF THE MUSIC OF CHARLES IVES
Kenneth Singleton, University of Northern Colorado

March, from *Decoration Day* Transcribed, K. Singleton
Holiday Quickstep Edited, J. Sinclair
March/Ending, from *Decoration Day* Transcribed, K. Singleton
Postlude in F Transcribed, K. Singleton
March: Omega Lambda Chi Edited, K. Brion
Calcium Light Night Edited, K. Singleton
Country Band March Transcribed, J. Sinclair
Runaway Horse on Main Street Reconstructed/edited, J. Sinclair
Set No. 2 Transcribed, K. Singleton

The Indians
"Gyp the Blood" or Hearst? Which is Worst?
The Last Reader

General Booth Enters Into Heaven Reconstructed, K. Singleton
Life Pulse Prelude (Percussion Cycles 1 & 2) Edited, D. Porter
from *The Universe Symphony*

[American Memories] Transcribed, K. Singleton
The Things Our Fathers Loved
In Flanders Fields
In the Mornin'

Kevin Helppie, Baritone

They Are There! Transcribed, J. Sinclair

GUEST ARTIST RECITAL

Lucy Shelton, Soprano
Robert Spillman, Piano
John Harbison, Conductor

Three Songs from Shakespeare
(with flute, clarinet and viola)
Igor Stravinsky
Musick to Heare
Full Fadom Five
When Daisies pied

Whitman Settings, op. 25
Oliver Knussen
When I Heard the Learn'd Astronomer
A Noiseless Patient Spider
The Dalliance of Eagles
The Voice of the Rain

Two Poems of Konstantin Belmont
Igor Stravinsky
The Flower/The Dove

Four Russian Songs
The Drake/Counting Song/Tablemat Song/Russian Spiritual
Russian Maiden's Song
The Owl and the Pussycat

Three Songs
Ruth Crawford Seeger
(with oboe, percussion, and piano)
Rat Riddles
Prayers of Steel
In Tall Grass

Four Songs
Igor Stravinsky
(with flute, harp, and guitar)
The Drake/Russian Spiritual/Geese and Swans/Tilimbom

Due Libri dei Mottetti di Montale
John Harbison
(with flute, oboe, B-flat/bass clarinet/horn/violin/viola/
cello/bass/celeste)
John Harbison, Conductor

UNIVERSITY OF CALGARY
WIND ENSEMBLE
Dr. Glenn D. Price, Conductor

Fall Fair
Godfrey Ridout
(Fralick/ed. Benson)

Fantasia
J. Scott Irvine

Suite of Miniature Dances
Louis Applebaum

and the mountains rising nowhere...
Joseph Schwantner

Symphonies pour Cuivres et Percussions
François Morel

I. Prelude

Pantomime
Pierre Mercure

Concerto for Flute and Wind
Henk Badings

Symphony Orchestra

Allegro

Adagio

Vivace

Scherzo
Soloists: Jennifer Dahl, Jennifer Buller, Ken Hall
Paul Zuk

CENTRAL WASHINGTON UNIVERSITY

SYMPHONIC WIND ENSEMBLE

Larry Gookin, Conductor
Andrew Spencer, Associate Conductor
Craig Kirchhoff, Guest Conductor

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

Miniature Set for Band
Donald H. White

I. Prelude

II. Monologue

III. Interlude

IV. Dialogue

V. Postlude

Colonial Song/The Gumsuckers March
Percy Grainger

Craig Kirchhoff, Conductor

Symphony AD78
Gordon Jacob

(ed. Troy Peterson/Geoffrey Brand)

I. Maestoso - Allegro risoluto

II. Largo

III. Allegro ma non troppo

A Child's Garden of Dreams
David Maslanka

The Melody Shop
Karl L. King

UNIVERSITY OF TEXAS

WIND ENSEMBLE

Jerry F. Junkin, Conductor

Festmusik der Stadt Wien
Richard Strauss

Bum's Rush
Donald Grantham

Concerto for Piano and Wind Instruments
Igor Stravinsky

Largo - Allegro

Largo

Allegro

Jeffrey Hellmer, Piano

Lincolnshire Posy
Percy Grainger

I. Lisbon

II. Horkstow Grange

III. Rufford Park Poachers

IV. The Brisk Young Sailor

V. Lord Melbourne

VI. The Lost Lady Found

Three Places in the West
Dan Welcher

I. Yellowstone Fires

II. Arches

III. Zion

World Premiere

OKLAHOMA STATE UNIVERSITY

WIND ENSEMBLE

Joseph P. Missal, Conductor

Serenade, op. 7
Richard Strauss

Over the Hills and Far Away
Percy Grainger

Bizarro
Michael Daugherty

California Counterpoint: The Twittering
Cindy McTee

Machine

Concerto for Clarinet and Wind Ensemble
James Fry

Allegro - Lento

Allegro molto

Babette Belter, Clarinet

Prophecy of the Earth
David Gillingham

Gerald Frank, Organ

Slava!
Leonard Bernstein

FROM THE PODIUM

This very brief note to you is both a greeting and a thank you for the opportunity to serve CBDNA as your president for the next two years.

So many good things are in place for this term of office. The Minneapolis planning session in August of 1993 with Craig, Allan, and Dick enabled us to outline a longitudinal program that would—with modifications along the way—enable us to outline and define issues, policies and strategies for CBDNA over a three-term period. We'll have another review in August of this year with the new Vice-President on board. If the Boulder conference is any reflection on the validity of this planning period, it made a big difference. What a great difference!

I will outline some projects and objectives and pose a few questions for you in the next *Report*. Until then, my congratulations to Craig for some visionary and dynamic leadership. We are all the better for it. And, again, thanks to all of you for this opportunity to serve you and this organization—one that has been so important to me and my profession.

—James Croft
President

1995 General Business Meeting

February 24, 1995

9:10 a.m.

Clarion Hotel

Boulder, Colorado

President Craig Kirchhoff called the meeting to order at 9:10 a.m. Richard Floyd presented the secretary/treasurers report and thanked the membership for the opportunity to continue to serve the association.

CBDNA REPORT

Craig acknowledged Gary Corcoran for his continued work with the *CBDNA Report*.

JOURNAL REPORT

Tom Duffy announced that Jim Arrowood had stepped down after serving 6 years as Editor-In-Chief. Glenn Hemberger will now serve as Circulation Editor. Volume #10 was edited by Tom Duffy and is currently being sent to the membership. Volume #11 will soon follow. Gary Sousa will serve as guest Editor for Volume #12.

COMMISSIONING COMMITTEE REPORT

The floor was opened for nominations for the chairman of the commissioning committee. Gene Corporan nominated Tom Duffy, and Allan McMurray seconded the nomination. There being no other nominations, Tom Duffy was elected by acclamation.

Tom then reported that two works generated by the commissioning committee were being performed at the 1995 Conference. The two works were *Symphony AD 78* by Gordon Jacob and the "Songs" from *Songfest* by Leonard Bernstein, scored for winds by Kenneth Amis.

It was also announced that John Harbison had accepted a CBDNA commission to write a ballet for wind ensemble to be performed with a dance company at the 1997 National Conference. The cost of the commission including part extraction will be \$30,000 to \$35,000. Universities can contribute to the project by committing a minimum of \$3,000 towards the commission. Members were encouraged to seek additional performances by ballet companies and collegiate or professional wind ensembles throughout the nation.

New members of the commissioning panel are Frank Wickes (Southern Division), Gary Speck (North Central Division) and Larry Gookin (Northwestern Division). Frank Battisti (Eastern Division), Allan McMurray (Southwestern Division) and Larry Sutherland (Western Division) will serve two more years.

PAST PRESIDENT'S NOMINATING COMMITTEE REPORT

Ray Cramer, as Immediate Past President, announced that the nominating committee had met at noon on Wednesday. The two names that will appear on the National Vice President's Ballot will be Gene Corporan and Pat Hoy.

CENTER FOR WIND BAND REPERTOIRE

Bob Grechesky thanked CBDNA for their financial support of this project and encouraged individual members and universities to subscribe to the publication when it becomes available next fall.

GRAMMY CATEGORY FOR WIND BAND

Gene Corporon informed the membership that an action plan had been developed to seek a Grammy Awards category for wind bands. He asked for help in identifying major personalities at all levels of our profession who could be approached to write letters of support.

WASBE

As president of WASBE, Bill Johnson spoke about the relationship between WASBE and CBDNA, and encouraged CBDNA members, as leaders in the profession, to become more involved with WASBE in order to assist with the depth and growth of this international association. He also suggested that CBDNA establish an international committee to aid in this endeavor.

RECOGNITION FOR JIM ARROWOOD

MOTION: Craig Kirchoff asked for a motion to formally thank Jim Arrowood for his six years of service as Editor-In-Chief of the *CBDNA Journal*. (moved by Dave Scott and seconded by Tom Duffy) The motion passed unanimously.

ANNOUNCEMENTS

Allan McMurray announced that extra copies of all session handouts would be available after the conference.

Herschel Beazley encouraged directors to have students audition for the KKY-TBS Honors Band that will perform during the summer of 1995.

DUES INCREASE PROPOSAL

Richard Floyd was asked to discuss the proposed dues increase and to provide background information as to why such action is appropriate at this time. The dues increase being recommended by the board is as follows:

Active	From \$40 to \$60
Retired	No Change
Professional Associate	From \$35 to \$50
Industry	From \$50 to \$100
Students	No Change
Institution	From \$50 to \$75

This increase will generate approximately \$15,000 that will be used to fund the many new projects that are coming on line for CBDNA.

MOTION: To place the proposed dues increase on the national vice-presidents ballot to be circulated to all CBDNA members after the national conference. (moved by Jack Williamson and seconded by Jerry Junkin). The motion passed.

MOTION: If the dues increase is approved by the membership, the minimum rebate to each division to help with the divisional conference would be raised from \$1,000 to \$1,300. (moved by Gary Hill and seconded by Jack Williamson) The motion passed.

PRESIDENT'S COMMENTS

Craig Kirchoff acknowledged the contributions of the board and thanked Alan McMurray and his staff for hosting the conference. In his closing comments he called attention to the Ethnic/Gender Diversity Report, emphasized the need to expand services for college marching band directors and encouraged the association to support the objective of reaching out to small college and community college directors throughout the nation. He then introduced Jim Croft as the new president of CBDNA.

JIM CROFT COMMENTS

Jim asked for guidance and expressed delight for the opportunity to serve. He stated that there would be a continued focus on repertoire, critic sessions and intellectual forums at the next national conference. The conference will be held February 26-March 1 in Athens, GA. Dwight Satterwhite will host.

The meeting was adjourned at 10:15 a.m.

Athletic Band Advisory Committee

Committee Membership

Dave Woodley—Indiana University, Co-Chair
Roger Cichy—Iowa State University, Co-Chair
Richard Bundy—Penn State University, Eastern Division Rep.
Dave McKee—Virginia Tech University, Southern Division Rep.
Jon Woods—Ohio State University, North Central Division Rep.
Glen Hemberger—Oklahoma State Univ., Southwestern Division Rep.
Don Peterson—Brigham Young University, Western Division Rep.
Brad McDavid—University of Washington, Northwestern Division Rep.

COMMITTEE OBJECTIVES

- 1) Serve as national clearing house for information on topics such as bowl games, pep band, budgeting, recruitment
- 2) Serve *all* divisions of NCAA schools rather than only high profile Division I institutions
- 3) Establish a consultant relationship with the NCAA on band related matters

COMMITTEE PROJECTS

- 1) Jon Woods and Dave Leppla are continuing to work on increased media coverage at NCAA events including bowl game half-time shows, NCAA basketball games, etc. Jon is also working with bowl game committees on length of performances at pre-game and half-time.
- 2) Dave Woodley and Larry Stoffel have started an Internet news group for Athletic Band directors. This news group will house information on bowl games, Athletic Band budgets, pep band requirements, and many other important topics. To subscribe to this news group, write:

Internet address: marching@indiana.edu

Include the following:

- 1) Your name and e-mail address
- 2) Position, school name, school address
- 3) Phone number (& FAX, if available)
- 4) Any topics you would like to see covered in this group
- 5) The words "Subscribe Athletic Band" somewhere in the body of the letter.

The Wind Ensemble and its Repertoire edited by Frank J. Cipolla and Donald Hunsberger

A new publication from the University of Rochester Press based, in part, on papers presented during the 1992 celebration of the Fortieth Anniversary of the Eastman Wind Ensemble, represents a significant contribution to the literature about wind bands and wind ensemble music. These papers, presented under the aegis of the American Sonneck Society include research into the historical development of the wind band, its repertoire and performance practices. Included also are international reports on wind band history and development in England, Europe and Japan.

—Contents—

- Introduction, Frank Cipolla
- THE WIND BAND: ORIGINS AND HERITAGE**
- *The Wind Ensemble Concept*, Donald Hunsberger
- *The Early American Wind Band: Hautboys, Harmonies, & Janissaries*, Raoul Camus
- *The American Brass Band Movement in the Mid-Nineteenth Century*, Jon Newsom
- *Before the Brass Band: Trumpet Ensemble Works by Küffner and Lossau*, Robert Sheldon
- *J.A.C. Somerville and the British Band in the Era of Holst and Vaughan Williams*, Jon Mitchell

STUDIES ON THE RÉPERTOIRE

- *Towards a Critical Edition of Stravinsky's Symphonies of Wind Instruments*, Robert Wason
- *Sousa Marches: Principles for Historically Informed Performances*, Frank Byrne
- *Richard Wagner's Trauermusik, WWV 73 [Trauersinfonie]*, Michael Votta

THE INTERNATIONAL SPREAD OF THE WIND ENSEMBLE

- *Contemporary British Music for Band and Wind Ensemble*, Timothy Reynish
- *Wind Bands in Continental Europe*, Leon Bly
- *Historical Development of Wind Bands in Japan*, Toshio Akiyama

APPENDICES

- Complete Repertoire for the Eastman School Symphony Band (1935-1952) and the Eastman Wind Ensemble (1952-1992)
- Complete Discography of the Eastman Wind Ensemble
- Eastman Wind Ensemble Fortieth Anniversary Celebration Program

The Wind Ensemble and its Repertoire is available for \$39.95 and may be obtained by contacting:

University of Rochester Press
P.O. Box 41026
Rochester, NY 14604-4126
(716) 275-0419

The Hound of Heaven for Large Wind Ensemble

The Hound of Heaven by James Syler was the winner of the 1993 National Band Association Composition Award and the 1993 Arnauld D. Gabriel Composition Award. One purpose of this award, sponsored by the United States Air Force Band, is to identify promising young American composers under 35 years of age.

This work was written in 1988 and revised in 1992. It is a programmatic work in six sections and is based upon the poem of the same name by the British poet Francis Thompson. The allegorical title describes God as the loving hound who is in pursuit of the lost hare, the individual soul.

Section I depicts the fearful attempt to flee from God, knowing all the while that he is being pursued. Section II tells of how the fugitive hare tries to escape in his imagination to the beauty of the heavens. He finds it pointless and, in Section III, he decides to turn to the little children. He believes he can find happiness here, but just as the children begin to respond, they are suddenly taken away by death. He is now a desperate soul who, in Section IV, turns to nature for repose. But nature, as beautiful as it is, is unable to fill the void in his heart. He again hears the footfall of his pursuer. There is nothing left now; he has tried everything and, in Section V, is smitten to his knees. In a dream he sees his past life wasted on foolish pursuits, none of which has given him love and happiness. The chase is over. In Section VI, the loving Hound of Heaven stands over him, and the gloom which he thought would follow this surrender is only the shade of God's hand coming down to embrace him. He realizes his foolishness and knows now that he has true love and happiness as his pursuer speaks to him with the words, "I am He Whom thou seekest!" The use of an antiphonal trumpet, which speaks between each section, serves as the musical voice of the Hound of Heaven.

The 18-minute work is available on rental from:

Syler Music
166 Marine Street, Rear
St. Augustine, FL 32084
(904-829-1466)

Shawnee Press to Distribute British Concert Band Catalog

Shawnee Press, an independent subsidiary of The Music Sales Group, will be the exclusive distributor in the United States and Canada for G & M Brand Publications. G & M Brand Publications (formerly R. Smith & Co. Limited) is built upon a unique catalog of original brass band music that dates back to the early part of the century. The company has acquired the rights to unpublished works of British composers such as Gustav Holst, Gordon Jacob, and Percy Grainger and publishes commissioned works of Derek Bourgeois, George Lloyd, Paul Hart, and others. G & M Publications also features graded arrangements of European repertoire by Geoffrey and Michael Brand and by some of the best educational writers in Britain today.

Eastman Wins Award in Osaka

The Eastman Wind Ensemble, conducted by Donald Hunsberger, recently received the 1994 Crystal Award, one of two prized Symphony Hall International Music Awards presented by the Asahi Broadcasting Corporation (ABC) Music Foundation. Representatives of the United States Embassy in Japan and the Consulate General in Osaka attended the presentation ceremony. The award was presented to Ronald Schiller, Director of External Affairs at the Eastman School of Music.

The award recognizes six influential concerts presented in Osaka's Symphony Hall during the Eastman Wind Ensemble's tours of Japan in 1990, 1992, and 1994. Under the sponsorship of Sony Music Communications, Inc., and Kodak Japan, Ltd., the ensemble will return to Japan for their fourth tour in 1996.

The award of approximately \$20,000 will be used to establish the Eastman Wind Ensemble Fund, which will support recording

and touring projects. According to Hunsberger, "Educational and outreach efforts of the Wind Ensemble will be significantly enhanced by receiving the Crystal Award. We are very pleased by the warm reception we have received, not only in Osaka, but throughout Japan. We are looking forward to returning in 1996."

Air Force Bands Auditioning for Conducting Vacancies

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

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

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

For a full description of application procedures, contact:

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

To Continue Playing Or Not To Continue—That Is The Question: A Survey Of High School Seniors

by

Robert Spradling, Western Michigan University
Frank Tracz, Kansas State University

The purpose of this study was to survey high school seniors across the country representing a variety of schools and band programs to ascertain the likelihood of their continued participation in bands beyond their high school graduation. Further, it was hoped that some pattern might emerge which would show some correlation between their high school experiences and their decision relative to continuing to play either in college or in some other fashion following graduation.

An initial pilot study was undertaken involving nine high schools from four states in four different regions of the country. Seniors in these high school bands were asked to respond to a series of questions that attempted to define their high school band experiences, their intention to continue playing after graduation, and influences on that decision. This pilot provided preliminary information that led to the adjustment of the questionnaire and the investigation of additional high school music experiences.

One year after the initial pilot study, the revised survey was sent to 36 high schools in 16 states. Of the 36, thirty schools from 14 states (83%) responded, yielding 564 returned questionnaires. Two years later, a second survey was sent to 44 schools in 24 states and Canada. Thirty-six schools from 22 states and Canada responded, (82%) yielding 672 returned questionnaires. While the two surveys were essentially the same for students, a band director's questionnaire was included with the second survey to get a better profile for each school and band program. Thirty-three band directors responded by returning their survey.

SUMMARY

Student participation in instrumental ensembles remained relatively stable during the two years between the surveys. The percentage of students participating in concert band, marching band, and private lessons for three or more years increased in the second survey, as did students playing in jazz ensembles and chamber ensembles. Participation in orchestras showed a decrease (Table 1).

Table 1

	Survey 1	Survey 2
Concert Band participation (3 or more years)	94%	95%
Marching Band participation (3 or more years)	86%	90%
Jazz Ensemble participation (3 or more years)	38%	40%
Chamber Ensembles participation (3 or more years)	18%	26%
Orchestra participation (3 or more years)	30%	22%
Private lessons (3 or more years)	42%	44%
Participation in ensemble festivals/evaluations	90%	94%
Participation in overnight trips as a part of ensemble activities	—	91%

Table 2*Student Responses*

Marching Band competes at least once during the school year	77%	65%
Of those who compete, how many in 1-3 competitions per year?	36%	55%
4 or more competitions per year?	64%	45%

Director Responses

Marching Band competes at least once during the school year	—	36%
Of those who compete, how many in 1-3 competitions per year?	—	55%
4 or more competitions per year?	—	45%

In addition to ensemble participation, students were asked about their experiences with festivals and/or competitions with each of the ensembles in which they performed. Although definitions of "festivals" (ratings and evaluations only) and "competitions" (first, second, etc. places; designated "winner") were given within the questions, it seems clear that some students do not always discriminate between the two. A clear difference seemed to exist when marching band activities were described, though not so with concert band activities. It may be that the competition/festival formats are clearly different for students in marching bands where the difference to students in concert bands where the difference to students in concert bands is not so readily apparent. The consistency between student and director responses relative to marching band competition adds validity to these numbers. There was, however, a decrease in the competitive activities reported by students in the second survey (Table 2).

In the second survey, 54% of the students reported having a regular part-time job. Band Directors were asked to estimate the number of students in their programs holding regular part-time jobs along with those who participated in school sports. The majority of schools reported between 25% and 65% of their students held regular part-time jobs. In sports participation, suburban schools were fairly evenly spread across the 5% to 50% participation range while rural schools were clustered in the 35% to 65% range. Urban schools divided into two groups, with the majority in the 5% to 35% range and the remainder in the "Over 80%" category (Table 3).

Table 3*Band Director Estimates of Working Students in Their Programs*

Number of Schools Reporting	% of Working Students
3	5-15%
4	15-25%
9	25-35%
7	35-50%
6	50-65%
4	65-80%

Band Director Estimates of Band Students in School Sports

Number of Schools Reporting	% of Working Students
7	5-15%
6	15-25%
6	25-35%
7	35-50%
3	50-65%
2	65-80%
2	80+%

Students were asked to prioritize in terms of personal importance a list of activities including all music ensembles, class work, other school activities, jobs, social activities, and were provided a place to write in "others." "Class work" was clearly the "first priority" with 41% of respondents listing it number 1. "Social Activities" was a distant second in the top category. Priorities 2 and 3 were tied between "Concert Band" and "Jobs," again followed closely by "Social" and "Marching Band." "Other School Activities" was the most listed fourth priority. Top write-ins included "Sports," "Family," and "Church".

Students were asked if they planned to attend college following their high school graduation and, whether attending college or not, if they intended to continue playing their instruments. In addition, they were asked to rate on a forced-choice scale influences which led to their decision. While the number of students planning to attend college increased, the number intending to continue playing their instruments in college ensemble decreased. Primary reasons given for continuing were, "personal desire/satisfaction," "positive high school experience," "high school band director." Primary reasons for not continuing were, "demanding major," "no time," and "tired of it." Students not planning to continue were asked if they might reconsider their decision once they were in the college environment: 36% responded, "probably not," while 27% responded they might reconsider once they felt "confident academically" or "established" (25%) (Table 4). Students responded that 58% had received some form of contact from a college or university band program. When asked to what extent the contacts had influenced their decision to continue playing (1 = not influential/5 = very influential), the college band's reputation averaged 3.08, a personal contact rated 2.65, and brochures were rated 2.15. Of those students who indicated that they would not be attending college, 65% said that they would like to find some opportunity to continue playing following their graduation from high school.

Table 4

	Survey 1	Survey 2
Attending college	82%	92%
Continuing to play in a college ensemble	57%	50%
Influences in decision to continue playing		
Personal desire/satisfaction	89%	87%
High school experience	82%	82%
High school band director	51%	50%
Influences in decision not to continue playing		
Demanding major	40%	50%
Not enough time	57%	43%
Tired of it	34%	40%
Correlations of students intending to play in a college band during their first (freshman) year and:		
H. S. Concert Band participation (3 or more years)	96%	96%
H. S. Marching Band participation (3 or more years)	85%	81%
H. S. Marching Band competing:		
3 or less times per year	16%	58%
4 or more times per year	51%	28%
Private lessons in H. S.	71%	82%
3 or more years	63%	57%
H. S. Chamber Ensembles participation	26%	28%
H. S. Jazz Ensemble participation	49%	37%
H. S. Orchestra participation	43%	22%

When correlating the various factors which seem to be a part of students' high school experience, their expressed attitudes regarding those experiences, and those factors which they perceive to influence their decisions to continue or not to continue, some interesting parallels seem to emerge. Students most likely to continue playing in college have been in concert band three or more years, have had private lessons, most three or more years, have participated in a marching band that either does not compete or does so three or fewer times per year, have had some form of chamber music experience and verbalizes that they are personally reinforced by the music making process.

Dissertation Abstract

THE INNER CONCEPT: A Study of Electrical Brain Activity in Novice and Expert Conductors

by

Elizabeth H. Jackson, Hopkins Public Schools, Minneapolis

Statement of the Problem

Beginning conducting courses focus primarily on the physical aspect of conducting, *e.g.*, baton grip, preparatory gestures, releases, basic beat patterns, and the variation of those patterns to correspond with changes in the music. The development and understanding of these gestures is essential, but they are only a means to an end. Too often, beginning students perceive conducting as a series of mechanical gestures strung together in proper order based on the musical structure of the composition, without first internalizing his or her *idealized aural impression* of that composition. This "perfect inner sound" should ultimately be the source of those gestures.

Since conductors do not have the luxury of immediate feedback when they study a score, they must rely on the mental recreation of the composer's intentions as they develop their own interpretive ideas. Based on the conductor's inner aural concept, he or she must decide which physical gestures would best communicate those sound images to the performers. This requires a keen sense of mental imagery in which the conductor's musical contributions are nurtured and developed.

Purpose of the Study

The primary purpose of this study was to assess the potential relationship between mental imagery and conducting by comparing the functional brain processes of a conductor engaged in imagery (related to conducting) to the functional brain processes of that same conductor engaged in the act of conducting. A secondary purpose was to describe the differences in the functional brain processes between novice conductors and expert conductors while they performed identical musical tasks involving conducting and mental imagery.

The Method

Electrical brain activity was recorded from six subjects during baseline tasks and conducting tasks. Three of the subjects were "novice conductors" (music students at The Ohio State University), and three were "expert conductors" (internationally known wind band conductors and professors of music).

Baseline Tasks (eyes were closed during all tasks)

1. *No Stimulus*: relax and concentrate on the natural rhythm of breathing
2. *Auditory*: listen to tones of random duration and velocity, single pitch
3. *Auditory Imagery*: recreate the baseline auditory experience mentally
4. *Kinesthetic*: stand and make arm and hand motions in a random, unpatterned fashion
5. *Kinesthetic Imagery*: recreate the baseline kinesthetic experience mentally

Conducting Tasks (eyes were closed during all tasks)

1. *Listen Only*: passively listen to a short recorded excerpt* of familiar wind band literature
 2. *Image Only*: mentally recreate the same recording
 3. *Listen/Conduct*: conduct the excerpt while listening to the recording
 4. *Image/Conduct*: conduct the excerpt while mentally recreating the recording
 5. *Listen/Image*: mentally conduct the excerpt while listening to the recording
 6. *Image/Image*: mentally conduct the excerpt while mentally recreating the recording
- * three recorded excerpts were used: Grainger (*Lincolnshire Posy* - 'Lisbon'), Holst (*Second Suite* - 'March'), and Ives (*Variations on "America"*)

Results

Peak Alpha: Individual & Group Comparisons: *Peak alpha* indicates the moment in the electroencephalographic record of the strongest and most focused electrical activity produced in the alpha frequency band during a given task. Novice conductors showed little change between baseline and conducting conditions. Expert conductors showed a strong electrical increase and frontal focus when comparing baseline tasks to conducting tasks, as well as a surprising similarity between listening conditions and musical imagery conditions.

Absolute Alpha: Individual Comparison: *Absolute alpha* indicates the total amount of electrical activity in the alpha frequency band recorded during a given task. After combining the data from all three excerpts from each subject, it was surprising to discover that nearly all subjects produced similar electrical patterns between non-imaged music tasks (e.g., *Listen Only*) and imaged music tasks (e.g., *Image Only*). However, when motor movement (conducting) was present, the electrical patterns were frequently altered for the novice conductor to more closely resemble the baseline tasks.

Future Research

This study was not intended to explain the function and/or value of mental imagery as it applies to conductors. Rather, its purpose was to describe a diverse group of conductors in terms of the physiological evidence associated with their functional brain processes while engaged in mental imagery and conducting-related activities. The results seem to indicate that both expert and novice conductors have a tremendous capacity for vivid mental imagery, but that motor movement tends to interfere with the novice conductor's ability to mentally focus on his or her internal image. Future research is needed to explore the potential value of incorporating organized musical imagery exercises into the basic conducting curriculum (a study is currently underway at the University of Minnesota which may begin to address this issue: *The Effect of Imagery and Movement Exercises on the Ability of Students to Conduct More Expressively* - Douglas Orzolek).

Since the human brain is the source of all music, an understanding of the processes of the brain as it participates in the experience of music is a legitimate goal of music research. This study represents only a small link between brain research and music research; there is still much to be done in this area.

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Elizabeth H. Jackson
5520 Sycamore Lane North
Plymouth, MN 55442
(612) 559-6692

For information on electrical brain mapping for future research:
Dr. Marlin Languis
Excellence in Learning, Inc.
4900 Reed Road, Suite 202
Upper Arlington, OH 43220
(614) 457-1119

Three City Blocks: A Work for Symphonic Wind Ensemble by John Harbison

by

Robert Spittal, Gonzaga University

This paper consists of an overview of the compositional life of John Harbison and an analysis of *Three City Blocks*, a work composed for symphonic wind ensemble in 1991.

The first section of the paper is an account of Harbison's life and development as a musician: from significant childhood musical experiences to his early training as a composer and conductor, his collegiate experiences, and his professional development leading to the recognition he now receives as one of the most important composers of our time. Included in this section is a discussion of Harbison's compositional style and method.

The second section of the paper consists of a detailed analysis of *Three City Blocks* that includes an analysis of the work's objective elements, as well as a discussion of philosophical and aesthetic issues, including aspects of interpretation. Here, the composer's own thought on these issues are presented, having been extracted from a transcript of an interview conducted by the author.

The complete transcript of the author's conversation with John Harbison is included in an appendix. A second appendix contains a transcript of a discussion with Frank Battisti of the New England Conservatory of Music, who initiated the commission for *Three City Blocks*. A third appendix serves to clarify a number of errors contained the first edition of the published score.

SCORE ERRATA: THREE CITY BLOCKS

Movement II

m.10:	2nd tenor should play E-natural, as in m. 61
m.14:	trumpet 2 and 4 should play Eb instead of Gb
m.23:	flute 1 should play Bb, Ab, G
m.26:	picc. 1 should play G, F, E
m.27-28:	horns are written one whole step too high - should be A7 chord followed by B7
m.99:	trombone 1 and euph. should play D# on "and" of four
m.123:	trombone 3 should play E-natural on "and" of beat one
m.139:	oboe 1 should play E-D-Db oboe 2 should play Ab-Gb-F clarinet 1-2 should play F#-E-Eb clarinet 3-4 should play Bb-Ab-G
m.169:	horn 2 & 4 should play E-natural on beat three
m.183:	accent on beat one in Bb and Eb Clarinet parts

Movement III

—harmonic trills should occur every time saxes have triplet figure	
m.15:	horn 4 should play E-natural on beat three
m.38:	alto saxophone should play grace note (F#) into beat one
m.125:	slurs missing from first two eighth notes on beat three, alto saxes
m.247:	clarinet 2 should play A#

—Works for Various Collections of Winds by John Harbison—

2 Chorale Preludes for Advent (1987)
for brass quintet

Christmas Vespers (1988)
for brass quintet and reader

Confinement (1965)
f,ob (e hn), cl (b cl), a sax, tpt, tbn, perc,
pf, vn, va,vc,db

Exequien for Calvin Simmons (1982)
a fl, b cl, vib, pf, 2 va, vc

Little Fantasy — on "The Twelve Days of Christmas" (1988)
for brass quintet

Magnum Mysterium (1987)
for brass quintet

Mirabal Songs (1982)
for soprano and ensemble
a fl, b cl, perc, hp, vn, va, vc, db

Moments of Vision (1975)
soprano, tenor and Renaissance consort

Music for 18 Winds (1986)
2 fl (picc), 2 ob, 2 cl, 2 bn (cbn), a sax, 4 hn, 2
tpt, 2 tbn (b tbn), tba

Nocturne (1989)
for brass quintet

Overture: Michael Kohlhaas (1982)
for brass ensemble

Rot und Weiss (1987)
for voice and ensemble
S/T, fl, cl, vc, pf, perc

The Three Wise Men (1988)
for brass quintet and reader

Woodwind Quintet (1979)
fl,ob, cl, bn, hn
Words from Paterson (1989)
for baritone and ensemble
fl (a fl), ob (e hn), va, vc, hp, pf

Three City Blocks (1991)
for symphonic wind ensemble

This dissertation is not currently available through University Microfilms, but is available from the author. For a copy, send this form and a check for \$30.00 to: Robert Spittal, Music Department, Gonzaga University, Spokane, WA 99258 or call (509) 328-4220, ext. 3336

**Influences On The Development of the Instrumentation of the
American Collegiate Wind Band and Attempts for Standardization
of the Instrumentation from 1905-1941**

by

Joseph Manfredo, Ed.D.

School of Music

University of Illinois at Urbana-Champaign, 1993

John Grashel, Advisor

The purpose of this study was to determine the factors which influenced the development of the instrumentation of the collegiate wind band from 1905 to 1941 and to identify early attempts to standardize the instrumentation. The study investigated the impact of Albert Austin Harding, Edwin Franko Goldman, the Committee on Instrumental Affairs, and the American Bandmasters Association upon instrumentation practices.

Evidence collected in regard to each of these four subjects presented information about the following:

- their concept of the wind band's instrumentation
- practices in instrumentation which were implemented by the subjects
- who or what influenced the subjects' ideas on instrumentation
- factors which ultimately influenced each subject in finalizing their instrumentation guidelines
- their methods of influence upon the wind band profession and their respective ideas on instrumentation.

Evidence was examined to determine if the impact of these individuals and associations was due to isolated influence or to some coordinated relationship among these subjects. In addition, guidelines on instrumentation and standardization developed by these individuals were compared with instrumentation practices of selected collegiate band programs.

The evidence suggested the subjects developed their instrumentation practices and concepts through isolated experimentation. Also, the instrumentation practices of the selected collegiate band programs was insignificantly influenced by the four entities, and developed through unique efforts of the respective campus. Despite these efforts to develop a proper and standardized instrumentation, the band profession has not succeeded in defining a uniform instrumentation content of the wind band.

This dissertation was the recipient of the first Fritz Thelan Prize presented by the Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik (IGEB). Dr. Joseph Manfredo is Director of Bands at Eastern Illinois University, Charleston, IL.

Rundell Wins First Fennell Competition

Clark Rundell, Conductor and Senior Lecturer in Wind and Percussion at the Royal Northern College of Music located in Manchester, England, has been named the first winner of The Frederick Fennell International Young Conductors Competition. He will be awarded a \$2,000 cash prize and the Sousa Foundation Diploma of Honor. This contest for wind band conductors under the age of 35 is sponsored by Frederick Fennell and administered by The John Philip Sousa Foundation.

Maestro Rundell was selected by an international jury from audition video recordings submitted by talented young conductors from throughout the United States and Europe. He is a graduate of Northwestern University, where he studied conducting with John Paynter and trombone with Frank Crisafulli of the Chicago Symphony Orchestra. At the Royal Northern College of Music he has conducted the Symphony Orchestra, Wind Orchestra, Wind and

Brass Ensembles. He also serves as the director of the RNCM Big Band. He has played a leading role in the development of the wind band in Britain and frequently serves on the National Executive Committee of the British Association of Symphonic Bands and Wind Ensembles.

The Frederick Fennell International Young Conductors Competition is held biannually in even-numbered years. Applicants must submit a video recording of a rehearsal and performance of specified repertoire. There is no entry fee. The prize for the 1996 contest will be \$2,500. Applications and contest details for the 1996 competition can be secured by writing Richard Floyd, Secretary to the Jury, P.O. Box 8028, The University of Texas, Austin, TX 78713.

— STATE BY STATE —

ALABAMA

AUBURN UNIVERSITY SYMPHONIC BAND

and
CHAMBER WINDS
Johnnie Vinson, Conductor

—November 29, 1994—

Cenotaph Armenian Dances (Part I) Old Wine in New Bottles I. The Waggle Taggle Gypsies II. The Three Ravens III. Begone, Dull Care IV. Early One Morning Concord Diversions I. Introduction II. Romance III. Finale <i>Auburn Brass Quintet</i> <i>David Alexander, Trumpet Tony Smart, Trumpet</i> <i>Jim Criswell, Horn Tim Kelley, Trombone</i> <i>Nate Rinnert, Tuba</i> Little English Girl Pola and Fugue, from <i>from Schwanda the Bagpiper</i>	Jack Stamp Alfred Reed Gordon Jacob James Curnow Davide Delle Cese Jaromir Weinberger (Bainum)
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ARKANSAS

UNIVERSITY OF ARKANSAS AT MONTICELLO SYMPHONIC BAND

Martin C. Reynolds, Conductor

—February 17, 1994—

Liberty Fanfare Jesus, Jesus Rest Your Head Symphony No. 1, "Lord of the Rings" V. "Hobbits" Marche des Parachutistes Belge Ouachita Rollo Takes A Walk	John Williams arr. Tom Wallace Johan de Meij Pierre Leemans (Wiley) David Maslanka
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UNIVERSITY OF ARKANSAS AT PINE BLUFF CONCERT BAND

Kelvin Washington, Conductor

and

UNIVERSITY OF ARKANSAS AT MONTICELLO SYMPHONIC BAND

Martin C. Reynolds, Conductor

Exchange Concert

—April 12, 19, 1994—

UAPB CONCERT BAND

Chant and Jubilo Old Scottish Melody English Folk Song Suite	W. Francis McBeth arr. Charles Wiley Ralph Vaughan Williams
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UAM SYMPHONIC BAND

Cenotaph Elsa's Procession to the Cathedral Symphony for Brass and Percussion III. Con Moto A Fobarsti Tryplich III. the armies of the omnipresent oserf Prelude, Siciliano, and Rondo	Jack Stamp Richard Wagner (Cailliet) Alfred Reed David Holsinger Malcolm Arnold (Paynter)
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UNIVERSITY OF ARKANSAS AT MONTICELLO SYMPHONIC BAND

Martin C. Reynolds, Conductor
Andy Wen, Saxophone Soloist

ASBDA National Conference

—June 15, 1994—

Liberty Fanfare An Appeal Amid the Razing <i>Andy Wen, Saxophone</i> **World Premiere** Elsa's Procession to the Cathedral A Fobarsti Tryplich III. the armies of the omnipresent oserf Color I. Stanes Morris II. Slingo III. Daphne IV. Argeers V. The Slip New Mexico March	John Williams (Curnow) L. A. Logrande Richard Wagner (Cailliet) David Holsinger Bob Margolis John Philip Sousa (ed. Fennell)
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CALIFORNIA

POMONA COLLEGE BAND Graydon Beeks, Conductor

—November 18, 20, 1994—

The Earle of Oxford's Marche from <i>William Byrd Suite</i> Summer Day Suite, Op. 65a Waltz Regrets March Fiesta del Pacifico Stone Images Pylon Sculpture Quarry Pyramid British Folk Music Settings Irish Tune from County Derry Shepherd's Hey Polka and Fugue, from <i>Schwanda the Bagpiper</i>	Gordon Jacob Sergei Prokofiev (Leidzén) Roger Nixon Sydney Hodkinson Percy Grainger (ed. Rogers) J. Weinberger (Bainum)
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FULLERTON COLLEGE SYMPHONIC WINDS Dr. Tony Mazzaferro, Conductor

—November 18, 1994—

Resonances I March with Trumpets Forget Me Not, Dearest Lord Portrait of a Trumpet <i>Richard Cruz, Trumpet</i> King Cotton My Regards <i>Richard Cruz, Trumpet</i> Armenian Dances	Ron Nelson William Bergsma J. S. Bach (Reed) Sammy Nestico John Philip Sousa Edward Llewellyn Alfred Reed
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FULLERTON COLLEGE COMMUNITY BAND Larry Lowder, Founder and Conductor Emeritus Dr. Tony Mazzaferro, Conductor

—November 8, 1994—

El Capitan An Outdoor Overture New England Triptych Be Glad Then, America When Jesus Wept Chester Country Band March Suite of Old American Dances I. Cakewalk II. Rag III. Western One-Step IV. Wallflower Waltz V. Rag Nobles of the Mystic Shrine	John Philip Sousa Aaron Copland William Schuman Charles Ives (Sinclair) R. Russell Bennett John Philip Sousa
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COLORADO

UNIVERSITY OF COLORADO AT BOULDER WIND ENSEMBLE

and
SYMPHONIC BAND
Allan McMurray, Conductor
Tom Caneva, Guest Conductor

—February 14, 1995—

WIND ENSEMBLE Celebration Fanfare, from <i>Stepping Stones</i> Trauersinfonie Three City Blocks I. Fervent and resolute II. Tough, driving III. With relentless energy SYMPHONIC BAND Candida, Overture Tears Variations on a Korean Folk Song	Joan Tower (Stamp) Richard Wagner (Votta) John Harbison Leonard Bernstein (Beeler) David Maslanka John Barnes Chance
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UNIVERSITY OF NORTHERN COLORADO CONCERT BAND

Kenneth Singleton, Conductor
and
SYMPHONIC BAND
Richard Mayne, Conductor

—November 22, 1994—

CONCERT BAND Cenotaph Prelude and Fugue in F Minor <i>Douglas Harris, Conductor</i> Grant Them Rest Caccia SYMPHONIC BAND Centennial Fanfare-March Allerseelen <i>Gary Schallert, Conductor</i> Samson March A Curse and a Blessing I. The Curse of Balor of the Evil Eye II. The Blessing of Lugh of Shining Face Symphony No. 1, "Lord of the Rings" I. "Gandalf" (The Wizard) <i>Gary Schallert, Conductor</i> Russian Christmas Music	Jack Stamp Houston Bright Gabriel Fauré (Buehlman) Reber Clark Roger Nixon Richard Strauss (Davis/ed. Fennell) Karl King (ed. Paynter) Henry Cowell Johan de Meij Alfred Reed
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UNIVERSITY OF NORTHERN COLORADO
CONCERT BAND

Kenneth Singleton, Conductor
and
SYMPHONIC BAND
Richard Mayne, Conductor
and
WIND ENSEMBLE
Kenneth Singleton, Conductor

—February 20, 1995—

CONCERT BAND The New Colonial March	R. B. Hall (ed. Boyd)
<i>Gary Schallert, Conductor</i>	
Sabbath Music	Sigfrid Karg-Elert (Rhoads)
I. Chorale: "Blessed Jesu, How Hast Thou Offended"	
II. Invocation	
III. "Praise the Lord with Drums and Cymbals"	
<i>Gary Schallert and Kenneth Singleton, Conductors</i>	
Prelude, Siciliano and Rondo	Malcolm Arnold (Paynter)
<i>Bruce Spiller, Conductor</i>	
SYMPHONIC BAND The Rifle Regiment	John Philip Sousa (ed. Fennell)
Amazing Grace	Frank Ticheli
<i>Douglas Harris, Conductor</i>	
Concertino for Flute, op. 107	Cecile Chaminade (Wilson)
<i>Laura Schulkind, Flute</i>	
<i>Winner, 1994 Rocky Mountain Competition</i>	
Canzona	Peter Mennin
WIND ENSEMBLE Sinfonia No. 9	Walter S. Hartley
I. Andante - Allegro	
II. Lento	
III. Presto agitato	
Hammersmith, op. 52	Gustav Holst
<i>Gary Schallert, Conductor</i>	
Rolling Thunder	Henry Fillmore (ed. Fennell)

UNIVERSITY OF NORTHERN COLORADO
WIND ENSEMBLE

Kenneth Singleton, Conductor

TOUR REPERTOIRE

The Pathfinder of Panama	John Philip Sousa (Byrne)
<i>Douglas Harris, Conductor</i>	
Symphonic Overture	Bertold Hummel
Almighty Father, Chorale, from Mass	Leonard Bernstein (Hunsberger)
<i>Gary Schallert, Conductor</i>	
Allegro energico, from Concertino for Wind Band	Frigyes Hidas
Suite Provençale	Jan Van der Roost
Walking Tune	Percy Grainger (Daehn)
Symphony No. 6, Finale	Vincent Persichetti
Székler Men's Dance	István Bogár
<i>Thomas Masse, Clarinet</i>	
Entry of the Gladiators	Julius Fucik (Laurendeau)
<i>Bruce Spiller, Conductor</i>	

CONNECTICUT

CENTRAL CONNECTICUT
STATE UNIVERSITY
WIND ENSEMBLE
and
SYMPHONY BAND
Gary Partridge, Conductor

—October 11, 1994—

WIND ENSEMBLE Geschwindmarsch by Beethoven Overture in C	Paul Hindemith Charles Simon Catal (ed., Goldman)
Hill Song No. 2 Burlesk for Band	Percy Grainger Robert Washburn
SYMPHONY BAND Serenade for Band	Vincent Persichetti
1. Pastoral	
2. Humoreske	
3. Nocturne	
4. Intermezzo	
5. Capriccio	
Irish Tune from County Derry	Percy Grainger
Shepherd's Hey	Percy Grainger
Overture for Band	Felix Mendelssohn
Valdres	Johannes Hanssen (Bainum)

—December 6, 1994—

WIND ENSEMBLE

Pasquinade Louis Moreau Gottschalk
Suite of Old American Dances R. Russell Bennett
I. Cakewalk
II. Rag
III. Western One-Step
IV. Wallflower Waltz
V. Rag
The Circus Bee Henry Fillmore

SYMPHONY BAND

Variations on a Korean Folk Song John Barnes Chance
Kaddish W. Francis McBeth
Sarabande and Polka Malcolm Arnold
2nd Regiment Connecticut D. W. Reeves
National Guard March

The University of Connecticut is hosting its First Annual Spring Conference on Wind and Percussion Music. According to UCONN Director of Bands, Dr. Jeffrey Renshaw, the purpose of the event is "to bring together wind conductors, teachers and performers for the study of significant wind repertoire." Each year the conference will place emphasis on a guest Composer-In-Residence. This year's featured composer is Warren Benson. The conference will include performances by the University of Connecticut Wind Ensemble and chamber music groups, the Connecticut All-Star Band, and two guest high school bands. The guest bands for this year are the Waterford High School Symphonic Band directed by Tim Fioravanti, and the Newtown High School Symphonic Band directed by Jack Zarnary. Included on the concert will be a premiere performance of a new work by Warren Benson, which was commissioned by the University of Connecticut and Phi Beta Mu in memory of Carl Salina, a long time band director in Coventry. In September, UCONN will host a "Symposium on the Wind Band Music of Gustav Holst." The day-long symposium will feature performances and lectures on many of Holst's wind band works. Guest clinicians will include Donald Hunsberger, Frank Battisti, Jon Mitchell, Peter Kaminsky. The United States Coast Guard Band (Commander L. J. Buckley) and the University of Connecticut Wind Ensemble (Jeffrey Renshaw) will perform.

UNIVERSITY OF CONNECTICUT
WIND ENSEMBLE
Dr. Jeffrey Renshaw, Conductor

—March 14, 1995—

Duke of Marlborough Fanfare Percy Grainger
The Danserye Tielman Susato
Concerto for Clarinet, K. 622 W. A. Mozart
Concerto for Mallet Instruments Alexander Lepak
Theme and Variations, op. 43a Arnold Schoenberg
Prayer and Dream Pantomime, from Engelbert Humperdinck
Hansel und Gretel
Jesu, Joy of Man's Desiring J. S. Bach
Flight of the Bumblebee Nikolai Rimsky-Korsakov
Symphony for Drums and Wind Orchestra Warren Benson

FLORIDA

FIRST COAST WIND ENSEMBLE
Artie Clifton, Conductor
Dale Blackwell, Conductor
Willis Page, Guest Conductor

—November 3, 1994—

Florentiner March Julius Fucik
(ed. Fennell)
Concerto for Band Gordon Jacob
Die Meistersinger, Overture Richard Wagner
(Hindsley)
Praeludium and Allegro Vittorio Giannini
Blackie's Favorite Dale Blackwell
Punchinello Alfred Reed

GEORGIA

The University of Georgia Bands will host the annual Summer High School Music Workshop June 18-24, 1995. The camp is for high school musicians in band, piano, chorus, strings, chamber ensembles, show choir, orchestra and voice. The annual Auxiliary Camps will be held July 9-13, 1995 for all band front units and drum majors. A new addition to the university bands' summer programs is the Marching Percussion Camp featuring Ludwig clinician Mike Back and the UGA percussion staff.

THE UNIVERSITY OF GEORGIA
CONCERT BANDS

Tonya Millsap and John Bleucl, Conductors
Jennifer Hamilton, John Simpson and Michael Alexander,
Assistant Conductors
Dr. Thomas Lee, Guest Conductor

45TH ANNUAL HIGH SCHOOL MUSIC FESTIVAL
—January 20, 1995—

SYMPHONIC BAND I Wiener Philharmoniker Fanfare Richard Strauss Symphony in Bb Paul Hindemith	
I. Moderately fast, with vigor	
Concerto for Marimba Ney Rosauero (McCutchen)	
I. Allegro	
<i>Thomas McCutchen, Marimba</i>	
Variations on a Theme by Robert Schumann Robert Jager Slaval Leonard Bernstein (Grundman)	
<i>Dr. Thomas Lee, Conductor</i>	
Concerto for Trumpet Alexander Arutunian (Duker)	
<i>Bryan Agan, Trumpet</i>	
The Pines of the Apian Way Ottorino Respighi (Duker)	

—February 26, 1995—

MONDAY-WEDNESDAY CONCERT BAND Pastorale and Country Dance Robert Jager Pageant Vincent Persichetti Symphonic Dance #3, "Fiesta" Clifton Williams Chorale and Capriccio Cesar Giovannini	
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TUESDAY-THURSDAY CONCERT BAND

A Yorkshire Overture Philip Sparke
Elegy for a Young American Ronald Lo Presti
Suite Provençale Jan Van der Roost
Chorale and Shaker Dance John Zdechlik

February 28, 1995

SYMPHONIC BAND II Kronos Fanfare William E. Doyle English Dances, Set I Malcolm Arnold (Johnstone)	
English Dances, Set II Malcolm Arnold (Herbert)	
Um Mitternacht Gustav Mahler	
<i>David Stoffel, Bass Baritone</i>	
"Non piu andrai" from <i>The Marriage of Figaro</i> W.A. Mozart (Barrow)	
<i>David Stoffel, Bass Baritone</i>	
The Final Covenant Fisher Tull	
<i>"In Memoriam - Fisher Tull"</i>	
A Walk in Jurassic Park Stephen Melillo	

SYMPHONIC BAND I Symphony in Bb Paul Hindemith Apocalyptic Dreams (A Symphony for David Gillingham Winds & Percussion)	
I. The Vision	
II. Cataclysmic Events	
III. Messianic Kingdom	
<i>**Premiere Performance**</i>	
Konzertstück, op. 86 for Four Horns Robert Schumann (Campbell)	

*Horns: Ricky Lee, Keelan Lovvorn,
Carrie Campbell, Sean Nolan*

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	

Georgia Southwestern College will host Dominic Spera in a jazz residency April 25-28, 1995. He will perform with the College Jazz Band Friday, April 28 at 8:00 p.m.

GEORGIA SOUTHWESTERN COLLEGE
CONCERT BAND
Dr. Herschel V. Beazley, conductor

—February 19, 1995—

Prestissimo K. L. King Rejoice in Glorious Hope Claude T. Smith Symphonic Journey No. 1 Roland Barrett The Symphonic Gershwin arr. Warren Barker Kilimanjaro: An African Portrait Robert Washburn Symphonic Festival Robert W. Smith	
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ILLINOIS

CONCORDIA UNIVERSITY
WIND SYMPHONY
Richard Fischer, Conductor

1994 Fall Tour

Toccata Marziale Ralph Vaughan Williams
Prophecy of the Earth David Gillingham
Dr. Steven Wentz, Organ
Amazing Grace Frank Ticheli
Harp Introduction by Mark Brewer
Polka and Fugue, from Jaromir Weinberger
Schwanda the Bagpiper (Bainum)
Songs of Praise Vaclav Nelhybel
The Symphonic Gershwin arr. Warren Barker
The Washington Post John Philip Sousa
In the Spring at the Time When Kings David Holsinger
Go Off To War

CONCORDIA UNIVERSITY
WIND SYMPHONY
Richard Fischer, Conductor

1995 Tour Repertoire

Commando March Samuel Barber
Consider the Uncommon Man David Holsinger
Jesu, Joy of Man's Desiring J. S. Bach
(Reed)
Gloriosa Yasuhide Ito
I. Oratio
II. Cantus
III. Dies Festus
United States Premiere

Be Thou My Vision Marcia La Reau
Commissioned by C. U. Wind Symphony and Indiana U. of PA
Wind Ensemble (Jack Stamp, Conductor)

Ghost Train Eric Whitacre
Amazing Grace Frank Ticheli
Sea Songs Thomas Knox
Polka and Fugue, from Jaromir Weinberger
Schwanda, the Bagpiper (Bainum)

DEPAUL UNIVERSITY
WIND ENSEMBLE
and
WIND SYMPHONY
Donald DeRoche, Conductor

1994-95 Repertoire

Arnold, Malcolm (Paynter) Tam O'Shanter
Bernstein, Leonard Slava!
Downing, Joseph Symphony for Winds and Percussion
Dvorak, Antonin Serenade, Op. 44
Francaix, Jean Sept Danses
Gilmore, Bernard Five Folksongs for Soprano
Theresa Brancaccio, Soprano
Gregson, Edward Celebration
Hart, Paul Cartoon
Hilliard, Quincy Ghost Dances
Hindemith, Paul (Duker) Mathis der Maler
Mendelssohn, Felix Fingal's Cave
Menotti, Gian Carlo Excerpts from *Sebastian*
Persichetti, Vincent Symphony No. 6
Rodrigo, Joachim Adagio
Schedrin Anna Karenina
Schwantner, Joseph From A Dark Millennium
Strauss, Richard Sonatina No. 1 in F
Surinach, Carlos Soleriana
Wagner, Richard Trauersinfonie
Weill, Kurt A Little Three Penny Music

INDIANA

DEPAUW UNIVERSITY BAND
Craig Paré, Conductor

—October 5, 1994—

Slavat Leonard Bernstein
(Grundman)
Prelude and Fugue in B^b Major J. S. Bach
(Moehlmann)
Timepieces Cynthia Folio
Hands Across the Sea John Philip Sousa
(ed. Fennell)
Amazing Grace Frank Ticheli
Symphony for Band Robert Washburn

—October 30, 1994—

A Festival Prelude Alfred Reed
Sea Songs Ralph Vaughan Williams
March of the Cute Little Wood Sprites P. D. Q. Bach

American Patrol
The Whistler and His Dog
Marche Hongroise, from *Damnation of Faust*
Halloween

—December 8, 1994—

Classic Overture in C François Gossec
(Goldman)
Fantasia for Alto Saxophone and Band Claude T. Smith
Randy Salman, Alto Saxophone
Russian Christmas Music Alfred Reed
Sleigh Ride Leroy Anderson
Christmas Sing-a-long arr. James Ployhar

—March 8, 1995—

Jubilation Robert Ward
(Leist)
Five Folk Songs for Soprano and Band Bernard Gilmore
Barbara Paré, Soprano
The Free Lance John Philip Sousa
(ed. Revelli)
Yorkshire Ballad James Barnes
Toccata Marziale Ralph Vaughan Williams

—April 19, 1995—

Heart's Music David Diamond
Shadows of Eternity Thomas Stone
Children's March "Over the Hills and Far Away" Percy Grainger
English Dances Malcolm Arnold
(Johnstone)
Elsa's Procession to the Cathedral Richard Wagner

IOWA

UNIVERSITY OF IOWA
SYMPHONY BAND
and
CHAMBER WIND ENSEMBLE
Myron Welch, Conductor
Diana Gannett, Double Bass
Mark Weiger, Oboe

—November 2, 1994—

The Duke of Marlborough Fanfare Percy Grainger
Concertino for Oboe, Brass Choir and Timpani Tomas Svoboda
Mark Weiger, Oboe
Mozart new-look Jean Françaix
Diana Gannett, Double Bass
Through Countless Halls of Air W. Francis McBeth
First Flight

The Engulfed Cathedral Claude Debussy
(Patterson)
Masquerade Overture Carl Nielson
(Boyd)
Santa Fe Saga Morton Gould

UNIVERSITY OF IOWA
SYMPHONY BAND
Myron Welch, Conductor
Bruce Moss, Guest Conductor

—February 18, 1995—

Benevenuto Cellini, Overture Hector Berlioz
(Henning)
Lenten Reflections, from *Festivals* Timothy Mahr
Overture for Band John Heins
Bruce Moss, Guest Conductor
Epiphanies (Fanfare and Chorale) Ron Nelson
Pavilion March Frank Piersol
Dances of Galanta Zoltán Kodály
(Harding)

WARTBURG COLLEGE
CONCERT BAND
Dr. Robert E. Lee, Conductor

Hands Across the Peninsulas Tour

—April 16-24, 1994—

Invincible Eagle John Philip Sousa
Symphony No. 4, Finale Peter I. Tschaiikowsky
(Safrenek)
Morceau de Concert Camille Saint-Saëns
(Schmalz)
Kristen Capel, Horn
Melita (Chorale Prelude) Thomas Knox
The Death Tree David Holsinger
Jeffrey Snider, Baritone
American Overture for Band Joseph Wilcox Jenkins
Jericho Morton Gould
Largo al Factotum Gioacchino Rossini
(L. Smith)
Jeffrey Snider, Baritone Samuel Ward/Dragon
America the Beautiful John Philip Sousa
Stars and Stripes Forever

KANSAS

UNIVERSITY OF KANSAS SYMPHONIC BAND
Robert E. Foster, Conductor
Larry Combs, Guest Soloist
Larry Maxey, Guest Soloist

—February 13, 1994—

Crystals Thomas C. Duffy
Piece of Mind Dana Wilson
I. Thinking
II. Remembering
III. Feeling
IV. Being
The Year of the Dragon Philip Sparke
I. Toccata
II. Interlude
III. Finale

Concertino, Op. 26 Carl Maria von Weber
(Lake)
Larry Combs, Clarinet

Dance of the Comedians Bedrich Smetana
from *The Bartered Bride* (Foster)
Concertpiece No. 2 in D Minor, Op. 114 Felix Mendelssohn
(Gee)
Larry Combs, Basses Horn
Larry Maxey, Clarinet

Pusztá Jan Van der Roost
I. Andante moderato
II. Tranquillo
III. Allegro molto
IV. Marcato

The Pathfinder of Panama John Philip Sousa
(ed., Byrne)

UNIVERSITY OF KANSAS
CONCERT WIND ENSEMBLE
Robert E. Foster and James Barnes, Co-conductors

—October 4, 1994—

Canzona Peter Mennin
Circuits Cindy McTee
Trauermusik Richard Wagner
(Leidzén)
Suite of Old American Dances Robert Russell Bennett
I. Cakewalk
II. Rag
III. Western One-Step
IV. Wallflower Waltz
V. Rag

Fanfares and Alleluias, Op. 88 James Barnes
George Washington Bridge William Schuman
The Solitary Dancer Warren Benson
Fantasies On A Theme by Haydn Norman Delio Joio

UNIVERSITY OF KANSAS
CONCERT WIND ENSEMBLE
Robert E. Foster and James Barnes, Co-conductors

featuring
Alice Ann Downs
Christopher Hepp
Richard Reber
Jack Winerock

AN EVENING OF MUSIC FOR SOLO PIANO AND WINDS

—November 15, 1994—

Concerto for Piano and Wind Instruments Igor Stravinsky
Largo - Allegro - Largo del principio
Largo
Allegro
Jack Winerock, Piano
Concerto No. 2 for Piano and Wind Ensemble Walter Hartley
I. Allegro moderato
II. Andante
III. Allegro molto
Christopher Hepp, Piano
Oiseaux exotiques Olivier Messiaen
Richard Rober, Piano
Rhapsody in Blue George Gershwin
(Grofé)
Alice Ann Downs, Piano
Children's March: Over the Hills and Far Away Percy Grainger
Pianos: Alice Ann Downs
Christopher Hepp
Richard Reber
Jack Winerock

UNIVERSITY OF KANSAS
THE UNIVERSITY BAND
Thomas M. Stidham, Conductor

—November 29, 1994—

Cambridge Park Overture David Gorham
Variations on a Korean Folk Song John Barnes Chance
Sunny Slope March Michael McGuire
Aquarium, Op. 5 Johan de Meij
Allegretto grazioso (Neon, Tetra, Electric Eel, and Angelfish)
Andante/Adagio (Sea Horse and Zebrafish)
Finale: Allegro giocoso (Guppy and Co.)

Puentearas R. Soutullo
(ed., Weger)
Chorale Prelude: Ye Pure in Heart Claude T. Smith
Fanfare, Ode, and Festival Bob Margolis
(after Claude Gervaise)
Hollywood! arr. Warren Barker
Army of the Nile Kenneth J. Alford

UNIVERSITY OF KANSAS
WIND ENSEMBLE
Amanda Drinkwater, Graduate Conductor

Graduate Conducting Recital
—December 6, 1994—

L'Histoire du Soldat Igor Stravinsky
Marche du Soldat
Musique de la Première Scene (Airs by a Stream)
Musique de la Deuxième Scene (Pastorale)
Marche Royale
Petit Concert
Trois Danses (Tango-Valse-Ragtime)
Danse de Diable (The Devil's Dance)
Grand Chorale
Marche Triomphale du Diable (Triumphal March
of the Devil)

Rändel Wolfe, Narrator
Elizabeth Stack, Dancer
Athletic Festival March, Op. 69, No. 1 Sergei Prokofiev
Dedication Overture Vittorio Giannini
Royce Hall Suite Healey Willan
I. Prelude
Canzona Peter Mennin
Siaval Leonard Bernstein (Grundman)

WICHITA STATE UNIVERSITY
WIND ENSEMBLE

and
SYMPHONIC BAND
Dr. Victor A. Markovich, Conductor

—October 11, 1994—

WIND ENSEMBLE
Canzon a 12 Giovanni Gabrieli
Serenade, Op. 7 Richard Strauss
Celebration Edward Gregson

SYMPHONIC BAND
Symphony for Band Morton Gould
Epitaphs
Marches

Trauersinfonie Richard Wagner
Shepherd's Hey Percy Grainger
March from Symphonic Metamorphosis of Paul Hindemith
Themes by Carl Maria von Weber (Wilson)

WICHITA STATE UNIVERSITY
CONCERT BAND

Dr. Donald Corbett and Dr. Victor A. Markovich, Conductor

—October 12, 1994—

English Folk Song Suite Ralph Vaughan Williams
I. March — "I'm Seventeen Come Sunday"
II. Intermezzo — "My Bonny Boy"
III. March — "Folksongs from Somerset"
Do Not Go Gentle Into That Good Night Elliot Del Borgo
American Civil War Fantasy Jerry Bilik
Boys of the Old Brigade W. Paris Chambers

—November 30, 1994—

Königsmarsch Richard Strauss
(Barrett)
Liturgical Dances David Holsinger
Canterbury Choral Jan Van der Roost
King Cotton John Philip Sousa

WICHITA STATE UNIVERSITY
SYMPHONIC BAND/WIND ENSEMBLE

Dr. Victor A. Markovich, Conductor
Jeffrey S. Bishop, Guest Conductor
Master Sergeant J. R. Tilbury,
U. S. Army Band, Tuba Soloist

Fourth Annual Alumni Guest Artist Concert

—December 6, 1994—

Symphony II: Lost Songs Warren Benson
Symphony No. 1, "IOWA" Jeffrey Bishop
I. Growth
II. Home
III. Slate of Flux
Jeffrey S. Bishop, Conductor
Concerto for Tuba and Wind Instruments Rolf Wilhelm
I. Moderato deciso
II. Andante lirico
III. Allegro con moto
Master Sergeant J. R. Tilbury, Tuba
His Honor Henry Fillmore

KENTUCKY

Dennis L. Johnson, Director of Bands at Murray State University, recently conducted the International Honors Band and Chorus at The American School of the Hague in The Netherlands. The festival included students from more than 30 schools world-wide selected through taped auditions. Among the countries represented: England, Cuba, Saudi Arabia, Jordan, Israel, The Netherlands, Switzerland, Belgium, Taipei, Bermuda, Austria, France, Germany, and the United States. The concert included a new work for band and chorus by Dutch composer Johan deMeij, commissioned to celebrate the festival's 20th anniversary.

UNIVERSITY OF KENTUCKY
WIND ENSEMBLE

Richard Clary, Conductor
Bradley P. Ethington, Assistant Conductor
Benjamin Karp, Violoncello

—February 15, 1995—

Serenade in D Minor, op. 44 Antonin Dvorák
Moderato quasi Marcia
Menuetto
Andante con moto
Finale
Benjamin Karp, Violoncello

Fantasia in G Major J. S. Bach
The Free Lance March John Philip Sousa
In respectful memory of Dr. William D. Revelli

Divertimento for Brass and Percussion Karel Husa

I. Overture
II. Scherzo
III. Song
IV. Slovak Dance

Ghost Train Eric Whitacre

Bradley P. Ethington, Assistant Conductor
Sheep Shearing Song from Somerset Percy Grainger
(after Op. 38, No. 1, by Eugene Goossens)

Pineapple Poll Arthur Sullivan
(Mackerras/Dutoit)
Opening Number
Jasper's Dance
Poll's Dance
Finale

UNIVERSITY OF KENTUCKY
SYMPHONY BAND

Bradley P. Ethington, Conductor
Charles A. Kunz, Assistant Conductor

—February 20, 1995—

The Pride of the Wolverines John Philip Sousa
(ed. Fennell)

Festal Scenes Yasuhide Ito

Rhosymedre Ralph Vaughan Williams

Caccia and Chorale Clifton Williams

Charles A. Kunz, Conductor

If Thou Be Near J. S. Bach
(Moehlmann)

Folk Dances Dmitri Shostakovich
(Erickson)

LOUISIANA

1995 LOUISIANA INTERCOLLEGIATE BAND
James Croft, Guest Conductor

—January 22, 1995—

Days of Glory Richard Harvey
Music for Szek Laszlo Guylas
A Passing Fancy Fisher Tull
Paris Sketches Martin Ellerby

American Premiere

Three Diverse Dances Jacques Press

Wedding Dance (Johnston)

Italian Polka Sergei Rachmaninoff
(Leidzén)

English Dance Percy Grainger
(McKinney)

UNIVERSITY OF SOUTHWESTERN LOUISIANA
WIND ENSEMBLE

William J. Hochkeppel, Conductor
Gerald Waguespack, Guest Conductor

—October 10, 1994—

Flourish for Wind Band Ralph Vaughan Williams

Chester William Schuman

Gerald Waguespack, Conductor

Irish Tune from County Derry Percy Grainger

Army of the Nile Kenneth J. Alford

Two Folksongs, from Suite No. 3 David Stanhope
Droydsden Wakes
Lord Bateman

Symphony No. 6 Vincent Persichetti
I. Adagio-Allegro
II. Adagio sostenuto
III. Allegretto
IV. Vivace

MCNEESE STATE UNIVERSITY
WIND ENSEMBLE
Dr. Royce S. Travis, Conductor

—October 18, 1994—

Florentiner March Julius Fucik
(Lake)

Jesus, Joy of Man's Desiring J. S. Bach
(Leidzén)

Sinfonia for Winds Gaetano Donizetti

Woodwind Chamber Ensemble

Fripperies Lowell Shaw

Horn Ensemble

Mother Machree John Zdechlik

Illyrian Dances Guy Woolfenden

I. Rondeau

II. Aubade

III. Gigue

Spiel for Wind Orchestra Ernst Toch

Buffo

Suite Française Darius Milhaud

I. Normandie

II. Bretagne

III. Ile de France

IV. Alsace-Lorraine

V. Provence

CENTENARY COLLEGE WIND ENSEMBLE
Mark Jackson, Conductor

1994-95 Concert Repertoire

Arnold, Malcolm (Herbert) English Dances, Set II
Carlson, Bruce Toledo
Copland, Aaron Down a Country Lane
Copland, Aaron Variations on a Shaker Melody
Freund, Don Jug Blues and Fat Pickin'
Ginastera, Alberto (Johns) Danza Final
Grainger, Percy (Daehn) Themes from "Green Bushes"
Hartley, Walter Hallelujah Fantasy
Jacob, Gordon Tribute to Canterbury
DeMeij, Johan Lord of the Rings
Sochinski, James Legend of Alcoaça
Stamp, Jack Remembrance of Things
to Come

Stevens, Halsey, (Schaefer) Ukrainian Folk Songs
Sweetinck, Jan. (Walters) Ballo del Granduca

THE AUDOBON WINDS
David Nelson, Conductor

—August 21, 1994—

Octet, op. 103 Ludwig van Beethoven

Divertimento Gordon Jacob

The Abduction from the Seraglio, Selections W. A. Mozart
(Wendt)

Octet-Partita, op. 69 Franz Vincenz Krommer

MAINE

UNIVERSITY OF SOUTHERN MAINE
WIND ENSEMBLE

Peter Martin, Conductor
Michael McGinnis, Alto Saxophone Soloist
Justine Roths, Tuba Soloist
and

CONCERT BAND
Peter Martin, Conductor
Michael Albert, Oboe Soloist

—December 11, 1994—

WIND ENSEMBLE
Diversions Donald White

Prologue
Reminiscence
Rondel

Diverlissement Emile Bernard

Andante sostenuto
Allegro vivace
Andante

Double Concerto Walter Hartley

Allegro con brio
Andante
Presto

Michael McGinnis, Alto Saxophone
Justine Roths, Tuba

CONCERT BAND

Celebration Edward Gregson
 Concerto for Oboe and Wind Ensemble Dana Wilson
 ("Calling Ever Calling...")
 2. I call you home, my love
 3. Call me, that we may dance and forget
 Michael Albert, Oboe
 Aspen Jubilee Ron Nelson

MASSACHUSETTS

BOSTON UNIVERSITY
 WIND ENSEMBLE
 Malcolm W. Rowell, Jr., Conductor

—October 25, 1994—

Smetana Fanfare Karel Husa
 First Suite in Eb, op. 28a Gustav Holst
 I. Chaconne
 II. Intermezzo
 III. March
 Down a Country Lane Aaron Copland
 (Patterson)
 Colonial Song Percy Grainger
 Country Band March Charles Ives
 (Sinclair)
 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!
 Postcard Frank Ticheli

BOSTON UNIVERSITY
 WIND ENSEMBLE
 Malcolm W. Rowell, Jr., Conductor

—December 6, 1994—

March, Op. 99 Sergej Prokofiev
 Colors and Contours Leslie Bassett
 Serenade in E-flat, Op. 7 Richard Strauss
 After a Gentle Rain Anthony Iannaccone
 I. The Dark Green Glistens With Old Reflections
 II. Sparkling Air Bursts With Dancing Sunlight
 Elsa's Procession to the Cathedral Richard Wagner
 Heroes, Lost and Fallen David Gillingham
 Resonances I Ron Nelson

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

—November 18, 1994—

Fanfare for the hour of sunrise Ron Nelson
 Lincolnshire Posy Percy Grainger
 English Waltz, from *Youthful Suite* Percy Grainger
 (McKinney)
 Molly on the Shore Percy Grainger
 Postcard Frank Ticheli
 Smetana Fanfare Karel Husa
 Down a Country Lane Aaron Copland
 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!
 Michael Huff, Trumpet Soloist

MINNESOTA

THE ST. OLAF BAND
 Timothy Mahr, Conductor

—WINTER TOUR 1995—

Gavorkna Fanfare Jack Stamp
 Endurance Timothy Mahr
 Five Concord Diversions James Curnow
 Ballad
 Finale
 Manilou Brasstet
 Enigma Variations Edward Elgar
 (Stocum)

COMMEMORATING THE 50TH ANNIVERSARY OF THE END OF WORLD WAR II

Fanfare for Freedom Morton Gould
 Glenn Miller In Concert arr. Scott
 Symphony No. 1, *In Memoriam: Dresden,* Daniel Bukvich
Germany, 1945
 When Jesus Wept William Schuman
 Epilogue: "Lest We Forget" Robert Jager
 Midway March John Williams
 (Curnow)

WINONA STATE UNIVERSITY
 SYMPHONIC WIND ENSEMBLE
 Dr. Lee A. Mendyk, Conductor
 Dr. Suzanne R. Draayer, Soprano Soloist

—November 7, 1994—

Flourish for Wind Band Ralph Vaughan Williams
 English Folk Song Suite Ralph Vaughan Williams
 I. March — "I'm Seventeen Come Sunday"
 II. Intermezzo — "My Bonny Boy"
 III. March — "Folksongs from Somerset"
 Aquarium, Op. 5 Johan de Meij
 Allegretto grazioso (Neon, Tetra, Electric Eel, and Angelfish)
 Andante/Adagio (Sea Horse and Zebrafish)
 Finale: Allegro giocoso (Guppy and Co.)
 Commando March Samuel Barber
 Five Folk songs for Soprano and Band Bernard Gilmore
 Mrs. McGrath (Irish)
 All the Protty Little Horses (American)
 Uerakina (Greek)
 El Burro (Spanish)
 A Fiddler (Yiddish)
 Dr. Suzanne R. Draayer, Soprano
 Australian Up-Country Tune Percy Grainger
 (Bainum)
 Down Longford Way Percy Grainger
 (Osmon)
 Suite Française Darius Milhaud
 I. Normandie
 II. Bretagne
 III. Ile de France
 IV. Alsace-Lorraine
 V. Provence
 Gridiron Centennial March John R. Bourgeois
 (Knox)

WINONA STATE UNIVERSITY
 SYMPHONIC WIND ENSEMBLE
 Dr. Lee A. Mendyk, Conductor
 Dr. James Hoch, Alto Saxophone Soloist

—February 6, 1995—

Suite Provençale Jan Van der Roost
 1. Un ange a fa la crido
 2. Adam e sa Compagnio
 3. Lou Fustie
 4. Lis Escoubo
 Over the Hills and Far Away Percy Grainger
 Serenade Howard Hanson
 Julie Jenness, Flute
 Symphony No. 1, "Lord of the Rings" Johan de Meij
 I. "Gandalf" (The Wizard)
 II. "Lothlórien" (The Elvenwood)
 III. "Gollum" (Smeagol)
 IV. "Journey in the Dark"
 V. "Hobbits"
 Faantasia for Alto Saxophone Claude T. Smith
 Dr. James Hoch, Alto Saxophone
 On a Hymn song of Phillip Bliss David R. Holsinger
 Japanese Tune Soichi Konagaya
 El Capitan John Philip Sousa

WINONA STATE UNIVERSITY
 SYMPHONIC WIND ENSEMBLE
 Dr. Lee A. Mendyk, Conductor
 Winona State University Saxophone Quartet

—May 15, 1994—

Molly On The Shore Percy Grainger
 Trauersinfonie Richard Wagner
 (Leidzén)
 Concerto for Saxophone Quartet and Band Warren Barker
 Symphony No. 1, "Lord of the Rings" Johan de Meij
 I. "Gandalf" (The Wizard)
 II. "Lothlórien" (The Elvenwood)
 III. "Gollum" (Smeagol)
 IV. "Journey in the Dark"
 V. "Hobbits"
 Stars and Stripes Forever John Philip Sousa

MISSOURI

SOUTHEAST MISSOURI STATE UNIVERSITY
 SYMPHONIC WIND ENSEMBLE
 Robert M. Gifford, Conductor
 Sara A. Edgerton, Violoncello
 and
 PERCUSSION ENSEMBLE
 Daniel O. Dunavan, Conductor

—December 6, 1994—

SYMPHONIC WIND ENSEMBLE
 The Gridiron Club John Philip Sousa
 Nova Mater: a fanfare Robert Fruehwald
 Robert Fruehwald, Flute
 "Premiere Performance"
 Serenade No. 1, Op. 1 Vincent Persichetti
 Prelude
 Episode
 Song
 Interlude
 Dance
 Todd Ponder, Guest Conductor

PERCUSSION ENSEMBLE
 Canon in D Johann Pachelbel
 (M. Boo)
 Nola Felix Arndt
 (Cahn/Becker)
 Portico Patryce King, Soloist
 Frameland Tom Gauger
 Anonymous
 Mark C. Ellison, Soloist

SYMPHONIC WIND ENSEMBLE
 Konzert für Violoncello und Bläserchester Friedrich Gulda
 Ouverture
 Idylle
 Sara A. Edgerton, Violoncello
 Four Character Studies from Malcolm Binney
 "Master Humphrey's Clock"
 Fagin's Ball
 Nancy's Lament
 Sairay
 Bozmania

SOUTHEAST CHAMBER PLAYERS
 Robert M. Gifford, Conductor

—December 4, 1994—

Octet-Partita in Eb Johan Nepomuk Hummel
 Allegro con spirito
 Andante
 Vivace assai
 Mládí Leos Janáček
 Allegro
 Andante sostenuto
 Vivace
 Allegro animato
 Contrafacta Hungarica Ferenc Farkas
 Basse Danse
 Gagliarda
 Passamezzo
 Saltarello
 Intermezzo
 Heiduckentanz
 Septett für Blasinstrumente Paul Hindemith
 Lebhaft
 Intermezzo
 Variationen
 Intermezzo
 Fugue (Alter Berner Marsch)
 L'Italiana in Algéri (Sinfonia) Giocacchino Rossini
 (Sedlak)

UNIVERSITY OF MISSOURI-COLUMBIA
 CONTEMPORARY CHAMBER PLAYERS
 Dr. Dale J. Lonis, Conductor
 Robert Cleary, Conductor
 and
 SYMPHONIC BAND
 L. Kevin Kastens, Conductor
 Quincy Hilliard, Guest Conductor

—September 22, 1994—

CONTEMPORARY CHAMBER PLAYERS
 Akrata Iannis Xenakis
 An Idylf for the Misbegotten George Crumb
 Lisa Thill, Flute, Robert Cleary, Lorraine Dinkel,
 Ricardo Souza, percussion
 Intégrales Edgard Varése
 Dr. Dale J. Lonis, Conductor
 SYMPHONIC BAND
 Lohengrin, Introduction to Act III Richard Wagner
 Fantasy on Sakura Sakura arr. Ray E. Cramer
 Mask of Agamemnon Peter Schmalz
 Requiem Quincy Hilliard
 Quincy Hilliard, Guest Conductor
 Rolling Thunder Henry Fillmore

UNIVERSITY OF MISSOURI-COLUMBIA
SYMPHONIC WIND ENSEMBLE
Dr. Dale J. Lonis, Conductor
Darrin Thornton, Conductor

-September 23, 1994-

Intégrales
Circuits
Edgard Varèse
Cindy McTee

Three Settings of Old Folk Tunes
Ghost Dance
Darrin Thornton, conductor
Quincy Hilliard, conductor
Dan Willett
Quincy Hilliard

UNIVERSITY OF MISSOURI-COLUMBIA
CONCERT BAND
Glen H. Gillis, Conductor
Wendy Weiler, Assistant Conductor

-October 26, 1994-

CONCERT BAND
A Celebration Fanfare
Symphony No. 1, "Lord of the Rings"
I. "Gandalf" (The Wizard)
II. "Lothlórien" (The Elvenwood)
V. "Hobbits"
March of the Belgian Paratroopers
Pierre Leemans
(Wiley)
Robert Jager

Third Suite
I. March
II. Waltz
III. Fando
Alfred Reed
Johan de Meij

UNIVERSITY OF MISSOURI-COLUMBIA
CONTEMPORARY CHAMBER PLAYERS
Robert Cleary, Conductor

-November 11, 1994-

CONTEMPORARY CHAMBER PLAYERS
Catena II
Glen Gillis, Soprano Saxophone
M. William Karlins

All Set
Interbalances III
Milton Babbitt
Barney Childs
Lowell Adams, Violoncello

UNIVERSITY OF MISSOURI-COLUMBIA
SYMPHONIC BAND
L. Kevin Kastens, Conductor
Gary M. Kurtis, Guest Conductor
Bruce D. Taylor, Guest Conductor
and
SYMPHONIC WIND ENSEMBLE
Dr. Dale J. Lonis, Conductor
Darrin Thornton, Assistant Conductor
Glen Gillis, Guest Conductor
Shelley Jagow, Guest Conductor
Bruce D. Taylor, Guest Conductor

-November 20, 1994-

SYMPHONIC BAND
Athletic Festival March
Sergei Prokofiev
(Goldman)

Lonely Beach (Normandy 1944)
Blithe Bells
James Barnes
Percy Grainger
Gary Kurtis, Conductor

Medieval Suite
Ron Nelson
Bruce D. Taylor, Conductor

Russian Christmas Music
Alfred Reed

SYMPHONIC WIND ENSEMBLE
Suite in B flat, Op. 4
Richard Strauss
Preludium
Romanze
Gavotte
Introduction and Fugue
Glen Gillis, Conductor

Golden Light (A Celebration Piece)
David Maslanka
Darrin Thornton, Conductor

La Fiesta Mexicana
Prelude and Aztec Dance
Mass
Carnival
Shelley Jagow, Conductor

Freelance March
John Philip Sousa

UNIVERSITY OF MISSOURI-COLUMBIA
CONCERT BAND
Glen H. Gillis, Conductor
Wendy Weiler, Assistant Conductor
Daryl Hickman, Guest Conductor
and
UNIVERSITY BAND
Mary Carlson, Conductor
Shelley Jagow, Conductor

-December 4, 1994-

CONCERT BAND
Tribute
Epinicion
English Folk Song Suite
I. March -- "I'm Seventeen Come Sunday"
II. Intermezzo -- "My Bonny Boy"
III. March -- "Folksongs from Somerset"
The Black Horse Troop
Bugler's Holiday
John Philip Sousa
Leroy Anderson
Trumpets: Shawn Bentz, Bruce Taylor, Scott Tomlison

UNIVERSITY BAND
Candide, Overture
Leonard Bernstein
(Beeler)
Shelley Jagow, Conductor

Irish Tune from County Derry
Percy Grainger
Mary Carlson, Conductor

Children's March
Jerome Robbins' Broadway
Rhosymedre
Percy Grainger
arr. Warren Barker
Ralph Vaughan Williams
(Beeler)
Shelley Jagow, Conductor

Folk Dances
Dmitri Shostakovich
(Reynolds)

NEBRASKA

WESTERN NEBRASKA WINDS
Dale E. Skornia, Conductor

1994 Nebraska Music Educators Association

—November 18, 1994—

The Land of El Dorado
On A Hymn Song of Philip Bliss
Mirror Lake
W. Francis McBeth
David Holsinger
Edward Montgomery
Garry Teglmeyer, Euphonium

Satiric Dances
and
1. Allegro pesante
2. Adagio mesto
3. Allegro spumante
Gulliver Marsj
Norman Dello Joio
Geir Knutson

NEW HAMPSHIRE

Douglas Nelson, Director of Bands and Chairman of the Music Department at **Keene State College** will host the 1995 New England Intercollegiate Band. This year's guest conductor is **W. Francis McBeth**.

UNIVERSITY OF NEW HAMPSHIRE
WIND SYMPHONY
Stanley D. Hettinger, Conductor
and
UNIVERSITY OF NEW HAMPSHIRE
SYMPHONY ORCHESTRA
Robert Eshbach, Conductor

—October 18, 1994—

UNH SYMPHONY ORCHESTRA
Overture to *Egmont*, Op. 84
Symphony No. 8 in B Minor, "Unfinished"
Academic Festival Overture
Ludwig Van Beethoven
Franz Schubert
Johannes Brahms

UNH WIND SYMPHONY
March from *Symphonic Metamorphosis of Themes by Carl Maria von Weber*
Symphony in B-flat
Moderately fast, with vigor; Molto agitato
Andantino grazioso; Fast and gay
Fugue
Passacaglia (Homage on B-A-C-H)
Paul Hindemith
(Wilson)
Paul Hindemith
Ron Nelson

UNIVERSITY OF NEW HAMPSHIRE
WIND SYMPHONY
Stanley D. Hettinger, Conductor
and
UNIVERSITY OF NEW HAMPSHIRE
SYMPHONY ORCHESTRA
Robert Eshbach, Conductor
and
UNH BRASS CHOIR
Christopher David Humphrey, Conductor

—December 3, 1994—

BRASS CHOIR
Suite of Carols
Leroy Anderson

SYMPHONY ORCHESTRA
Symphony No. 5 in D, op. 107, "Reformation"
I. Andante - Allegro con fuoco
II. Allegro vivace
III. Andante
IV. Andante con moto - Allegro maestoso
Felix Mendelssohn

WIND SYMPHONY
Divertissement D'Été
Jacques Castéride
1. La plage (The Beach)
2. Pêche sous-marine (Undersea-fishing)
3. Marche
Smetana Fanfare
Karel Husa
Christopher David Humphrey, Conductor

Songs of Abelard
Norman Dello Joio
Introduction
I. The Tryst
II. Praise and Profanation
III. The Parting
Molinda A. Eckel, mezzo-soprano

Symphonic Prelude on "Adeste Fidelis"
Claude T. Smith

NEW JERSEY

RUTGERS UNIVERSITY
WIND SYMPHONY
William Berz, Conductor

—November 8, 1994—

PRE-PERFORMANCE LECTURE
"Harmoniemusik: Mozart and the Emperor's Wind Band"
Floyd Grave, Assoc. Prof. of Music
Rutgers University

WIND SYMPHONY
Serenade in B-flat
W. A. Mozart

—November 18, 1994—

American Overture for Band
Joseph Wilcox Jenkins
Chorale Prelude: O, Man, now weep for thy great Sin
J. S. Bach
(Grainger)

Suite Française
Darius Milhaud
Symphony No. 1, "Lord of the Rings"
Johan de Meij
I. "Gandalf" (The Wizard)
II. "Lothlórien" (The Elvenwood)
III. "Gollum" (Smáago)
IV. "Journey in the Dark"
V. "Hobbits"

NEW YORK

STATE UNIVERSITY OF NEW YORK AT PLATTSBURGH
SYMPHONIC BAND
Daniel Gordon, conductor

1994 Repertoire

Arnold, Malcolm
Bach, J. S. (Goldman/Leist)
Bach, J. S. (Reed)
Barber, Samuel
Cowell, Henry
Four Scottish Dances
Fantasia in G Major
Komm', Süsster Tod
Commando March
Little Concerto for Piano
and Band
Dr. Susan Tusing, piano

Do Not Go Gentle Into That
Good Night
Handel in the Strand
Shepherd's Hay
Three Chorale Preludes
Elegy for a Young American
Pageant
Athletic Festival March,
Op. 69, No. 1
Folk Dances
Cajun Folk Songs

Del Borgo, Elliot
Grainger, Percy
Grainger, Percy
Latham, William
Lo Presti, Ronald
Persichetti, Vincent
Prokofiev, Sergei
Shostakovich, Dmitri(Reynolds)
Ticheli, Frank

NORTH CAROLINA

Van der Roost, Jan
Washburn, Robert
Williams, Clifton

Rennie Gonyea, Trumpet

Williams, Ralph Vaughan
Williams, Ralph Vaughan

HARTWICK COLLEGE
WIND ENSEMBLE
Dr. Brian Wilson, Conductor

An Ethnic Sampler

—October 16, 1994—

March of the Belgian Paratroopers Pierre Leemans
Kaddish W. Francis McBeth
Cajun Folk Songs Frank Ticheli

I. La Belle et le Capitaine
II. Belle

Second Suite for Band Alfred Reed
Variations on a Korean Folk Song John Barnes Chance
Tapor No. 1 Alan Hovhaness
English Folk Song Suite Ralph Vaughan Williams

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

American Salute Morton Gould

—December 4, 1994—

Toccata Girolamo Frescobaldi
Bagatelles for Band Vincent Persichetti

I. Vivace
II. Allegretto
III. Andante sostenuto
IV. Allegro con spirito

Ye Banks and Braes O' Bonnie Doon Malcolm Arnold
English Dances, Set 1 Malcolm Arnold
(Johnstone)

I. Andantino
II. Vivace
III. Mesto
IV. Allegro risoluto

Slava! Leonard Bernstein
Two Marches Darius Milhaud

I. In Memoriam
II. Gloria Victoribus

Greensleeves arr. Alfred Reed
Russian Christmas Music Alfred Reed

1995 Spring Tour

Prelude, Siciliano and Rondo Malcolm Arnold
Solitary Dancer Warren Benson
Concertino Cecile Chaminade

Prof. Floyd Hebert, Flute

Americans We Henry Fillmore
Lincolnshire Posy Percy Grainger
Serenade Vincent Persichetti
George Washington Bridge William Schuman
Toccata Marziale Ralph Vaughan Williams

ITHACA COLLEGE
CONCERT BAND
Mark Fonder, Conductor

Parent's Weekend Concert

—November 12, 1994—

The Harmonica Wizard March John Philip Sousa
Psalm for Band Vincent Persichetti
Postcard Frank Ticheli
English Dances Malcolm Arnold
(Herbert)

V. Allegro non troppo
VI. Con brio
VII. Grazioso
VIII. Giubiloso

NEW YORK UNIVERSITY
CONCERT BAND
Henry Gates, Conductor

—November 20, 1994—

Nobles of the Mystic Shrine John Philip Sousa
(Fennell)

Zueignung Richard Strauss
(Davis)

La Gitana del Alalain Pascual Marquina
(McAlister)

Farandole, from *L'Arlésienne Suite No. 2* Georges Bizet
(Longfield)

Marche Militaire Française Camille Saint-Saëns
(Lake)

Symphony No. 3, Finale Camille Saint-Saëns
(Slocum)

Baccanale, from *Samson et Dalila* Camille Saint-Saëns
(Egner)

Boston Commandry T. M. Carter

Mars Hill College has announced the appointment of **Daniel J. Schmidt** to the Director of Bands position, beginning Fall 1995. Mr. Schmidt is a graduate of Florida State University and the University of North Texas and has served as the Associate Director of Bands at Syracuse University for the past two years.

NORTH DAKOTA

UNIVERSITY OF MARY
CONCERT BAND
Dennis Gowen, Conductor

HALLOWEEN TREATS

—October 30, 1994—

Tam O'Shanter, op. 51 Malcolm Arnold
(Paynter)

Danse Macabre, op. 40 Camille Saint-Saëns
(Hindsley)

Galloping Ghosts William Ryden
The Awakening of the Ents H. Owen Reed
Past the Equinox Jack Stamp
Ballet Music from *Faust* Charles Gounod
(Williams)

JAMESTOWN COLLEGE

Dr. Thomas Brandt, Conductor

Königsrnarsch Richard Strauss
(Barrett)

On A Hymnsong of Philip Bliss David R. Holsinger
Blue Dance
Michael Leckrone
Dorothy Franck and Danelle Olson, Trumpets

Phantom of the Opera, Selections Andrew Lloyd Webber
(Barker)

Chant Rituals Elliot Del Borgo

MINOT STATE UNIVERSITY
WIND ENSEMBLE

Mr. James D. Thornton, Conductor

—October 18, 1994—

Procession of Nobles, from *Mlada* Nicholas Rimsky-Korsakov
(Leidzén)

Blessed Are They Johannes Brahms
(Buehlman)

Fanfare and Allegro Clifton Williams
Saterjentens Sontag Ole Bull
(Bainum)

Soloists: Julie Potter, Kristin Jostad, Heather Harris

Pepita Greus Pascual Perez Chovi
Hail to the Spirit of Liberty John Philip Sousa
Pines of the Applan Way Ottorino Respighi
(d'Elia)

Chester William Schuman G.H. Huffine
Them Basses

Soloists: "The Foundation"
Shelly Porter, Cameron Nicklaus, Mike Saunders, Rick Campbell, Chad Armstrong, Jack Mohr, Paul Routledge, Corey Rom, Christopher Rom, Trevor Kittelson

—November 13, 1994—

A Festival Prelude Alfred Reed
Three Chorales arr. James D. Thornton
Fantasia James D. Thornton
March for the Sultan Abdul Medjid Gaetano Donizetti
March for the Sultan Abdul Medjid Gioacchino Rossini
American Overture for Band Joseph Willcox Jenkins
An Original Suite Gordon Jacob
The Gallant Seventh John Philip Sousa

—December 9, 1994—

CONCERT BAND
Burst of Flame Richard W. Bowles
Allerseelen Richard Strauss
(Davis)

Huldigungsmarsch Edvard Grieg
(Holmes)

Malaguena Ernesto Lecuona
(Yoder)

Marche Hongroise Hector Berlioz
(Lake)

Battle Hymn of the Republic arr. Ringwald/Schoenfeld

WIND ENSEMBLE

The Black Horse Troop John Philip Sousa
Fantasies on a Theme by Haydn Norman Dello Joio
Colas Breugnon Overture Dmitri Kabalevsky
(Beeler)

Hallelujah from *Messiah* George Frideric Handel
(Ades)

—February 7, 1995—

Processional, from *Viva Mexico!* John J. Morrissey
Academic Festival Overture, Op. 80 Johannes Brahms
(Safrenak)

Liturgical Music for Band, Op. 33 Martin Mailman
Pepita Greus Pascual Perez Chovi
Lohengrin, Introduction to Act III Richard Wagner
(Drumm)

Overture in B-Flat Caesar Giovannini
(Robinson)

Three Revolutionary Marches Bedrich Smetana
(Nelhybel)

Sarabande and Polka, from *Solitaire* Malcolm Arnold
(Paynter)

The Klaxon Henry Fillmore

OKLAHOMA

EAST CENTRAL UNIVERSITY
SYMPHONIC BAND

Dr. Dennis L. Silkebakken, Conductor
Mr. James G. Saied, Guest Conductor
Dr. Doug Laramore, Trumpet
Dr. Mark Hollingsworth, Clarinet
Mr. Richard Howard, Trombone

OKLAHOMA MUSIC EDUCATORS ASSOCIATION CONVENTION

—January 28, 1994—

Cenotaph Jack Stamp
Cousins Herbert L. Clarke
(Cramer)

Dr. Doug Laramore, Trumpet
Mr. Richard Howard, Trombone

University of Illinois March John Philip Sousa
James G. Saied, Conductor

Introduction, Theme and Variations Gioacchino Rossini
(Glazer/Hermann)

Mark Hollingsworth, Clarinet

Blithe Bells J. S. Bach/Percy Grainger
(Jager)

Symphonic Movement Vaclav Nelhybel

EAST CENTRAL UNIVERSITY
SYMPHONIC BAND

Dr. Dennis L. Silkebakken, Conductor
Dr. Starla Hibler, Piano Soloist
—April 26, 1994—

SYMPHONIC BAND

First Suite for Military Band Gustav Holst

I. Chaconne
II. Intermezzo
III. March

WOODWIND ENSEMBLE

Seven Dances from *Les Malheurs de Sophie* Jean Francaix

I. Le Jeu de la poupee
II. Funerailles de la poupee
III. La presentation des petis amis
VII. Danse des filets a papillons

Dr. Mark Hollingsworth, Conductor

SYMPHONIC BAND

Piano Concerto No. 2 in C Minor, Op. 18 Sergei Rachmanninoff
(Pottinger)

I. Moderato
II. Adagio Sostenuto
III. Allegro Scherzando

Dr. Starla Hibler, Piano

EAST CENTRAL UNIVERSITY
SYMPHONIC BAND

Dr. Dennis L. Silkebakken, Conductor
—December 6, 1994—

Festivo Edward Gregson
Canterbury Chorale Jan Van der Roost
The Rifle Regiment March John Philip Sousa

SOUTH CAROLINA

The **University of South Carolina** Concert Band, conducted by **Andrew Gowan**, and the USC Wind Ensemble, conducted by **Jim Copenhaver** presented a joint concert on November 7 in the Koger Center for the Arts on the USC campus. In addition, the USC Wind Ensemble toured northern Virginia and performed at W. T. Woodson High School, Lake Braddock Secondary School, and Fairfax High School.

UNIVERSITY OF SOUTH CAROLINA
WIND ENSEMBLE
Jim Copenhaver, Conductor

NOVEMBER TOUR PROGRAM

Postcard	Frank Ticheli
Colonial Song	Percy Grainger
Suite Française	Darius Milhaud
Piece of Mind	Dana Wilson
<i>Fiddler on the Roof</i> , Highlights	Jerry Bock (Buckley)
Hammersmith—Prelude and Scherzo, Op. 52	Gustav Holst
The Circus Bee	Henry Fillmore

UNIVERSITY OF SOUTH CAROLINA
CONCERT BAND
Andrew Gowan, Conductor

—November 7, 1994—

Canzona	Peter Mennin
After A Gentle Rain	Anthony Iannaccone
Fantasia in G Major	J. S. Bach (Goldman/Leist)
Peterloo Overture	Malcolm Arnold (Sayre)

WINTHROP UNIVERSITY
SYMPHONIC BAND
William Malambri, Conductor
James Curnow, Guest Conductor

—November 18, 1994—

Fanfare and Allegro	J. Clifton Williams
Of Sailor and Whales	W. Francis McBeth
Concertpiece for Clarinet, Winds, and Percussion	James Curnow
	<i>Phil Thompson, Clarinet</i>
Daystar	James Curnow
	<i>James Curnow, Conductor</i>
Valdres	Johannes Hanssen
America, the Beautiful	Ward/Dragon

LANDER UNIVERSITY
CONCERT BAND
Larry Joe Cook, Conductor

—November 22, 1994—

Symphonic Dance No. 3 ("Fiesta")	J. Clifton Williams
On a Hymnson of Philip Bliss	David R. Holsinger
Fantasia di Concerto (Sounds from the Riviera)	E. Boccalari
	<i>SFC Richard Wilkins, Euphonium</i>
Prelude and Fugue in F Minor	Houston Bright
<i>La Cambiale di Matrimonio</i> , Overture	Gioacchino Rossini (Hudson)
Arioso (from Cantata No. 156)	J. S. Bach (Lawshe)
British Eighth	Zo Elliot
God of Our Fathers	Claude T. Smith

TEXAS

TEXAS CHRISTIAN UNIVERSITY
WIND SYMPHONY
Gregory Clemons, Conductor
Richard Estes, Tenor

—November 5, 1994—

Daughters of Texas	John Philip Sousa (ed., Fennell)
Children's March	Percy Grainger (Erickson)
L'Ultima Canzone	F. Paolo Tosti (Smith)
Core'ngrato	S. Cardillo (Smith)
O Del Mio Amato Ben	Stefano Donaudy (Smith)
"E Lucevan le stelle," from <i>Tosca</i>	Giacomo Puccini (Smith)
O Sole Mio	Eduardo di Capua (Laurendeau)
Santa Fe Saga	Morton Gould
Morning Alleluias for the Winter Solstice	Ron Nelson
Down A Country Lane	Aaron Copland (Patterson)
Silverado	Bruce Broughton (Bass)

TEXAS A&M UNIVERSITY
SYMPHONIC BAND
Ray Toler, Conductor
Timothy Rhea, Conductor
David McKinney, Guest Conductor
James McCleskey, Guest Conductor

—November 16, 1994—

Colossus of Columbia	Russell Alexander (Bainum)
<i>Oberon</i> , Overture	Carl Maria von Weber (Lake)
English Waltz, from <i>Youthful Suite</i>	Percy Grainger
	<i>David McKinney, Conductor</i>
The Hounds of Spring	Alfred Reed
	<i>James McCleskey, Conductor</i>
Symphonic Dance No. 3	Clifton Williams
	<i>Ray Toler, Conductor</i>
Entry March of the Boyares	Johan Halvorsen (Fennell)
	Johan de Meij
Symphony No. 1, "Lord of the Rings" V. "Hobbits"	
Marche Slave	Peter Tschaikowsky (Laurendeau)

TEXAS A&M UNIVERSITY
SYMPHONIC BAND
Ray Toler, Conductor
Timothy Rhea, Conductor
Brian Bowman, Euphonium Soloist

—February 9, 1995—

<i>Oberon</i> , Overture	Carl Maria von Weber (Lake)
Tulsa	Don Gillis (Ford)
The Blue Bells of Scotland	Arthur Pryor (Pearson)
	<i>Brian Bowman, Euphonium</i>
Londonderry Air	arr. Laycock
	<i>Brian Bowman, Euphonium</i> <i>Ray Toler, Conductor</i>
The Fire of Eternal Glory	Dmitri Shostakovich (Rhea)
March, The Slavic Woman's Farewell	Vasilij Agapkin (Rhea)
Turkey in the Straw	arr. Dragon/Rhea

—March 31, 1995—

A Copland Portrait	Aaron Copland (Grundman)
Stormworks	Stephen Melillo
	<i>Before the Storm</i>
The Blue Bells of Scotland	Arthur Pryor (Pearson)
	<i>Aaron Horvitz, Trombone</i>
Trumpet Nocturne	Richard Maltby (Toler)
	<i>Kris Jarboe, Trumpet</i>
Tulsa	Don Gillis
(Ford)	
Sabre and Spurs	John Philip Sousa
	<i>Ray Toler, Conductor</i>
Second Suite in F	Gustav Holst
March, The Slavic Woman's Farewell	Vasilij Agapkin (Rhea)
Turkey in the Straw	arr. Dragon/Rhea
America, the Beautiful	Samuel Ward (Dragon)

VIRGINIA

RADFORD UNIVERSITY
NEW RIVER CHAMBER WINDS
Mark Camphouse, Conductor

—September 3, 4, 7, 1994

Suite Française	Francis Poulenc
Concerto for 9 Instruments	Anton Webern
Scherzo alla Marcia	Ralph Vaughan Williams
Serenade No. 12 in C Minor, K. 388	W. A. Mozart

RADFORD UNIVERSITY
WIND ENSEMBLE
Mark Camphouse, Conductor
Kevin Stees, Tuba Soloist

—October 19, 1994—

Canzona	Peter Mennin
Canzon per 8 Tromboni	Tiburto Massaino
Poème for Solo Tuba and Band	Mark Camphouse
	<i>Kevin Stees, Tuba</i>
Voodoo	Daniel Bukvich
Folk Dances	Dmitri Shostakovich (Reynolds)

RADFORD UNIVERSITY
CONCERT BAND
Mark Camphouse, Conductor

ANNUAL STUDENT CONDUCTORS CONFERENCE
—November 14, 1994—

Overture Jubiloso	Frank Erickson
	<i>Wendy Cox, Conductor</i>
Salvation Is Created	Pavel Tschesnokoff (Houseknecht)
	<i>Jamie Lawson, Conductor</i>
Three Folk Miniatures	Andre Jutras
	<i>Raymond Linkaus, Conductor</i>
Four Sketches, from <i>Pieces for Children</i>	Béla Bartók (Schaefer)
	<i>Bridget Avis, Conductor</i>
Images of Appalachia	Christopher Salerno
Japanese Tune	Soichi Konagaya
	<i>Douglas Armstrong, Conductor</i>

VIRGINIA TECH SYMPHONIC WIND ENSEMBLE
David Widder, Conductor

VIRGINIA MUSIC EDUCATORS ASSOCIATION CONFERENCE
—November 17, 1994—

The Southerner	Russell Alexander (Bainum)
Rikudium: Four Israeli Folkdances for Band	Jan Van der Roost
	<i>Andante moderato</i> <i>Allegretto con eleganza</i> <i>Andante con dolcezza</i> <i>Con moto e follemento</i>
	<i>Christina Chang, Conductor</i>
Fantasy Sketches for Alto Saxophone and Band	J. Scott McKenzie
	<i>David Jacobsen, Alto Saxophone</i>
Symphony No. 6	Vincent Persichetti
	<i>I. Adagio-Allegro</i> <i>II. Adagio sostenuto</i> <i>III. Allegretto</i> <i>IV. Vivace</i>
Sea Songs	Ralph Vaughan Williams
	<i>Scott Humphries, Conductor</i>
Till Eulenspiegel's Merry Pranks	Richard Strauss (Hindsley)

JAMES MADISON UNIVERSITY
SYMPHONIC AND CONCERT BANDS

—October 25, 1994—

CONCERT BAND	
Chorale and Alleluia	Howard Hanson
Havendance	David Holsinger
	<i>Shelly Marie Boardman, Conductor</i>
First Swedish Rhapsody	Erik Leidzén
El Capitan March	John Philip Sousa (Fennell)
	<i>William G. Posey, Conductor</i>
SYMPHONIC BAND	
Toccata	Girolamo Frescobaldi (Slocum)
Third Suite	Robert Jager
	<i>Dr. John Patrick Rooney, Conductor</i>
I Am	Andrew Boysen, Jr.
Symphonic Dance No. 3, "Fiesta"	Clifton Williams
	<i>M. Gregory Martin, Conductor</i>

—December 8, 1994—

CONCERT BAND	
Chester	William Schuman
	<i>William G. Posey, Conductor</i>
Variations on a Korean Folk Song	John Barnes Chance
	<i>Shelly Marie Boardman, Conductor</i>
SYMPHONIC BAND	
First Suite in Eb	Gustav Holst
	<i>M. Gregory Martin, Conductor</i>
On a Southern Hymnson	David R. Holsinger
Amparita Roca	Jaime Teixidor
Galop	Dmitri Shostakovich (Hunsberger)
	<i>John Patrick Rooney, Conductor</i>

JAMES MADISON UNIVERSITY
WIND SYMPHONY
Dr. John Patrick Rooney, Conductor

VIRGINIA MUSIC EDUCATORS ASSOCIATION IN-SERVICE CONFERENCE
—November 18, 1994—

Ascension	Robert W. Smith
<i>Oberon</i> , Overture	Carl Maria von Weber (Lake)
Daniel in the Lion's Den	Francis McBeth
	<i>Kevin J. Stees, Tuba</i>

Passacaglia (Homage to B-A-C-H) Ron Nelson
 Puszta Jan Van der Roost
 I. Andante moderato
 II. Tranquillo
 III. Allegro molto
 IV. Marcato
 Concertino, Op. 94 Dmitri Shostakovich
 (Singleton)

JAMES MADISON UNIVERSITY
 WIND SYMPHONY

—February 26, 1995—

Commando March Samuel Barber
 Danse Folâtre Claude T. Smith
 Shelly Marie Boardman, Conductor
 Lincolnshire Posy Percy Aldridge Grainger
 (Ed. Fennell)
 M. Gregory Martin, Conductor
 March Militaire Française Camille Saint-Saëns
 (Hindsley)
 La Fiesta Mexicana H. Owen Reed
 John Patrick Rooney, Conductor

JAMES MADISON UNIVERSITY
 SYMPHONIC AND CONCERT BANDS

—February 28, 1995—

CONCERT BAND
 Emperata Overture Claude T. Smith
 Blessed Are They Johannes Brahms
 (Buehlman)
 William G. Posey, Conductor
 March of the Belgian Parachutists Pierre Leemans
 (Wiley)
 Divergents W. Francis McBeth
 M. Gregory Martin, Conductor

SYMPHONIC BAND

Amazing Grace Frank Tichelli
 John Patrick Rooney, Conductor
 Symphony for Band Vincent Persichetti
 Shelly Marie Boardman, Conductor
 The Gallant Seventh John Philip Sousa
 John Patrick Rooney, Conductor

WISCONSIN

LAWRENCE CONSERVATORY
 WIND ENSEMBLE
 and
 SYMPHONIC BAND
 Robert Levy, Conductor

1994-95 Repertoire

Bassett, Leslie Designs, Images, and Textures
 Beethoven, Ludwig van Marches and Dances
 Benson, Warren The Mask of Night
 Benson, Warren The Solitary Dancer
 Britten, Benjamin Russian Funeral
 Copland, Aaron Emblems
 Dello Joio, Norman Fantasies On A Theme By Haydn
 Foss, Lukas Griffelkin March
 Grainger, Percy Duke of Marlborough Fanfare
 Grainger, Percy Lincolnshire Posy
 Hanson, Howard Chorale and Alleluia
 Harmon, John Morning Song
 Hartley, Walter Concerto for 23 Winds
 Holst, Gustav Hammersmith, Op. 52
 Huggler, John Music for Thirteen Players
 Ives, Charles Country Band March
 Ives, Charles Fugue in C
 Linn, Robert Propagula
 Martin, Frank Ballade
 Maslanka, David A Child's Garden of Dreams
 Maslanka, David Tears
 Persichetti, Vincent Divertimento
 Prokofiev, Sergei Athletic Festival March
 Prokofiev, Sergei Sonatine Pastoral
 Prokofiev, Sergei The Battle on the Ice, from
 Alexander Nevsky
 Revueltas, Silvestre Homenaje a Garcia Lorca
 Schuman, William Chester
 Shostakovich, Dmitri The Golden Age, Suite
 Sousa, John Philip Stars and Stripes Forever
 Sousa, John Philip Washington Post
 Starer, Robert Stone Ridge Set
 Tichelli, Frank Postcard
 Turok, Paul Rhapsody, Op. 70
 Weber, Carl Maria von March

CONCORDIA UNIVERSITY
 SYMPHONIC WIND ENSEMBLE
 Louis A. Menchaca, Conductor

1994-95 REPERTOIRE

Arnold, Malcolm (Paynter) Prelude, Siciliano and Rondo
 Arr., Michael Green Christmas Canon
 Brahms, J. (Buehlman) Blessed Are They
 Brahms, Johannes Let Nothing Ever Grieve Thee
 Copland, Aaron Lincoln Portrait
 Custer, Calvin Hymn Fantasy
 Fucik, Julius Florentiner March
 Glére, Reinhold Russian Sailors' Dance
 Grundman, Clare Music for a Carnival
 Hanson, Howard Chorale and Alleluia
 Jacob, Gordon An Original Suite
 Jutrass, Andre C'est Noël
 Latham, William P. Brighton Beach
 Luther, Martin (Ployhar) A Mighty Fortress is Our God
 Mendelssohn, Felix Elegy
 Monteverdi, Claudio Two Italian Miniatures
 Nelson, Ron Morning Alleluias for the Winter
 Solstice
 Purcell, Henry (Kirk) Voluntary for Two Trumpets and
 Band
 Reed, Alfred Russian Christmas Music
 Schuman, William Chester
 Smith, Claude T. Emperata Overture
 Smith, Claude T. Symphonic Prelude on "Adeste
 Fidelis"
 Smith, Robert W. Jefferson: A Vision for America
 Traditional (Williams) Carol of the Magi
 Williams, Mark Variants on a Nautical Hymn

CBDNA
28th National
Convention
February 28-March 2,
1997
Athens, GA

COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION
1993-94 Summary of Income and Expenses
October 1, 1993 - September 30, 1994

INCOME

Active Membership Dues	24,036.87
Retired Membership Dues	1,000.00
Professional Associate Dues	2,800.00
Music Industry Membership Dues	1,100.00
Student Membership Dues	900.00
Institutional Membership Dues	1,900.00
Life Membership Dues	150.00
Labels	1,970.00
Directory	13.00
Pins	0.00
Misc. Income (contribution from TMEA for public school music task force)	520.00
Directory Ads	0.00
Interest	1,056.84
Total Income	35,446.71

EXPENSES

Postage (not including publications and dues notices)	116.00
Printing (not including <i>Journal</i> or <i>Report</i>)	32.90
Travel	3,946.76
<i>CBDNA Journal</i> (1 issue, including postage)	0.00
<i>CBDNA Directory</i> (production and postage)	0.00
Membership Services	6,094.14
Clerical	900.00
Divisional Rebates	7,150.00
<i>CBDNA Report</i> (3 issues)	5,215.96
National Conference	60.00
Conducting Symposium (U. Colorado)	3,000.00
Publication of Gordon Jacob's <i>AD 78</i>	4,788.65
Misc. Expenses (incl. Chicago mtgs/sec'y treas honorarium)	1,412.84
IRS 501-C3 Application	965.00
Refunds	0.00
Commissions	2,720.00
Total Expenses	36,402.25

INTERNATIONAL

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

This summer's International Conference of the World Association of Symphonic Bands and Ensembles will be held in Hamamatsu, Japan, July 23-29. The conference will feature performances by 20 leading wind ensembles from 15 countries including Japan, Korea, Sweden, Australia, Austria, and the United States.

Daily conductor and teacher workshops will highlight Asian performance practices including oriental percussion, the Saitoh conducting technique, Japanese band music, and contemporary saxophone technique.

The conference will also include open rehearsals, an international exhibition of publishers and instrument makers, visits to music industry factories, and presentations of scholarly papers. All seminars will be translated into English and many European languages. WASBE has more than 1,000 members from 50 countries.

The city of Hamamatsu has 560,000 residents and is home to some large musical instrument manufacturers including Yamaha and Kawai. Its new performing arts facility, ACT City, is uniquely suited for an international music conference. It contains two large performance halls, meeting and exhibition space, and a luxury hotel.

PERFORMANCES

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

For more information on WASBE and the 1995 International Conference in Hamamatsu, Japan, contact Richard Fischer at (708) 209-3070 [USA].

Stockholm Symphonic Wind Orchestra Needs Help from CBDNA Members

The Stockholm Symphonic Wind Orchestra, Sweden's only fully professional band, is in danger of being eliminated. The activities of this organization have included most of those traditionally associated with bands—military ceremonies, parades, and concert performances. The ensemble also performed at the 1981 WASBE convention in Manchester, England, and the 1989 conference in Kerkrade, The Netherlands. Some of the American conductors invited to perform with the Swedish ensemble are H. Robert Reynolds, Frederick Fennell, Donald Hunsberger, and Keith Brion.

The survival of the Stockholm Symphonic Wind Orchestra is of considerable importance to the international world of bands and band music. Swedish musicians are asking for an international outpouring of support in the form of letters or FAXes sent to:

Stockholms Blåarsymfoniker
Box 22509
104 22 Stockholm
SWEDEN

FAX +46 8 651 17 41

ONTARIO

McMASTER UNIVERSITY
WIND ENSEMBLE
and
BACH-ELGAR MALE CHORUS
Keith Kinder, Conductor

THE UNKNOWN LISZT—SACRED CHORAL MUSIC WITH WINDS

—October 30, 1994—

Psalm 18
Mass in C Minor
Kyrie
Gloria
Credo
Sanctus
Agnus Dei

Franz Liszt
Franz Liszt

TRINITY WESTERN UNIVERSITY
CONCERT BAND
Langley, British Columbia
Dr. Paul D. Hoelzley, Conductor

—1994-95 REPERTOIRE—

Bach, Johann Sebastian	Jesu, Joy of Man's Desiring
Bennett, Robert Russell	<i>My Fair Lady</i> , Selections
Bennett, Robert Russell	Suite of Old American Dances
Borodin, Alexander	<i>Prince Igor</i> , Ballet Music
Chance, John Barnes	Variations on a Korean Folk Song
Christensen, James	The Special Sounds of Christmas
Donizetti, Gaetano	<i>Don Pasquale</i> : "Que! guardo il Cavaliere"
Edmondson, John	Rondo for Winds and Percussion
Erickson, Frank	The Crusaders (Fairest Lord Jesus)
Gliere, Reinhold	Russian Sailors Dance
Handel, George Frederick	Suite from <i>Water Music</i>
Holst, Gustav	First Suite in Eb for Military Band
Meyerbeer, Giacomo	Coronation March from <i>The Prophet</i>
Mozart, Wolfgang Amadeus	Concerto in C Major for Oboe
Offenbach, Jacques	Ballet Parisienne
Ployhar, James D.	Adeste Fidelis
Rhoads, W.E.	Wishing You a Merry Christmas
Rossini, Gioacchino	Italian in Algiers
Sheldon, Robert	Images
Tschesnokoff, Pavel	Salvation is Created
Williams, Ralph Vaughan	English Folk Song Suite

—HIDDEN TREASURES—

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

FROM WAYNE GORDER, KENT STATE UNIVERSITY

On December 6, 1994, the Kent State University Wind Ensemble, Wayne D. Gorder, conductor, performed what is believed to be the North American premiere of Carl Nielsen's *Paraphrase, Salme: "Naermere Gud til Dig"* (*Paraphrase, on "Nearer My God, To Thee"*), for wind band. It is certainly odd that this work should have remained essentially dormant for eighty-two years, since Nielsen is the central figure in Danish music after the Romantic period.

In the summer of 1994, recording enthusiast Major Frank Hudson, United States Air Force Bands, purchased the newly released compact disc recording of the *Paraphrase* by the Danish National Radio Orchestra, Gennady Rozdesventsky, conducting (Chandos 9287) and brought the piece to my attention. The DNRO disc is thought to be the first recording of the this work. Attempts to procure score and parts from the DNRO during the fall of 1994 were at first unsuccessful, and contact with Wilhelm Hansen Inc., Nielsen's primary publisher,

yielded no help in locating performance materials. The score is listed among Nielsen's works in the Grove's citation and is also included in the chronological listing in Robert Simpson's Nielsen biography¹. It receives no further description, however, in the entire bibliography of English language resources and very little mention in the Danish sources.

Fog and Schousboe's important Danish Nielsen catalog² lists it as "winds; unpublished" and indicates that the original score is maintained with many of Nielsen's manuscripts at the King's Library in Copenhagen. After several 4:00 a.m. telephone calls, I was able to procure photocopies of the manuscript score, but the library holds no parts and it is believed that none exist. The score is a "sketch score," consisting of three or four lines of music with some designations of orchestration. (It is catalogued as "*Carl Nielsen's samling. Part. 1 bd. 4 s. Afskr. - fotoarkiv No. 50a*"). There is no list of instruments, but the designations at various places include "Tromboni, Clar. og Fag., Corni, Timp., Traebl [woodwind?], gong, Stor Tromme". Fog and Schousboe indicate the year of composition as 1912. This score formed the basis for reconstructing the full score and set of parts which were used for the Kent State University performance in December.

Only four minutes in length, this curious work begins with a somber statement of part of the hymn in G major, played by trombones and answered by clarinets and horns. A woodwind hymn motive, accompanied by low brass, gradually winds down to silence, but its shadow is suddenly destroyed by shattering crashes in the entire ensemble. The chaotic fury gradually subsides and the music closes with a timpani solo on D, the dominant of the opening G major.

Prominent American Nielsen scholar Mina Miller provided me with a translation of the few paragraphs in the Danish sources regarding the work's background. According to Danish scholars Meyer and Petersen, the work was written in commemoration of the April 15, 1912 tragedy of the Titanic³. The ship's orchestra was reported to have played "Nearer My God To Thee" while the Titanic was sinking—the shattering crashes apparently depict the collision with icebergs. Nielsen was to have conducted the premiere on May 21, 1912, but the sudden death of King Frederik VII of Denmark caused the cancellation of the commemorative concert. Nielsen eventually conducted the premiere on August 22, 1915.

Prior to the Kent State performance in December, I contacted many of the American and European authorities on wind band music to see if any knew of the work or of a performance other than the 1912 premiere. No additional performances are known to have taken place. Geoffrey Brand spoke with Herbert Moller, Director of the Music School in Hjorring, Denmark and a former editor for Hansen, who confirmed that the work has never been published. In mid-December, through the kind assistance of Katharina Ronnenfeld and Kirsten Maegaard of the Danish National Radio Orchestra, librarian Niels Busch-Moller sent me the DNRO edition of the score as reconstructed by Jaromir Honzak. His reconstruction corresponded exactly with mine in overall instrumentation; woodwinds by threes, plus Eb clarinet, 3 trumpets, 4 horns, 4 trombones, tuba, timpani and percussion. Our scoring choices varied little, as well.

Negotiations are currently under way for possible publication of the Gorder edition, which will be playable as an "original" wind orchestra version or with added saxophone and euphonium parts for "full band". There are very few technical difficulties to the work. Many high school bands could handle the technical requirements. It is, however, a very moving

musical expression. Nielsen must have felt strongly about the tragic event and about his commemoration. *Paraphrase on "Nearer My God To Thee"* is a work that is certainly worthy of study and will provide an unusual and stirring few moments for any wind band performance.

If CBDNA members have any additional information about this work, especially regarding performances after the 1915 premiere, please write to:

Wayne Gorder
Hugh A. Glauser School of Music
Kent State University
Kent, Ohio 44242

¹Simpson, Robert. *Carl Nielsen: Symphonist*. Second edition. New York: Taplinger, 1979.

²Fog, Dan and Torben Schousboe. *Carl Nielsen kompositioner: en bibliografi*. Copenhagen: Nyt Nordisk Forlag-Arnold Busck, 1965.

³Meyer, Torben and Frede Schandorf Petersen. *Carl Nielsen: kunstneren og mennesket* (Carl Nielsen: the artist and the person). 2 vols. Copenhagen: Nyt Nordisk Forlag-Arnold Busck, 1947-48.

REPORT DEADLINES

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

Summer Issue: **June 1**
Fall Issue: October 1
Spring Issue: March 1

Send all materials to:
Dr. Gary Corcoran
CBDNA Report
Department of Music
Plymouth State College
Plymouth, NH 03264

603-535-2495
FAX: 603-535-2917

Whenever possible, please send materials on disk—
either Macintosh or IBM format.

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COLLEGE BAND DIRECTORS
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Report

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