

Fall 1996

From the Podium

I have just returned with my Florida State Winds (16 member chamber ensemble) from a series of British performances that included one at the annual conference of the British Association of Symphonic Bands and Wind Ensembles (BASBWE). This organization was created as the result of the first conference of the World Association of Symphonic Bands and Ensembles (WASBE) in Manchester. The sponsoring organization for the creation of a world band organization was the direct inspiration and vision of CBDNA during Frank Battisti's presidency.

I mention this for two reasons. One was a visit to both the Royal Marine School of Music at their new digs in Portsmouth and the Royal Military School of Music (Kneller Hall); visits which prompted a reflection on our roots and the contributions made by these military institutions. The second prompt was a documented awareness of the contributions CBDNA has made to the world scene that have provided musical depth and dimension to the profession. It is a source of great pleasure and pride to note the symbiotic relationships of these organizations and to realize that we all benefit from our unique contributions. The old saw, "Has anyone anything for the good of the order" has never been more appropriate and fruitful. We all have!

As grateful as I have been to be a part of BASBWE's and WASBE's program of growth, I'm even more grateful for the inspired leadership that has brought us to a CBDNA that reflects so handsomely on all that is best about bands in the United States. Nowhere will this be more evident than at the 1997 biennial National Conference that will be yours to enjoy February 26-March 1 in Athens, Georgia. Our host, Dwight Satterwhite, and his staff have created a conference that makes it easy, convenient and comfortable to be inspired. Don't miss it. I look forward to seeing you in Athens.

James Croft
President

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Mark your calendars:

**CBDNA Forum
Midwest International Band and
Orchestra Clinic
Chicago, Illinois
Friday, December 20, 4:00—5:30PM
Lake Erie Room, Hilton Hotel**

**CBDNA Twenty-ninth
National Conference
Athens, Georgia
February 26 - March 1, 1997**

The **Duke University** Wind Symphony, **Michael Votta, Jr.**, conductor, undertook a spring concert tour of Europe and performed in the Design Center Concert Hall, Linz, Austria; the Melina Merkouri Theater, Nicosia, Cypress; the Pattichon Theater, Larnaca, Cypress; the Markidion Theater, Paphos, Cypress; the Minoritensaal, Graz, Austria; the Duna Palota, Budapest, Hungary; the Maiakovski Hall, Prague, Czech Republic; and the ORF Grosser Sendesaal, Vienna, Austria. Also on the tour were John Kelley, assistant conductor, Derek Kwan, flute soloist, and Wesley Margesson, trumpet soloist.

Eastern Michigan University Department of Music announces the establishment of a homepage on the world wide web. Active since the spring, the website contains information about performing ensembles at EMU, as well as information regarding scholarships, undergraduate and graduate degree programs, opportunities for elective study, etc.

The URL is: <http://www.emich.edu/public/music/music.html>. The website is maintained by **David Woike**, Associate Director of Bands at EMU. Comments or questions regarding the website may be addressed to Dr. Woike via e-mail at: dave.woike@emich.edu.

The 6th Annual Middle School Band Festival will be hosted by **The University of Georgia** Bands on December 12-14, 1996. Honor band clinician will be **David Shaffer**, noted composer. The festival has commissioned a Grade III work by Mr. Shaffer which will be premiered at the festival conducted by the composer. The festival includes four additional clinic bands, workshops and instrumental clinics for students and directors and featured performances by outstanding guest middle school ensembles. Other guest clinicians and conductors include Ed Davis, John Bleuel and Tonya Millsap.

The University of Georgia Bands will also host the 47th Annual High School Music Festival, January 16-19, 1997. The conductor of the Honor Band will be **Col. John Bourgeois**, USMC ret., with clinic bands conducted by **Jerry Hoover**, **Southwest Missouri State University**, **John Shipp**, **Truett McConnell College**, **John Bell**, **Southern Illinois University**

Edwardsville, and **Clifford Winter**, **University of Alabama Birmingham**. All rehearsals and performances will be held in the new Performing and Visual Arts Center at UGA. Four outstanding high school band will present guest performances for the Festival and include the **Lassiter High School Symphonic Band**, the **Shiloh High School Symphonic Band**, the **Lakeside High School Symphonic Band** and the **Irmo High School Symphonic Winds**.

The **University of Northern Colorado** Bands will present the "Art of Wind Band Conducting and Rehearsing Workshop" on Friday and Saturday, January 17 & 18, 1997. Professor **Frank Battisti** of the New England Conservatory of Music will serve as the guest clinician.

The **Tenth Annual CBDNA Conducting Symposium** will be held on the **University of Colorado** campus the week of June 9-13, 1997. Professor **H. Robert Reynolds** and **Allan McMurray** will serve as clinicians. For more information, contact the University of Colorado band office (303) 492-6584.

Also underway at the University of Colorado is construction on the new band addition to College of Music Building. The 19,200 square foot addition will include a 4,000 square foot rehearsal hall, band library and resource center, instrument and uniform storage rooms, practice rooms, and faculty and staff offices. The rehearsal space will be totally sound isolated and have adjustable acoustics. Completion is scheduled for the first week in June, 1997.

The **U.S. Army Band** "Pershing's Own" announces a 75th Anniversary Composition Contest. The contest is open to U.S. citizens, except active duty military personnel and Department of Defense employees. Submissions must be original and unpublished works for symphonic/concert band and must be postmarked no later than June 30, 1997. The award will be made no later than September 1, 1997. The winning composer will receive a \$3,000 cash award and the winning composition will be performed at a venue chosen by Col. L. Bryan Shelburne, Jr., Leader and Commander of The U.S. Army Band.

For inquiries or to request entry guide-

lines, write to: The U.S. Army Band "Pershing's Own" Attn.: Capt. Tim Holtan, 204 Lee Avenue, Fort Myer, Virginia 22211-1199, or call 703/696-3647 or 3643. Download the entry guidelines from "BandLINK" at www.army.mil/armyband.

The **University of North Carolina at Greensboro** and **Dr. John R. Locke** will host a visit by **Dr. Harry Begian**, Conductor Emeritus, University of Illinois Bands, on December 1 - 3, 1996. Dr. Begian will guest conduct the UNC Greensboro Wind Ensemble in a performance of *Symphony in B-flat* by Paul Hindemith and *Armenian Dances, Part I* by Alfred Reed.

The **Kentucky CBDNA** will sponsor a clinic on *Quality Music for Quality Bands*, (grades 2-5 literature) during the Kentucky Music Educators Association In-Service. The National Guard and Fort Knox Bands will combine to form the clinic ensemble and will play excerpts from the works discussed. The panel will include **Robert**

Submissions to the Report

Send all materials to:

*Dr. Douglas Stotter, editor
CBDNA Report
132 Castleman Hall
University of Missouri-Rolla
1870 Miner Circle
Rolla, MO 65409-0670*

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- June 1 for the Summer issue

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- 2nd: send an email message to dstotter@umr.edu
- 3rd: MAC computer disk using other software
- 4th: PC format disk using any word processing program
- 5th: hard copies

Hansbrough, Western Kentucky University; Robert Hartwell, Eastern Kentucky University; Dennis Johnson, Murray State; Keith Vincent, Glasgow High School; Jack Walker, retired, Laurel County. Lynn Cooper, Asbury College, will moderate.

Mike Mannerino, at Mannerino's Sheet Music in Cincinnati, reports that the following music has been reissued: Giannini's Symphony No. 3, Gould's *Jericho Rhapsody* and *American Salute*, and Nelhybel's *Trittico*.

The **University of Indianapolis** announces the appointment of **John Grauly** as Assistant Professor of Music and Director of Bands beginning August, 1996. Dr. Grauly's previous appointment was as Assistant Conductor of The Band of the United States Air Forces in Europe. His duties at Indianapolis will include conducting University Bands, coaching chamber wind ensembles, teaching conducting, and teaching applied clarinet.

David Willson, Mississippi CBDNA chair reports two new conductors in his state. **Ken Lewis** is the new Director of Bands at **Delta State University** in Cleveland and **Artie Adams** is the new Assistant Director of Bands and Director of Pep Bands at the **University of Southern Mississippi** in Hattiesburg.

In Tennessee, **Jay Romines** is the new Acting Director of Bands at the **University of Tennessee**. **Richard Murphy** and **Terry Jolley** are the Director of Bands and Associate Director of Bands respectively at **Middle Tennessee State University**.

Due to changes in his professional life, **Nico Boom** from Utrecht, The Netherlands, has resigned as manager of the **WASBE International Youth Wind Orchestra**. **Johann Mösenbichler** from Austria has agreed to take over at least until the next WASBE conference in July of 1997 in Schladming, Austria. All inquiries or applications should be sent to him at: Wolfharting 11, A-4906 Eberschwang; phone and FAX +43-7753-2645.

The 49th Annual **Pennsylvania Intercollegiate Band Festival**, which included 130 students from 30 Pennsylvania institutions, was held at **Allegheny College**, Meadville, PA on March 15-17, 1996. The guest conductor was **H. Robert Reynolds** and the host director was **Lowell Hepler**, Director of Bands at Allegheny College. The Pennsylvania Intercollegiate Band is the oldest Intercollegiate festival in the US. The program included:

Overture to Candide	Bernstein/Beeler
Lincolnshire Posy	Grainger
Postcard	Ticheli
Amazing Grace	Traditional
The BSO Forever March	
.....	Bernstein/Grundman

David Whitwell's recent guest conducting schedule has included conducting the ROK Navy Band and giving a conducting clinic for all of the Army, Navy, and Air Force band conductors in Korea. During June and July he served for five weeks as conductor of the Seoul Superior Conservatory Chamber Orchestra.

Frank Battisti has been named Senior Conductor at the **New England Conservatory of Music** beginning this September. In his new position, he will continue to conduct concerts with the Wind Ensemble and teach MM and DMA students in the Wind Ensemble Graduate Conducting Program.

Centaur records has released a new CD by the New England Conservatory Wind Ensemble, conducted by Battisti (Centaur CRC 2288). Pieces included on the disk are John Harbison's *Music for 18 Winds* and *Three City Blocks* and Michael Colgrass' *Arctic Dreams*. This recording was made possible by a grant from the Aaron Copland Foundation and involved the two Pulitzer Prize winning composers in the rehearsals and recording of their works.

The **Wenger Corporation** is celebrating their 50th year in business. What began as a hobby in Harry Wenger's basement workshop has grown into the world's leading provider of products and solutions for music education and performance.

Today, Wenger manufactures more than 150 different products from music stands to mobile performance centers. Some conservative estimates of how many U.S.

musicians use or have used Wenger products include:

4 million singers use Wenger risers each year; more than 100 million singers since the introduction of those risers,

40 million instrumental music students have used Wenger music chairs since their introduction in 1978,

2 million music students use Wenger music stands each year; those stands are used in 17,000 school instrumental rehearsal rooms.

Be glad you didn't have to move all those stands and stack all those chairs!

Premieres

In 1994, the **West Georgia College Symphony Band** commissioned German composer and Professor of Composition and Theory at Leipzig University, Bernd Franke to compose his first wind band piece titled *In Distance*. Its premier was at West Georgia on February 6, 1996, with the composer present. It was then performed as part of a concert tour and composers forum at area high schools as well as at **Georgia State University** hosted by **Thom Wubbenhorst**. Bernd Franke has several major commissions including those from the Gewandhaus Orchestra, the Munich Opera and the New York Philharmonic. The WG Symphony Band is currently negotiating a new commission with Franke for the 1998-99 season.

Share the Report

Please share this newsletter with your students and colleagues. Perhaps they will be interested in receiving the *Report* as a benefit of CBDNA membership.

Membership inquiries can be made to:

Richard Floyd
University of Texas
Box 8028
Austin, TX 78713

For information on duplication or reprints of the *Report*, contact the editor.

4 - PREMIERES

In 2002, the **U.S. Military Academy** will celebrate its Bicentennial. James Kessler's new work *Hudson River Rhapsody* for solo oboe and band is the first in a series of works written for the Academy Band to celebrate this event.

The *Rhapsody* is a bit of nostalgia, influenced by the pastoral beauty and history that surrounds West Point and the Hudson River Valley. For over two hundred years people have traveled north from New York City to the quiet and tranquil peace of the Valley... to relax and perhaps meditate for just a moment on America's hard won freedom. The *Rhapsody* is dedicated to **LTC David Deitrick, MSG Joël Evans** and the United States Military Academy Band. It is a modern day ballad... a reflective and melancholy camp song...the sort of music that has long been part and parcel of army life.

Composer James Kessler (b.1947), a graduate of the Eastman School of Music, served for over twenty years on the arranging staff of the U.S. Army Band. His writing includes music for the National Geographic series, Kennedy Center Honors, numerous PBS specials and a host of special performances involving the National Symphony Orchestra. His Concerto for Bass Trombone and Orchestra will soon be available in publication, and his *Gaelic Rondo for Solo Oboe and Band* was performed by the Academy Band at the CBDNA Conference last spring.

The **Heritage of the U.S. Military Academy Band** premiered Larry Alan Smith's Concerto for Flute at the National Flute Association Convention in New York City, August 15, 1996. The Concerto actually began as a sonata written for flautist Bradley Garner's 1988 New York debut recital at Merkin Hall. Movement 1, with its outpouring of melodic and harmonic materials, serves as an introduction for this work. It is followed by a lively movement reminiscent of a Broadway march. The third movement comprises pensive, lyric material which in turn is followed by a fresh and simple fourth movement. The concerto ends with fiery and insistent energy.

Larry Alan Smith has been praised by the New York Times as "a young composer of great gifts." He has distinguished himself as a composer, performer, educator,

and administrator. A prolific composer, Larry Alan Smith is represented and published by the Theodore Presser Company, as well as Bourne Music, E.B. Marks, Plymouth Music Company and the American Composers Alliance. He began his musical training in Ohio, and pursued his studies in France with Nadia Boulanger and at the Juilliard School with Vincent Persichetti. He has served on the composition faculties of the Boston Conservatory and the Juilliard School. Dr. Smith was the dean of the School of Music at the North Carolina School of the Arts from 1986-1990, and since July of 1990, has been a professor of composition and dean at the Hartt School, University of Hartford.

The **University of Wisconsin—Milwaukee** announces the commissioning of Concerto for Trumpet and Wind Ensemble by Roberto Sierra. The commissioning was made possible through a consortium of universities including: **Case Western Reserve University, Gary Ciepluch**, Director of Bands; **Louisiana State University, Frank Wickes**, Director of Bands; **University of North Carolina-Greensboro, John Locke**, Director of Bands; **University of South Carolina, James Copenhaver**, Director of Bands; **University of Southern Mississippi, Tom Fraschillo**, Director of Bands; and the **University of Wisconsin—Milwaukee, Tom Dvorak**, Director of Bands and consortium coordinator.

Roberto Sierra was Composer-in-Residence of the Milwaukee Symphony Orchestra from 1989 to 1991 and in 1992 joined the composition faculty at Cornell University, assuming the position made available by the retirement of Karel Husa. Concerto for Trumpet and Wind Ensemble was premiered in Milwaukee in April, 1996, by the University of Wisconsin at Milwaukee Wind Ensemble, Dennis Najoom, trumpet soloist and Tom Dvorak, conductor. A second performance was given at the Australian National Band and Orchestra Association's convention held in Melbourne, Australia on June 30, 1996. Both the University Wind Ensemble and the Symphony Band performed at the Australian National Band and Orchestra Association's Annual Convention in Melbourne Australia, and later toured Australia and Hawaii from June 23 to July 4,

1996. For information concerning the Sierra composition, direct inquiries to: Roberto Sierra (607) 272-8136.

Following the University Wind Ensemble/Symphony Band's Australian performance and tour, Dvorak led the **University Youth Wind Ensemble** on a fourteen day concert tour of Scandinavia and Europe. Among the features of this tour was a world premiere commissioning entitled *Portrait of a Duke* by Charles Sayre. John Hibler was the saxophone/clarinet soloist and Tom Dvorak, conductor. The commissioning was a collaboration between the **Cleveland Youth Wind Orchestra, Gary Ciepluch**, conductor, and the University of Wisconsin—Milwaukee Youth Wind Ensemble, Tom Dvorak, conductor. For information concerning this piece, direct inquiries to: Charles Sayre (404) 521-3151.

A project to commission new works for band and wind ensemble is continuing at **The University of Georgia**. The first piece was the *Apocalyptic Dreams, Symphony for Winds and Percussion* by David Gillingham. It was premiered in Athens on March 2, 1995 by the UGA Wind Symphony and was conducted by H. Dwight Satterwhite with the composer in attendance. This piece is the title work for a new compact disc produced by and available through the UGA Bands.

Summer Solstice for wind ensemble by Carleton Macy received its premiere last fall by the UGA Wind Symphony Chamber Winds.

The UGA Bands' Middle School Band Festival began a commissioning project for young band compositions with the premiere of a new grade three piece by Jared Spears, *Cyber Quest*. It was performed on December 9, 1995 by the UGA Middle School Festival Honor Band with the composer conducting.

The next works commissioned are: *Blue Shades* by Frank Ticheli (Consortium commission to be performed November 19, 1996 and February 28, 1997 at the CBDNA national conference), *The Quality of Mercy* by UGA Professor of Theory and Composition Lewis Nielson, premiere February 28, 1997, *Galilean Moons* by Roger Cichy, premiere February 28, 1997 *Concerto for Trumpet and Wind Ensemble* by Roberto Sierra (consortium commission), *Waking*

Angels Rising On a Hint of Wind, a chamber winds and percussion work by David Gillingham, premiere February 28, 1997, and *Ballade for Band* by David Shaffer.

The UGA Symphonic Band will perform Gordon (Dick) Goodwin's consortium commissioned work *Symphony 1991* in a March 5, 1997 program which will also include Dana Wilson's *Piece of Mind* and *A Movement for Rosa* by Mark Camphouse.

Windfall by Charles Wuorinen was premiered on November 7, 1995 by the **Rutgers University** Chamber Winds conducted by **William Berz**. It was commissioned by Rutgers University Bands in 1994 and is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, euphonium, tuba, and percussion played by 5 players. The parts and score are available on rental from Peters.

The work was recorded on CD by Rutgers and is available for \$14 by calling (908) 932-8860 or writing Rutgers University Bands, Music Department, Douglass Campus, Rutgers University, New Brunswick, NJ 08903-0270; checks should be made out to Rutgers University. Other works on the CD are: *New England Triptych*, Schuman; *Syrtos*, Roussakis; *Heaven's Gate*, Hawkinson; *Sinfonia XVI: Transcendental Vienna*, Broege; *Laude*, Hanson.

To Bind the Nation's Wounds, by James Curnow, was premiered by the **University of Central Oklahoma** Wind Ensemble, **Ron Howell**, conductor at the MENC National Convention in Kansas City on April 19, 1996. That date was the one year anniversary of the bombing in Oklahoma City. The premiere was conducted by the composer, who provided the following program note:

"In reliving the events and thoughts that are portrayed through the news media and in one's mind at the time of a disaster, one seems to relate the present situation to other occurrences in time. Since the Oklahoma bombing disaster the composer's thoughts have been returning to another time in history which, though not related in the nature of the event, has caused his thoughts to focus more on the affect of the event upon the nation as a whole, rather than the

area initially effected.

Abraham Lincoln, feeling the devastation of the Civil War and the weight of a pending second term as president, spoke these immortal words during his second inaugural address: "With malice toward none, with charity for all, with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wounds; to care for him who shall have borne the battle and for his widow, and his orphan - to do all which may achieve and cherish a just and a lasting peace among ourselves, and with all nations".

The Oklahoma bombing was an event that caused the entire world to grieve for those who lost their lives or the lives of loved ones and neighbors. It also caused the nation to reflect upon the hatred, callousness and moral corruption that would cause someone to carry out such a deed. Though a period of over one-hundred years has elapsed since Mr. Lincoln's second inauguration, his words still have meaning as we approach the 21st Century and live with such disasters throughout our nation and throughout the world. We as a nation must: "with malice toward none, with charity for all, seek to bind the nation's wounds and achieve and cherish a lasting peace among ourselves, and with all nations."

To Bind the Nation's Wounds seeks to portray, through music, some of the events, emotions and thoughts associated with the hours surrounding this terrible disaster. The composer wishes in no way to emphasize the trauma of such an event but the courage and faith of the people of Oklahoma City and the state of Oklahoma.

To Bind the Nation's Wounds is divided into four diverse sections (in one continuous movement) representing: *Daybreak*, *The Children's Song*, *Disaster Strikes* and *A Time for Healing*. The final section contains references to one of the featured hymns during the national prayer service held to bind together the spirit of the community: O God, our help in ages past, Our hope for years to come, Our shelter from the story blast, And our eternal home!"

The work is scheduled for publication by Curnow Music Press, Inc., P.O. Box 142, Wilmore, KY 40390-0142

The **University of Arizona Wind Ensemble**, **Gregg Hanson**, conductor, presented the world premiere performances of David Maslanka's *Mass*, April 29 and 30, 1996. The composer writes the following about his work:

"I have come to understand that transformation is the main theme of my life. Over the course of many years and a long inner journey, I have gravitated toward the *Latin Mass* as the significant statement of transformation. If I have gravitated toward the *Mass*, I must also acknowledge the action of God in all the years of my life, especially in the years of turmoil and uncertainty, moving me toward this point of opening and understanding.

If transformation is the issue, then transformation toward what? The center of the *Mass* is the *Credo*, and the center of the *Credo* is the *Crucifixus*. For me the *Crucifixus* symbolizes the opening of the ego, and the *Resurrexit* the birth of the inner child. The whole of the *Mass* supports and makes plain this inner transformation and its result: the heart of love, the voice of praise, the assurance that the universe is ultimately personal and that no one is lost. In mysterious statements and in a "dead" language, the *Mass* texts speak to the opening of the heart and its connection to God."

Tell Us!

Will any of your performing organizations premiere new works this year? The entire CBDNA membership would like to hear about the work!

Send us program notes, information regarding instrumentation, recordings, difficulty, and availability. You may also want to ask the composer to write additional material not included in the program note but of interest to CBDNA members.

Remember, the *Report* is a newsletter and your premieres are big news!

Report from the CBDNA Research Committee

Nicholas Morrison, chair

The Research Committee thanks all members who submitted proposals for research presentations at the upcoming Athens Conference, to take place February 26-March 1, 1997. We are pleased to announce the following paper presentations:

John Cody Birdwell, Utah State University—*The Utilization of Folksong Elements in Selected Works by Ralph Vaughan Williams and Percy Grainger, with Subsequent Treatment in the Wind Band Music of David Stanhope*

Larry Blocher, Wichita State University—*Teaching Behaviours Exhibited by Model High School Band Directors in a Rehearsal Setting*

John Carmichael, Western Kentucky University—*1926 Donaueschingen Festival Music for Wind Band*

Mark Fonder, Ithaca College—*Patrick Conway: The Life and Times of an America Bandmaster*

In addition, the following colleagues have been invited to present at the poster session: **John Jones, Linda Hartley, Bradley Ethington, David McClune, Brian Harris, Mark Hudson, Greg Wheeler, Scott Carter, Bob Spittal, and Rod Chesnutt.**

We are also pleased to announce a distinguished panel to address current trends in descriptive, historical, and literature research. Our guests for this presentation will be **John Grashel, University of Illinois; Donald Hunsberger, Eastman School; and Wolfgang Suppan, University of Music and Theatre Arts—Graz, Austria.** We will all benefit from our panelists' experience and there will be time for questions from the audience.

See you in Athens!

ALFRED REED: The Background of a Composer by David L. Stagg Central Missouri State University

Many scholars of band literature do not realize the wide and extensive background Alfred Reed has to his credit. This background cannot help but influence Reed's compositional style and explain to some degree why his works are so popular.

Alfred Reed was born on January 25, 1921, in Manhattan, New York, of parents who loved good music and made it part of their daily lives. He was well acquainted with most standard symphonic

and operatic repertoires while still in elementary school. Reed supplied the following account of his early music training:

"As to my early career as a performer, the following may be of interest. I began studying trumpet at the age of ten, as the result of a visit by a representative of what I believe was the Conn Co., to my junior high school in New York, demonstrating all of the woodwind and brass instruments in our assembly session.

Three years later, at the ripe age of 13, I was already playing "gigs" on weekends around town, and a year later went away to the Catskill Mountains in upper New York State (affectionately called the "Borscht Belt" by the thousands of musicians and entertainers who worked there during the summer months, and which was the breeding ground for some of the greatest talents in music and show business in the years to come) with the standard five-piece "orchestra" of the time: piano, violin, alto saxophone, trumpet, and drums for the first of three successive summers of real-life playing experience of all kinds of music, from the pop tunes and dances of the day to classical selections for the so-called "dinner music" sessions in the main dining room of the resort hotels, for which we needed the violin, of course.

The crying need of the times, among all these non-union groups of young players was for a man who could double on violin and tenor saxophone, and play both of them well. That would give the group the double advantage of having of having the violin for the classical selections and the trio of the trumpet and two saxophones for the straight dance and "jazz" sessions! When I tell you that in those days (the middle and late thirties) before all of the hotels were unionized, the boss could get such a five-piece band for \$20.00 a week for the bank, all five of us, and room and board, you will have some idea of how we worked then...and there was a booking agency on West 46th Street in New York called Share and Stern, which specialized in just such groups for the summer hotel engagements and where the \$4 per week plus room and board was the going rate for everyone... when a five-piece band could get \$30.00 a week for the group, \$6 per man, it had to be something momentous indeed!

But I must say that these experiences, playing all kinds of music, printed materials and MSS arrangements for the acts and singers, all styles, etc., turned out to be a very valuable actual playing experience, supplementing and complementing the strict classical upbringing that I had had, and the music played by our junior high orchestra, which I had joined as soon as possible.

There was no band in my junior high; that was to come later on, in high school, but by that time I was no longer so interested in playing; I had discovered that writing music was far more fascinating to me than merely playing, and by the time I was 16, and graduated from high school, I was no longer practicing on my horn even though I still accepted a few playing "gigs" now and then. By the time I was 18, I had put away the trumpet forever, as I thought, and it was only when I joined the Air Corps in the Second World War that I took it up again, as the service had no special military occupational designation for a composer/arranger, but they did have one for trumpet.

And so I played all though my service time, came home to New York, played my entrance audition for Julliard on the horn, being safely in, as a composition major, really put it away for good."¹

Alfred Reed's trumpet teachers between 1938-1942 were Abraham Nussbaum, Harry Berken, and Morris Grupp. His pi-

ano teachers were Jewell Krivin and Sara Rubinstein. He worked in theory and counterpoint with John Sacco, and continued later as a scholarship student in composition with Paul Yartin.

"Well, my teacher Yartin was a real European intellectual, and he took a very, very rigid position on my studies. He wouldn't even permit my father to take me to the Goldman Band concerts in New York because he said he did not want my ear damaged - if you can believe this - by the "dirty sound of a band." To him the band was, as he put it, just a second-rate substitute for the orchestra. So consequently until I went into the service I knew really nothing about bands. I was being very carefully prepared for the symphony orchestra, the string quartet, the opera, and the concert stage."²

Before he enlisted in the Army Air Corps during World War II, Alfred Reed was staff composer-arranger and assistant conductor at the Radio Workshop in New York. His original music for the workshop includes "Tale of a City," "Promise of America," and "Creative America." He was assistant conductor and assistant to such conductors as Leopold Stokowski, Edwin McArthur, Dean Dixon, Fritz Mahler, Morton Gould, Joseph Stopak, Robert Hufstader and Harold Glick for the preparation of their broadcast concerts with the radio workshop, symphony orchestra, and concert orchestra. His duties involved the planning and musical preparation of an average of two concerts a week over two-and-one-half years.

During his service career Alfred Reed was associate conductor and radio production director for the 529th Army Air Corps Symphonic Band. These duties required preparation and production of over 150 weekly broadcasts and concerts involving all types of musical compositions, including program annotations and commentary. Alfred Reed also served as musical director for the Army Air Corps Convalescent Training Program. This involved thirty half-hour dramatic programs dealing with the origins and background of World War II.

"But in two respects, my experience as a player in those resort hotels and then in the Air Corps bands changed the course of my life. It was during a summer session in one of those hotels that as a result of a chance accident I discovered that I could write music at all, and write it well from the beginning, and it was during the war that I discovered the band and wind music. So that everything that I experienced during those 11 years really helped fashion my approach to music and what I was to be doing in the years that followed."³

Following his release from the service in 1946, Alfred Reed enrolled at Julliard School of Music as a student of Vittorio Giannini. He studied there for two-and-one half years. In 1948, Alfred Reed became a staff composer and arranger with NBC and, subsequently, ABC, in New York. He wrote original music, arrangements, orchestrations, and supplied musical direction for radio, television, records, theater, variety-theater, and motion pictures.

In 1953 Reed became conductor of the Baylor Symphony Orchestra at Baylor University, Waco, Texas, at the same time completing his interrupted academic work. He graduated cum laude in 1955 with a B.M. degree and in 1956 with a M.M. degree from Baylor University. His master's thesis was the Rhapsody for Violin and Orchestra, which later won the Luria Prize. It was first performed in 1959 and was published in 1966. During the years

at Baylor, Dr. Reed became interested in the problems of educational music at all levels, especially in the development of repertoire material for band, orchestra, and chorus.

Because of his interest in the problems of educational music, Alfred Reed accepted a position as editor of Hansen Publication in June, 1955, in New York, and subsequently moved to Miami, Florida, in August, 1960. At this period he wrote not only under his own name but also an alias.

"I wrote several large jazz band and stage "charts," under a different name (which must remain a secret for various reasons) as well as several things for marching band under both my real name and the other one."⁴

Alfred Reed has expressed to this author that because of his extensive work with professional organizations while in New York City he realized quickly that there were practical limits even with the finest performers as to what the composer could reasonably expect. This does not mean, and should not be taken to mean, that you write only "easy" music, but it does mean that you never make anything more difficult than it absolutely has to be in order to achieve the effect you want. When the NBC Symphony (or any comparable group today) has trouble making it all sound clear and coherent, something is amiss... and not with the musicians.

The number of original compositions for wind ensemble or concert band during the last five decades has been substantial, and Alfred Reed is one of a handful of elite American composers whose prolific and influential work has been essential to the advancement of school bands and student instrumentalists.

NOTES

1. Alfred Reed, letter to the author, Coral Gables, Florida, June 2, 1983.
2. Alfred Reed, "Meet the Composer," *Accent* 2.1 (September-October 1976), 22-23.
3. Alfred Reed, letter to the author, Coral Gables, Florida, June 2, 1983.
4. Alfred Reed, letter to Neal Haglund, Coral Gables, Florida, February 5, 1979.

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From Dissertation Abstracts: The Wind Band Music of Hindemith, Krenek, Pepping, Toch and Others from the 1926 Donaueschingen Music Festival: An Analysis of Historical and Artistic Significance

by John Charles Carmichael, The Florida State University, 1994. 403p. Order Number: AAI9514709, Volume: 56-01.

Recently, much interest has been focused on the development of band repertoire. An important event in the development of that repertoire, but one that has been largely overlooked, was the 1926 Donaueschingen Music Festival. During that festival, a concert was scheduled which featured original music for military band. The initial call for original band compositions was not productive, which led to the commissioning of specific composers for the project. The commissions produced four works that were performed on the July 24, 1926 concert: *Konzertmusik für Blasorchester*, op. 41 by Paul Hindemith, *Drei Marsche für Militarorchester*, op. 44, by Ernst Krenek; *Kleine Serenade für Militarorchester*, by Ernst Pepping; and *Spiel für Militarorchester*, op. 39, by Ernst Toch. The distinguished conductor Hermann Scherchen led the premieres of three of the four compositions.

Although reviews were mixed, three of the works, compositions by Krenek, Toch, and Hindemith, are currently regarded as important works for wind band. The composition by Pepping has only recently been rediscovered, edited, and published.

This study explores the historical background of the Donaueschingen Festival, the composers, the circumstances around the event, and the impact it had on the development of the wind band repertoire. Other areas examined include Gebrauchsmusik and the relationship of band music to the art music world.

Conclusions indicate that the event helped to produce some important wind music, and provided a model for the production of art music for band. The social and political climate in Germany during that time tended to suppress both music produced by Jews and music considered to be culturally unacceptable. Several of the composers involved were either Jewish or had connections with Jews. Further, the music was quite different from the usual fare expected for military bands.

Ernst Krenek's "Dream Sequence," Opus 224 for Concert Band: An Analysis and Discussion of Performance Problems

by William Keith Wakefield—DMA Thesis: The University of Texas at Austin, 1990. 184p. Order Number: AAI9105502, Volume: 51-10.

Ernst Krenek's *Dream Sequence*, Opus 224, for concert band was commissioned by the College Band Directors National Association and was premiered on March 11, 1977, in College Park, Maryland, for the 19th National Conference of the CBDNA. The composer conducted the Baylor University Wind Ensemble, Waco, Texas, Richard Floyd, Conductor.

The treatise, which includes historical and biographical data, reveals the logic in Krenek's compositional craft and highlights elements of tension that define phrase functions. Krenek's musical craftsmanship is evidence of his compositional genius, thus

making the work a significant contribution to the concert band repertoire.

In *Dream Sequence*, Krenek utilizes a twelve-tone serial set, an eight-tone serial set, and free atonal pitch collections. Intervallic entities are derived from tone rows and employed in manipulated shapes throughout the work. The composition is cyclic with ideas from previous movements appearing in various guises.

Rhythm, texture, range, timbre, and dynamics in Krenek's work play a more dominant role than pitch in the organization of a formal structure. Rhythmic and melodic characteristics of a four-note germ cell signal points of recognition and return for the listener. The treatise organizes these elements into a cohesive strain of musical phrases.

Conductor and ensemble members encounter special performance problems in the preparation of this composition. The conductor faces complex interpretive issues as well as technical demands requiring a keen sense of tempo variation, competent cueing and ensemble coordinating techniques, and superior score-reading skills. Instrumentalists are confronted with extreme technical demands in regard to facility, range and dynamic control.

Thorough analysis of *Dream Sequence*, Opus 224, for concert band is essential to understanding and interpreting its musical meaning. Krenek's predilection for obscured inner relationships affords the band conductor a challenging opportunity to find a musical solution to a unique composition.

An Interpretive Approach to the Two Wind Partitas of Franz Vincent Krommer: "Partita in F, Op. 57" (1808) and "Partita in E-flat, Op. 79" (1810)

by Matthew Henry Mailman—DMA Thesis, University of North Texas, 1995. 76p. Order Number: AAI9543266, Volume: 56-08.

An interpretive approach to performing two works by Franz Krommer for wind ensemble. Including a short history of Harmoniemusik, with origins, development, and chronology of the instruments and repertoire, the roles of "better-known" composers of Harmoniemusik, and its importance in both general music history and history of the wind band. An account of known biographical detail concerning Franz Krommer, his life, his musical involvement and career in Europe, and his place in music history. An overview of his compositions for wind groups other than the Harmoniemusik, including his symphonic music and concertos. Detailed analyses of the two octet-partitas, Partita in F, Op. 57 and Partita in E-flat, Op. 79, with discussion of thematic, harmonic, melodic, articulation, and formal characteristics illustrated through score examples. Examination of issues for a conductor to consider when approaching a performance of these works such as instrumentation (modern vs. period instruments, selecting 16-foot instrument), taking (or not taking) repeats with respect to form, interpreting articulations, determining metronomic tempos, ensemble balance, and style based on wind music of the Classical period. Also, how this music can (and why it should) be used by wind conductors as both a teaching supplement and a compositional model for pieces from the Classical period. Conclusion includes a call for further research on Krommer and his works.

Propagula by Robert Linn

The following listing of "corrections" to the parts and score of *Propagula* are based on a thorough examination of the printed parts and the printed score. The composer's manuscript was not sought out for this effort.

compilation by Patrick Casey, Central Missouri State University

Corrections to the parts

Piccolo

m21: beat two D# should have tenuto marking
m23: triplets should have dots inside the slur (same as previous notes)
m32: should have ff during the whole note
m34: half note needs tenuto marking
m35: beat 3 needs an accent
m39: slur the four notes
m143: half note is D (not E)
m213: last two notes slurred
m236: dynamic is forte
m272: beat two should also have tenuto marking
m324: optional trill notes seem to be one whole step too high;
m355: breath mark not in score

1st Flute

m32: should have ff during the whole note
m34: half note should have tenuto marking instead of accent
m96: dotted quarter should have tenuto marking and the last note is staccato
m132: breath mark not indicated in the score;
m145: 3rd note should be C (instead of A)
m146: breath mark not indicated in the score;
m148: breath mark not indicated in the score;
m186: accent not in the score
m212: beat two- add an accent over the E flat
m222: accent over the last note is not in the score;
m233-234: each note should be a dotted half
m241: breath mark not in the score
m303: half note is accented

2nd Flute

m32: should have ff during the whole note
m74: last note is F# (not G#)
m106: needs a bar line
m148: breath mark not in the score
m150: breath mark not in the score
m222: accent is not in the score
m235: 2nd and 3rd notes are slurred together
m241: breath mark not in the score
m243: last two notes slur over the bar (instead of just the last note)
m267: dotted half is accented
m282: last notes of slurs: no staccato
m294: breath mark not in the score
m311: remove the slur

3rd Flute

m32: should have ff during the whole note
m61: dotted half is A# in the score
m67: half note is also accented
m135: breath mark isn't in the score
m139: dotted half note D flat
m222: accent is not in the score
m231: dotted half note
m241: breath mark isn't in the score
m355: breath mark isn't in the score

Alto Flute

m32: should have ff during the whole note
m33: speck after last note is not a dot
m56: 1st note is C#
m61: 1st note is accented

m79: needs a diminuendo
m97-98: these are dotted half notes
m139: cresc. begins in the next bar
m239: quarter note E is accented (no tenuto)
m269: the note is accented
m276: 1st two notes are 32nd notes (2nd one is staccato also) followed by a dotted eighth rest;
m282: the staccatos on the last note of the slurs are not in the score;

1st Oboe

m32: should have ff during the whole note
m87: beat 3= add a tenuto marking over the note
m267: last note has tenuto marking
m268: first note has tenuto marking
m355: breath mark not in the score

2nd and 3rd Oboe

m32: should have ff during the whole note
m34: half note needs a tenuto marking
m48: 1st note is accented
m92: 1st note has a tenuto marking
m137: lower whole note is A flat (not C)
m175: diminuendo until the release in next bar
m238: last note is a dotted quarter note
m241: breath mark not in the score
m266: last note also has tenuto marking
m269: these are dotted half notes
m271: last note needs a tenuto marking
m286: 2nd note should also be staccato
m353: 3rd oboe, beat two is D (not E)

English Horn

m40: beat 3 note is accented
m57: diminuendo to the release
m273: dotted eighth note is accented
m275: note has a marcato accent

1st Bassoon

m114: beat 2 has no accent, just a tenuto marking
m120: this is a TWO bar rest (not THREE)
m288: last note is staccato
m341: the ff is reached at the end of the bar
m346: accented and staccato (triplets)
m354: 1st and second notes are tied together
m355: breath mark not in the score

2nd and 3rd Bassoon

m118: should be a dotted half note
m141: this passage is written in octaves w/ 2nd in the same octave as 1st; the score is unclear on which octave actually should be doubled;
m268: 2nd half note also has tenuto marking
m274: beat 3 should be a dotted eighth rest and two 32nd notes;
m276: eighth note should have a marcato accent
m315: this figure is 5th line A up to C (not D up to F)

m317-318: this figure is 4th line F# down to B and a quarter note low Ab (not D to G# to F);
m341: the ff is reached at the end of the bar
m355: breath mark not in the score

Contrabassoon

m9: add rehearsal mark "9"
m272: both notes should have tenuto markings
m278: this dim. doesn't begin until the next bar
m292: missing beat is a quarter rest on beat one
m356: is a Bb

Eb Clarinet

m32: should have ff during the whole note
m39: beat two, dynamic adjusts to forte
m56: diminuendo to the release
m140: second note also has tenuto marking (m278: the end of this bar is a double bar)
m295: the 1st slur should include A# (3 note slur)
m319: the 2nd note is a dotted half
m355: breath mark not in the score

1st Clarinet

m39: the half note is accented
m51: 3rd note is a sixteenth also
m57: diminuendo until the release
m141: 1st note has a tenuto marking

m143: diminuendo starts after beat 3
**rehearsal mark "179" should be printed "177"
m188: one bar diminuendo to piano
m195: dotted half note
m220: the slur is only the 1st two notes with the 3rd (and 4th) being staccato;
m233: last note is staccato
m247: second note also has tenuto marking
m248: dynamic is f - mf
m294: the A is staccato

2nd Clarinet

m66: this entrance is ff accented
m71: last note has (also) a marcato accent
m172: last note is staccato
m183: this crescendo starts in the next measure (a one bar cresc. to forte)
m187: the accent is not in the score or other parts
m220: 2nd note is D and the slur is only the 1st two notes with the 3rd and 4th being staccato;
m255: remove the "mf"
m266: add tenuto to the last beat also
m273: add an eighth rest to the end of the bar
m275: the note should have a marcato accent
m284: the G on the "and" of 3 has a staccato under the slur;
m285: last note has a marcato accent
m318: beat 3 note is accented (also)
m319: 2nd note is a dotted half note
m355: breath mark at end of bar is not in the score

3rd Clarinet

m41: 4th note should be F natural
m56: diminuendo starting middle of the bar (to the release in the next bar)
m172: last note is staccato (under the slur)
m183: this cresc. doesn't begin until the next measure (one bar cresc. to forte)
m277: this measure begins with a half rest
m355: breath mark at end of bar is not in the score
m356: barline is missing

Bass Clarinet

m64: remove the accent
m65: needs to have rehearsal mark "65"
m169: should be sfz instead of sff
m222: add an accent to this note
m251: this poco rit. is marked 1m. earlier in score;
m285: last note is G natural (not A)
m328: last note is low F (not C)

Eb ContraClarinet

m67: is accented
m78: these notes have marcato accents
m343: everyone else has rehearsal mark "342" the measure before (instead of "343" here)
m343: half note is accented

1st Alto Saxophone

m14: 1st two notes have the articulation: dot inside the slur

m60: dynamic is mf
m78: (Eng. Hn. cue) this note ties over to next bar and then diminishes;
m130: 1st note is third space C
m146: breath mark not in the score
m341: the ff is reached at the end of the bar
m355: breath mark not in the score

2nd Alto Saxophone

m40: last note is accented
m172: last note is accented
m178: this note is accented
m269: last note is accented
m274: 1st note is F#
m341: the ff is reached at the end of the bar
m345: last note is accented

Tenor Saxophone

m11: 1st two notes have slur over the staccato
 m14: 1st two notes have slur over staccato (again)
 m83: needs to have rehearsal mark "83"
 m172: 2nd note (end of slur) has a staccato
 m286: 2nd note (end of slur) has a staccato
 m294: last note is accented
 m295: remove slur that connects 1st & 2nd notes
 m296: 2nd note ("and" of 1) is accented
 m341: the ff is reached at the end of the bar
 m343: downbeat is accented
 m355: breath mark is not in the score

Baritone Saxophone

m38: last note= remove the accent
 m67: this long note is G# (and it is accented)
 m272: 2nd note also marked tenuto
 m296: remove the staccato under the 3rd note
 m317: dynamic is forte
 m341: the ff is reached at the end of the bar
 m343: half note is accented
 m353: half note is accented

1st Trumpet

m16: these two notes are slurred
 m52: this is a one bar rest (not two)
 m73: lower divisi is an accented whole note
 m84: a sixteenth rest follows the 1st note
 m174: (E.H. cue) 4th note is staccato under slur
 m175: (E.H. cue) diminuendo until release
 m217: last note has marcato accent
 m272: 1st note has tenuto marking
 m291: the score shows the figure that starts on beat two slurs 3 notes together
 m294: the previous slur includes the 1st two notes with the new slur starting on the 3rd note
 m315: last note has marcato accent
 m325: dynamic is only forte
 m329: dynamic is fortissimo

2nd Trumpet

m31: upper divisi= 3rd note accented and tied to last note
 m34: "and" of 3 is accented
 m63: last note is a dotted half note
 m64: note is staccato and marcato
 m139: downbeat has tenuto marking
 m215: beat 2 accent is sideways (not marcato)
 m258: upper divisi, 4th note of beat two is 2nd line A (not F)
 m263: lower divisi, next to last note is accented
 m264: fermata notes= just quarter notes
 m323: 1st note is accented
 m333: beat 3 is accented
 m343: the accent is for the lower divisi
 m344: last note is also accented
 m355: breath mark not in the score
 m356: is incorrectly labeled "355"

3rd Trumpet

m29: add rehearsal mark "29"
 m64: staccato and marcato
 m71: beat 4, lower note is B natural
 m111: 1st note is accented
 m142: beat 2 has tenuto marking
 m143: beat 1 has tenuto marking
 m260: "and" of 2 is accented
 m264: last beat is tutti, then divisi next downbeat

m321: beat 3 is accented

Horn 1

m29: (tutti)
 m31: 1st note has marcato accent, 2nd note is accented
 m44: this cresc. doesn't start until the next bar
 m52: dynamic is forte
 m64: dynamic is fortissimo
 m170: forte arrives on beat 2 (Eb)
 m208: add a staccato to the third note
 m273: last beat is dotted eighth+sixteenth
 m341: the ff is reached at the end of the bar

Horn 2

m44: the cresc. starts in the next bar
 m71: last note is also accented
 m170: quarter note is accented
 m207: last note is staccato
 m219: 1st note is tenuto, 2nd note is staccato
 m222: the note is also accented
 m240-242: these are dotted half notes
 m272: last note also is tenuto
 m328: remove the tenuto from the last bar
 m341: the ff is reached at the end of the bar

Horn 3

m31: second note is accented
 m170: quarter note is accented and the forte is reached on the next note
 m208: add a staccato to the third note
 m340: the ff is reached at the end of the bar

Horn 4

m35: remove the staccato
 m69: dynamic marking unnecessary
 m139: last note is just a quarter note
 m170: quarter note is accented
 m207: last note is staccato
 m219: 1st note is tenuto, 2nd is staccato
 m272: last note is tenuto
 m329: this note is accented
 m341: the ff is reached at the end of this bar

1st Trombone

m144-149: is missing lower divisi line (see score)
 m207: last note is staccato
 m321: eighth note (on 3) is accented
 m326: this note is accented
 m341: the ff arrives at the end of this bar
 m355: this breath mark is not in the score
 m363: this note should be 3rd line D

2nd Trombone

m64: add a staccato inside the accent
 m71: remove the first accent marking
 m146: 2nd note is Eb
 m151: this breath mark not in score (or other parts)
 m205: add an accent to the 1st note
 m208: add a staccato to the last note
 m270: remove the dynamic marking
 m272: last note has tenuto marking also
 m325: next to last note is Gb
 m334: remove the marcato
 m341: the ff arrives at the end of bar
 m355: breath mark not in score

3rd Trombone

m145: delete the tie that carries to next measure
 m149: beat 3 is B natural (upper divisi)
 m151: breath mark not in the score

m205: 1st note is accented

m210: add a marcato accent
 m341: the ff arrives at the end of the bar
 m346: the 1st two notes are also accented
 m355: breath mark not in the score

Baritone Bass Clef

m65: time signature is 4/4
 m127: last note (top part) is A natural (according to the score)

(1st note m129 in lower part breaks the consistent pattern of parallel minor thirds [?])

m235: no double bar
 m265: 2nd note also is tenuto
 m278: dynamic is ff (on this one note)
 m338: the cresc. starts in the next bar
 m341: ff reached at the end of this bar
 m343: half note is accented
 m346: the 1st two notes are accented staccato
 m355: breath mark not in the score

Baritone Treble Clef

m65: time signature is 4/4
 m127: last note (top part) is B natural
 (1st note m129 in lower part breaks the consistent pattern of parallel minor thirds [?])

m338: the cresc. starts in the next bar
 m341: ff reached at the end of this bar
 m343: half note is accented
 m346: the 1st two notes are accented staccato
 m355: breath mark not in the score
 m362: remove the ties that are connected to the last note (upper and lower note)

Basses

m83: time signature is 3/4
 m110: 2nd note is F, not G
 m112: last beat is eighth rest, then eighth note D
 m118: 2nd note is A# (according to the score)
 m138: the note is accented

String Bass

m14: last note = (opt.) down one octave
 m42: add staccatos to all these notes
 m92: 1st note = (opt.) down one octave
 m143: dimbeginning on beat 3
 m330: beat one is a quarter rest
 m332: 1st beat is marcato 8th note, then 8th rest;

Timpani

m64: the note is staccato and marcato
 m68: 1st note is accented
 m69: 2nd note is not accented in the score
 m70: 4th note (on beat 3) is accented

m71: 1st note is accented
 m273: 1st note is accented
 m321: 2nd note is accented
 m358: this ff is arrives in the next bar

Percussion I

m41: the note is accented
 m66: last note (TT) is accented
 m69: note on beat 3 is accented
 m70: note on beat 3 is accented
 m71-72: rim shots should have marcato accents
 m74: cresc. this roll
 m194: add another eighth rest after quarter rest
 m280: dynamic is mezzo forte
 m324: add a beat one eighth note/eighth rest as the ending of the previous snare pattern;

m329: 1st note is accented

Percussion II

m23: score indicates piano, no marcato
 m152: score says "tam-tam", part says "gong"
 m168: 5th note should be 2nd lowest drum pitch
 m324: this triangle cresc. is steady for four bars, only up to forte (according to the score)
 m348: 3rd note > this accent is not in the score
 m354: 5th note > this accent is not in the score

Percussion III

m69: 5th note is B natural
 m71: last note is a single pitch, D
 m73: remove the marcato over beat 4
 m75: 1st note is accented
 m286: last note is accented
 m354: remove the accent over the eighth note

Corrections to the Score (by page)

p5: instrumentation listing should not include "picc" along with the top line
 p17: flute 3 is included w/ flute 2 staff
 p28: instrumentation listing should not include "picc" along with the top line
 p33: 2nd clarinet is also on the 1st clar. line (a2)
 p36: instrumentation listing should not include "picc" along with the top line
 p37: instrumentation is cl. 1-2 (not B. cl. 1-2)
 p38: instrumentation should be ob. 2-3 (a2)
 p39: instrumentation should be ob. 1-3 (ob. 2-3 are the lower notes of divisi)
 p42: 1st tpt.= tpt. on inst. listing (not t-bone)
 p48: instrumentation listing should not include "picc" along with the top line
 p52: instrumentation listing should not include "picc" along with the top line
 p55: clar. 2 line is actually clar. 2-3
 p56: Eb contraclarinet listing should not be listed with the b. clar. here

Corrections to the Score (by measure)

m15: 1st bssn.—dynamic is piano
 m16: 1st a. sax—1st note is tenuto
 m17: ob. 1—add a tenuto over this pickup note
 m30: 3rd tpt.—take the flag off the last note
 m30: timp.—the note is accented
 m31: 3rd tpt.—2nd note is staccato
 m33: eng. hn—the note is accented
 m33: 1st clar., 3rd clar.—downbeat is accented
 m33: 1st a. sax—downbeat has a marcato accent
 m38: st. bass—this passage is written "pizz./ accented" in the part
 m41: b. clar.—beat 4, "C" is a C natural
 m41: 1st a. sax—rest at the end of bar is half rest
 m42: bari. sax—add an eighth rest after 3rd note
 m47: 1st tpt.—this is 1st tpt. only (1.)
 m48: ob. 1-3—" & " of 3 is accented
 m48: ob. 1—beat 3 is G#, not G natural
 m48: a. sax 1-2—the part is marked with accent
 m48: perc. 3—3rd note is accented
 m49: eng. hn—note value should be dotted half
 m52: needs a rehearsal marking "52"
 m53: a. sax 1-2—the part is marked with accent
 m54: Eb clar.—dynamic is forte
 m56: ob. 2-3, Eb clar.< diminuendo to the release

m56: 1st clar.—the 3rd note is a dotted half note
 m56: 2nd clar.—middle of bar= dim. to release
 m56: 1st a. sax—the note is an A natural
 m57: fl. 2-3, alto fl., ob. 2-3, eng. hn., Eb clar., clar. 2-3, a. sax 1-2—add a dim
 m61: piccolo—needs a whole rest
 m64: perc. 1—1st note is accented
 m72: ob. 1-3—last note is 4th line D
 m75: piccolo—pickup notes are ff
 m75: contra bssn—tacet until m78
 m89: piccolo—instrument listing should say "picc", not "perc"
 m104: 1st tpt.—the tied note is missing a flag
 m111: baritone—2nd note is an Ab
 m122: baritone—should be marked "two solo players"
 m130: perc. 1—B.D. note is accented
 m131: piccolo—no picc. (Fl. 1 tutti)
 m139-140: 1st clar.—all notes should be tenuto
 m140: Eb clar.—1st note also is tenuto
 m142: alto fl.—1st two notes are slurred
 m143: piccolo—eighth notes are C/A, not A/F
 m137: ob. 2-3—1st note is tenuto
 m137: 2nd tpt.—downbeat is tenuto
 m179: 1st clar.—beat two, 1st note is staccato
 m189: eng. hn—these two notes are staccato
 m190: eng. hn—third note is staccato
 m194: 2nd clar.—the note is accented
 m202: 2nd tpt.—delete tie that heads for next bar
 m207: 2nd tpt.—1st two notes are slurred
 m207: hn. 2 & 4, tbn. 1—last note is staccato
 m208: hn. 1 & 3—3rd note is staccato
 m208: tbn. 2-3—add staccato to the last note
 m209: 2nd tpt.—2nd note is staccato, 3rd note is accented
 m216: bssn 1-3, contra bssn, bari. sax—dynamic is forte
 m218: timp.—remove dot from the eighth rest
 m231-238: tbn. 1—bars should have whole rests
 m245: bssn 2-3—divisi numbers are 3. then 2. (not 2. and 1.)
 m249: 1st a. sax—add tenuto marking to 1st note
 m250: tbn. 1—2nd note is a dotted quarter note
 m251: b. clar.—rhythm is dotted eighth rest followed by the dotted eighth note, etc.
 m260: 1st tpt.—the downbeat is accented
 m261: 2nd tpt.—upper divisi, beat 3= accented half note
 m262: 1st tpt.—(both parts of the divisi) beat 3 is accented
 m262: 2nd tpt.—upper divisi, beat 3= accented
 m266: 3rd tpt.—lower divisi half note and the unison begins on beat 3
 m266: 1st hn.—last note is also accented
 m267: 2nd tpt.—beat 3 is tenuto
 m268: 2nd tpt.—beat 4 is tenuto
 m269: 1st bssn—half note is Eb
 m269: 3rd clar.—this note is accented
 m272: fl. 2—remove the slur
 m272: eng. hn—last beat= eighths are accented
 m272: 2nd a. sax—last note is tenuto
 m272: tbn. 1—2nd note is a dotted half note
 m272: timp.—add quarter rest at the end the bar
 m273: hn. 3—add an accent to the note

m276: 2nd tpt.—accented whole notes
 m279: 1st hn.—starts with a half rest
 m280: 1st clar.—the note is an eighth note
 m280: perc. 1—dynamic appears to be mf
 m284: flutes 2-3 & alto flute—1st note is accented
 m292: a. sax 1-2, t. sax—last note is also accented
 m292: 1st tpt.—1st note is accented
 m294: a. sax 1-2, t. sax—3rd note is accented
 m301: 2nd clar.—add tenuto & accent to last note
 m304: alto fl.—should be third space Cb whole note w/ an accent and it ties over to next bar
 m314: perc. 2—last note is accented (tamb.)
 m321: tpt. 2-3—last two notes are slurred
 m328: bari. sax—these notes are marcato
 m329: fl. 1—3rd note is F, not D
 m332: 1st tpt.—the & of 3 is accented
 m333: tpt. 1-3—beats 1 and 3 are accented
 m345: perc. 3—beat 2 is F natural (not F#)
 m346: tbn. 1—1st two notes are accented
 m346: perc. 3—3rd note is F natural
 m348: 2nd hn.—1st note is a half note
 m349: all hns—this note is accented
 m351: 2nd tpt.—accented whole note
 m353: contra bssn—3rd & 4th notes also accented
 m353: basses, st. bass—2nd note is a Db
 m359: a. sax 1-2—this note is accented and it is not tied over from the previous bar

Ask your students

Are any of your masters or doctoral students doing research that might interest the membership of CBDNA?

They may be able to have an abstract or summary of their work published in the *Report*.

Contact the editor for more information.

12 PROGRAMS

COLORADO

Adams State College
Reed Thomas, conductor
February 8, 1996

Wind Ensemble

Fanfare for the Common Man Copland
Old Wine in New Bottles Jacob
Children's March Grainger
Symphonic Band
William Byrd Suite Jacob
Sang! Wilson

April 9, 1996

Wind Ensemble

Variations on a Shaker Melody Copland
Water Music Suite Handel/Kay
Pageant Persichetti
Chamber Winds

Old Wine in New Bottles Jacob
Symphonic Band

Solitary Dancer Benson
Rhapsody in Blue Gershwin/Grofe
Funeral March Greig/Erickson
March des Parachutistes Belges Leemans
Second Suite in F Holst

University of Northern Colorado

Kenneth Singleton, Richard Mayne, Douglas
Harris, Pamela Chester and Nat Johnson,
conductors

Wind Ensemble

September 12, 1996

España Cani Marquina/Weger
Prelude in the Dorian Mode
..... Cabezon/Grainger
Celebration OvertureCreston
Prayer of St. Gregory Hovhannes
Dance of the Comedians Smetana/Foster
I Love My Love Holst/Singleton
Barnum and Bailey's Favorite King

Wind Ensemble, Symphonic Band & Concert
Band

October 15, 1996

American Fanfare Wasson
Deir' In De arr. Barker
On an American Spiritual Holsinger
The Billboard March Klor
Bolivar March King
George Washington Bridge Schuman
Fantastic Polka Pryor/Barrow
Carmina Burana Orff/Crance
Fanfare for J.F.K. Bernstein
The People's Choice Moore
Five Variants Vaughan Williams/Harris
The Cowboys Williams/Curnow

Wind Ensemble

October 31, 1996

Sinfonietta, Op. 188 Raff
Canonic Suite for Four Clarinets Carter
Five Pieces in Homage to Bela Bartok, Op. 104
..... Atehortua
Quartet for Saxophones Dubois
Brass Symphony Koetsier

Wind Ensemble, Symphonic Band & Concert
Band

November 26, 1996

The Invincible Eagle Sousa/Gore
An Original Suite Jacob
Night Dances Yurko
Lincolnshire Posy Grainger
El Capitan Sousa
Introduction, Theme and Variations
..... Rossini/Hermann
Music for the Royal Fireworks
..... Handel/Mackerras
The Forest of Arden Lloyd
...and the Mountains Rising Nowhere
..... Schwantner

GEORGIA

Georgia Southwestern College Concert Band
Herschel Beazley, conductor

Winter-Spring 1996 Repertoire

Flourish for Wind Band ... Vaughan-Williams
A Symphonic Narrative Sheldon
Phantom of the Opera arr. Barker
Espirit de Corps Jager
My Jesus, O What Anguish Bach/Reed
Hollywood arr. Barker
Gavorkna Fanfare Stamp
Andante Cantabile Rachmaninoff/Custer
Amparito Roca Texidor
A Movement for Rosa Camphouse
Armed Forces Salute arr. Lowden

Georgia State University

Thomas Wubbenhorst, conductor

Symphonic Winds and Wind Philharmonia
November 17, 1995

Trittico Nelhybel
New Dance, Op. 18c Riegger
The Good Soldier Schweik Suite Kurka
The Sword and the Crown Gregson
The Year of the Dragon Sparke

Symphonic Winds and Atlanta Wind
Symphony

February 2, 1996

Symphonic Winds

Concerto for Alto Saxophone & Band .. Husa
Ballet Sacra Holsinger
Atlanta Wind Symphony
Overture in B-flat Giovanninni/Robinson
Homage to Machaut Nelson
The Liberty Bell March Sousa
Midway March Williams/Curnow
Rhapsody in Blue Gershwin/Grofe

Symphonic Winds

March 28, 1996

Fanfare for the Great Hall Stamp
A Child's Garden of Dreams Maslanka
Symphony No. 4 Maslanka

May 31, 1996

Second Suite in F Holst
Suite Provencale Milhaud/Nelson
Concerto for Alto Saxophone and Band
..... Husa

Tribute Nickitas Demos
world premiere

Golden Light Maslanka
Introduction and Samba Whitney
Infinite Horizons Cheatham

The University of Georgia Wind Symphony
Dwight Satterwhite, John Culvahouse, and
Tonya Millsap, conductors

January 19, 1996

Fanfare "La Peri" Paul Dukas
Petite Symphony Charles Gounod
Icarus and Daedalus Fantasy Keith Gates
Fantasia di Concerto Boccalari/Akers
Lincolnshire Posy Percy Grainger
Jericho Rhapsody Morton Gould
Col. Arnald Gabriel, guest conductor

Symphonic Band

John Culvahouse, Dwight Satterwhite, and
John Bleuel, conductors

February 27, 1996

Overture to "Candide" . Bernstein/Grundman
Divertimento for Winds and Percussion
..... Roger Cichy
Puszta Jan Van der Roost
Entry March of the Boyars
..... Halvorsen/Fennell
Armenian Dances, Part Two Alfred Reed

Wind Symphony

Dwight Satterwhite and John Culvahouse,
conductors

February 29, 1996

The Circus Bee Henry Fillmore
Concerto for Saxophone and Symphonic Winds
..... Jindrich Feld
Irish Tune Percy Grainger
Shepherd's Hey Grainger
The Year of the Dragon Philip Sparke

Chamber Winds and Percussion

John Culvahouse and Dwight Satterwhite,
conductors

March 11, 1996

Le Bal de Béatrice d'Este Reynaldo Hahn
Symphony No. 5 for Ten Wind Instruments...
..... Darius Milhaud
Hyperprism Edgard Varése
Concerto for 23 Winds Walter Hartley
Serenade in Bb major, K. 361 Mozart

Concert Bands

Tonya Millsap and John Bleuel, conductors
March 12, 1996

Tuesday-Thursday Concert Band

Salvation Is Created Tschesnokoff
Fantasia on a Triumphant Hymn Custer
I Am Andrew Boysen, Jr.
La Fiesta Mexicana-Mass H. Owen Reed
Chorale and Toccata Jack Stamp

Monday-Wednesday Concert Band

Cenotaph Jack Stamp
Sarabande and Polka Arnold/Paynter
Havendence David Holsinger

Bullets and Bayonets Sousa/Fennell
Folk Dances Shostakovich/Reynolds

Wind Symphony "Sousa Concert"
Dwight Satterwhite and John Culvahouse,
conductors
May 6, 1996

Prelude to Act III of Lohengrin
..... Wagner/Drumm
Looking Upward Suite John Philip Sousa
March, The Bride Elect Sousa
"Ah Fors é Lui" from La Traviata
..... Verdi/Barrow
In May Time Oley Speaks
March Slav Tchaikovsky/Laurendeau
The Gridiron Club Sousa/Satterwhite
The Gallant Seventh Sousa
Napoli Herman Bellstedt
The Last Spring Grieg/Wilson
Overture to William Tell Rossini/Leidzen
The Stars and Stripes Forever Sousa

Symphonic Band
John Culvahouse, Dwight Satterwhite, and
Tonya Millsap, conductors
May 28, 1996

American Salute Morton Gould
Symphony No. 2 John Barnes Chance
Carmina Burana Orff/Krance
Symphonic Songs for Band R.R. Bennett
Stormworks Stephen Melillo

Chamber Winds and Percussion
Dwight Satterwhite, John Culvahouse, and
John Bleuel, conductors
May 30, 1996

Circuits Cindy McTee
Rhapsody for Oboe and Band Wm. Davis
premiere
Three Merry Marches Ernst Krenek
Serenade, Op. 44 Antonin Dvorak

Georgia Concert Bands
Tonya Millsap, Heath Lawless, Ginny Ferrell,
Todd Nichols, conductors
June 4, 1996

Tuesday-Thursday Concert Band
Fanfare for a Festive Day Roger Cichy
Divergents W.Francis McBeth
Alleluia Laudamus Te Alfred Reed
Russian Sailor's Dance Glière/Isaac
Elegy and Affirmation Jack Stamp

Monday-Wednesday Concert Band
American Overture for Band Jenkins
Prelude, Siciliano, & Rondo . Arnold/Paynter
Africa: Ceremony, Song, & Ritual Smith

Wind Symphony
Dwight Satterwhite, and Tonya Millsap,
conductors
November 19, 1996

Overture for Band John Heins
Paris Sketches Martin Ellerby
Blue Shades Frank Tichelli
Variations on Jerusalem the Golden Ives
Sym. No. 2, 3rd Mvmt Hanson/McBeth
Canzone Concertante No. 5 Paul Turok

West Georgia College
1996 Symphony Band Repertoire

Amazing Grace Frank Ticheli
American Overture for Band Jenkins
Bugler's Dream Arnaud
Bugler's Holiday Anderson/Edwards
Commando March Samuel Barber
Easter Monday on the White House Lawn
..... Sousa/Gore
Elsa's Procession Wagner/Cailliet
Fanfare and Flourishes James Curnow
Fantasia in G Major
..... Bach/Goldman and Leist
First Suite in E-flat Gustav Holst
In Distance Bernd Franke

world premiere

Lincoln Portrait Aaron Copland/Wheeler
March from Symphonic Metamorphosis
..... Paul Hindemith
O du mein holder Abendstern . Wagner/Davis
The Pines of the Appian Way
..... Respighi/Duker
River of Life Steven Reinke
Sounds from the Hudson Clarke
Variations on America Ives/Rhoads

INDIANA

The University of Indianapolis Concert Band &
Wind Ensemble
John P. Graulty, conductor
November 22, 1996

Canzon Septimi Toni No. 2 Gabrieli
Scenes from The Louvre Dello Joio
The Florentiner Julius Fucik
Yorck'scher Marsch in F Major Beethoven
March of the Janissaries Mozart
Little Threepenny Music Kurt Weill
Pavane Morton Gould
Horseless Carriage Galop Morton Gould
The Typewriter Leroy Anderson
First Suite in E-flat Gustav Holst

KENTUCKY

Western Kentucky University
Symphonic Band
John C. Carmichael, conductor
1995-1996 Repertoire

The Vanished Army Kenneth J. Alford
Army of the Nile Kenneth J. Alford
Hill-Song No. 2 Percy Grainger
Molly on the Shore Percy Grainger
Music for a Festival Gordon Jacob
The Sword and the Crown .. Edward Gregson
Fanfare for Freedom Morton Gould
Concerto in D Major J. F. Fasch/Goff
Sussex Mummings Christmas Carol
..... Percy A. Grainger/Kreines
Concerto for Percussion and Wind Ensemble
..... Karel Husa
Il Bersagliere Edoardo Boccalari
Folk Songs for Band, Suite No. 3 .. Stanhope
Bennet's Triumphal M. H. Ribble
Celebration Philip Sparke
Mercury Jan Van der Roost

Who Puts His Trust in God Most Just
..... J.S. Bach/Croft
Concertino for Marimba and Wind Ensemble
..... Niel De Ponte
Australian Up-Country Tune
..... Grainger/Bainum
Mock Morris Grainger/Kreines
Infinite Horizons John Cheetham
Short Ride in a Fast Machine .. Adams/Odom
Polacca from Second Concerto for Clarinet...
..... Carl Maria von Weber/Brown
Marche Hongroise Berlioz/L. Smith
Sinfonietta Ingolf Dahl
O Mensch, Bewein' Dein' Sünde Gross
..... J.S. Bach/Percy A. Grainger
Solid Men to the Front John Philip Sousa
Elsa's Procession Wagner/Cailliet
Danza Final Ginastera/John

Tuesday, October 8, 1996
Königsmarsch Richard Strauss/Barrett
A Shostakovich Set Dmitri Shostakovich
Prelude, Op. 34, No. 14 (arr. Reynolds)
Folk Festival (trans. Hunsberger)
La Fiesta Mexicana H. Owen Reed
A Movement for Rosa Mark Camphouse
Highlights from The Sound of Music
..... Richard Rogers/Buckley
March from Symphonic Metamorphosis
..... Paul Hindemith/Wilson

MAINE

Portland Concert Association Presentation
Eugene Corporon, conductor
January 25, 1996

University of Southern Maine Wind Ensemble
Serenade for Wind Instruments Bird
Portland Youth Wind Ensemble
Esprit de Corps Jager
Down a Country Lane Copland/Patterson
Amazing Grace Ticheli
Homage to Perotin Nelson
Casco Bay Concert Band
Prelude, Op. 34, No. 14
..... Shostakovich/Reynolds
Folk Dances Shostakovich/Reynolds
As Summer Was Just Beginning Daehn
The Courtly Dances Britten/Bach
A Movement for Rosa Camphouse

University of Southern Maine
Peter Martin, conductor
March 17, 1996
Wind Ensemble
Cassation Michael Haydn
Octet Stravinsky
Symphony for Ten Wind Instruments
..... McCabe

Concert Band
Concerto for Trumpet and Trombone
..... Severson/McDunn
Symphony for Band Persichetti
The Heart of the Morn Reed
Capriccio Holst/Boyd
En Memoria de Chano Pozo Amram

14 PROGRAMS

MASSACHUSETTS

Massachusetts Wind Orchestra
Malcolm Rowell, conductor
September 22, 1996

Toccata Marziale Vaughan-Williams
 Symphony for Band Gould
 Huntingtower Ballad Respighi
 Watchman, Tell Us of the Night . Camphouse
 Suite of Old American Dances Bennett
 RS-2 Downs

New England Conservatory Wind Ensemble
Frank Battisti, conductor
1995-96 Repertoire

Arutunian Concerto for Trumpet
 Bach Contrapunctus IX
 Dvorak Serenade, Op. 44
 Elgar Serenade for Strings
 Ewald Quintet No. 3
 Gabrieli Canzon 28
 Gabrieli Canzon Noni Toni a 12
 Gabrieli Canzon Septimi Octavi Toni a 12
 Gershwin Rhapsody in Blue
 Grainger Lincolnshire Posy
 Hindemith Symphony in B-flat
 Ives/Rhodes Variations on America
 Ives/Sinclair Fugue in C
 Ives/Sinclair Overture and March "1776"
 Krommer Octet Partita, Op. 57
 Larsen The Settling Years
 Mendelssohn Nocturno
 Milhaud La Creation de Monde
 Musgrave
 Journey Through a Japanese Landscape
 Pinkham
 Fanfare for the Reawakening of a Hall
 Poulenc Suite Francaise
 Schuller On Winged Flight
 Stravinsky Concertino for 12 Instruments
 Sweelinck/Walters Ballo del Granduca
 Varese Ionisation
 Weill Little Threepenny Music

MICHIGAN

Eastern Michigan University Concert Winds
Max Plank, Conductor
Repertoire, 1995-96

Bennett Symphonic Songs for Band
 Bright Prelude and Fugue in F minor
 Broege Sinfonia V
 Clarke The Debutante
 Copland Variations on a Shaker Melody
 Coppola Carnival of Venice
 Dubois Quartet for Flutes
 Dukas Fanfare pour preceider "La Peri"
 Gershwin "Summertime"
 Green The Whistler
 Holsinger On a Hymnsong of Phillip Bliss
 Iannaccone Scherzo
 Michalsky Fanfare After 17th c. Dances
 Niehaus Fascinatin' Rhythm
 Persichetti So Pure the Star
 Piston Tunbridge Fair
 Reed Concertino for Marimba and Winds
 Schmidt Six Songs of the Winds

Sousa The Black Horse Troop
 Sousa The Stars and Stripes Forever
 Walters Scenes from the West

"In Memoriam: Thomas Tyra"
April 20

Del Borgo
 Do Not Go Gentle Into That Good Night
 Copland/Hindsley El Salon Mexico
 Curnow .. Concertpiece for Cornet and Winds
 Vaughan-Williams/Beeler Rhosymedre
 Larry Livingston Hurons' Fight Song

Michigan State University Symphony Band
John Madden, conductor
1995-96 Repertoire

Fervent is My Longing Bach/Cailliet
 If Thou Be Near Bach/Moehlmann
 The Passing Bell Benson
 Beatrice and Benedict Overture
 Berlioz/Henning
 Incantation and Dance Chance
 Ritual Fire Dance de Falla
 Scenes from the Louvre Dello Joio
 Lincolnshire Posy Grainger
 Chorale and Alleluia Hanson
 More Old Wine in New Bottles Jacob
 Gallito Lope
 Fantasia in G Mahr
 Canzona Mennin
 Designs for Brass Nelhybel
 O Cool in the Valley Persichetti
 La Fiesta Mexicana Reed
 Torino Rivela/Flacone
 From A Dark Millenium Schwantner
 The Fire of Eternal Glory
 Shostakovich/Rhea
 Folk Dances Shostakovich
 Nobles of the Mystic Shrine Sousa
 American Fanfare Wasson
 Folk Song Suite Vaughan-Williams
 Prelude on Three Welsh Hymn Tunes
 Vaughan-Williams/Curnow
 Come Sunday Mornin' Wilson

Michigan State University Wind Symphony
John Whitwell, conductor
John Madden, associate conductor
1995-96 Repertoire

**premieres
 The World is Waiting for the Sunrise .. Alford
 **Triple Concerto for Violin, Clarinet and Pi-
 ano with Winds Averitt
 Overture to The School for Scandal
 Barber/Hudson
 Presto Barbaro Bernstein/Erickson
 Overture to Candide Bernstein/Beeler
 The Earl of Oxford's March .. Byrd/Howarth
 The Boys of the Old Brigade Chambers
 El Salon Mexico Copland/Hindsley
 **Fanfare for Spartacus Curnow
 Lochinvar Curnow
 Ballet from Petite Suite Debussy/Howland
 Quartour Desenclos
 Serenade, Op. 44 Dvorak

Skating on the Sheyenne Finney
 Canzona Septimi Toni No. 2 Gabrieli
 Apocalyptic Dreams Gillingham
 American Salute Gould
 Petite Symphony Gounod
 Australian Up-Country Tune Grainger
 The Gum-Suckers March Grainger
 Irish Tune from County Derry Grainger
 Trio Hindemith/DiMartino
 First Suite in E-flat Holst
 Jupiter Holst
 Concertino for Piano and Wind Ensemble
 Husa
 Concerto for Bassoon Jacob
 Um Mitternacht Mahler
 A Child's Garden of Dreams Maslanka
 Circuits McTee
 Suite Francaise Milhaud
 Serenade "Grand Partita" Mozart
 Designs for Brass Nelhybel
 Introduction and Capriccio Parisi
 Cave of the Winds Peck
 Drastic Measures Peck
 Three Pieces for Flute, Clarinet and Bassoon
 Piston
 Suite Francaise Poulenc
 Pas Redouble Saint-Saens/Frackenpohl
 Theme and Variations, Op. 43a .. Schoenberg
 **Gate to the Citadel Schreiber
 Festive Overture Shostakovich/Hunsberger
 Stars and Stripes Sousa
 **Tomorrow's Calling Spaniola
 Octet for Wind Instruments Stravinsky
 The Spartan March Taylow/Wiedrich
 A Postcard to Meadville, PA Ticheli
 Amazing Grace Ticheli
 **Blue Shades Ticheli
 Gaian Visions Ticheli
 Pacific Fanfare Ticheli
 Household Music Vaughan-Williams

MISSOURI

Culver-Stockton College
R. Joseph Dieker, Conductor
1995-96 Repertoire
Wind Ensemble

Colossus of Columbia Alexander/Bainum
 Sleepers, Awake! Bach/Reed
 Andante and Allegro Bara
 A Galop to End All Galops Barker
 First Suite in E flat Holst
 Variations on America Ives/Schuman
 Liturgical Music for Band Mailman
 Overture for Band Mendelssohn/Greissle
 Canzona Mennin
 Symphony No. 6, Op. 69 Persichetti
 Hail to the Spirit of Liberty Sousa
 Amazing Grace Ticheli
 Polka and Fugue Weinberger/Bainum
Symphonic Band
 Grand Serenade P.D.Q. Bach
 Incantation and Dance Chance
 Satiric Dances Dello Joio

Finale from the New World Symphony
 Dvorak/Leidzen
 Third Suite Jager
 Light Cavalry von Suppe/Fillmore
 Flourish for Wind Band ... Vaughan Williams
 Elsa's Procession Wagner/Cailliet
 America, the Beautiful Ward/Dragon

NEW JERSEY

Rutgers University Bands
William Berz, Principal Conductor
Joe H. Brashier, Associate Conductor
William Kellerman, Assistant Conductor
 1995-96 Repertoire

Concert Band

Elegy John Barnes Chance
 Resting in the Peace of His Hands Gibson
 Ye Banks and Braes Grainger
 Variations on a Theme of Robert Schumann ..
 Jager

Of Sailors and Whales Francis McBeth
 La Belle Helene Overture .. Offenbach/Odom
 Centennial Fanfare-March Roger Nixon
 Psalm for Band Vincent Persichetti
 Thoughts of Love Arthur Prior
 Folk Dances Shostakovich/Reynolds
 The Free Lance March John Philip Sousa
 Power and Glory March John Philip Sousa
 Whispers from Handel Jerome Summers
 Sang! Dana Wilson
 Dark Forest Luigi Zaninelli

Wind Ensemble

Fantasia di Concerto Eduardo Boccalari
 Sinfonia XVI: Transcendental Vienna
 Broege
 Caccia Norman Dello Joio
 Symphony No. 3 Vittorio Giannini
 Chorale and Alleluia Howard Hanson
 Laude Howard Hanson
 Heaven's Gate Scott R. Hawkinson
 premiere

Memories of RFK Brian Kershner
 premiere

Armenian Dances-Part I Alfred Reed
 Harry Began, conductor

Syrtos Nicolas Roussakis
 New England Triptych William Schuman
 Scaramouch: Symphony No. 3 Snoeck
 Anthigram Jack Stamp
 Folksongs for Band, Suite No. 3 Stanhope
 Amazing Grace Frank Ticheli
 Symphonic Dance No. 3 Clifton Williams
 Ghost Train Eric Whitacre

Chamber Winds

Angels and Devils Henry Brant
 Vigil for Apollo Scott R. Hawkinson
 Songs for Ginny Brian Kershner
 Marriage of Figaro Mozart/Wendt
 Windfall Charles Wuorinen
 premiere

NEW YORK

Heritage of the U.S. Military Academy Band
National Flute Association Convention
New York City, 15 Aug 96

National Anthem Traditional
 Poem Griffes/Thornton
 Valse di Bravura Doppler/Satone
 Concerto for Flute Larry Alan Smith
 world premiere

Mountain Dawn Lamar Stringfield
 Cousin Pinkie Charles DeLaney
 Dance of the Southern Lights .. Eric Richards
 The Stars and Stripes Forever Sousa

NORTH CAROLINA

Duke University Wind Symphony
Michael Votta, Jr., conductor
John Kelley, assistant conductor
 Spring 1996 European Tour Repertoire

Barber, Samuel Commando March
 Bernstein/Grundman

..... Divertimento for Symphonic Band
 Clarke, Herbert The Debutante
 Dahl, Ingolf Introduction and Rondo
 Grainger, Percy Colonial Song
 Grainger Molly on the Shore
 Grainger Lord Melbourne
 Hanssen, Johannes Valdres
 Holst, Gustav Suite in E-flat
 Kennan, Kent Night Soliloquy
 Leemans, J. March of the Belgian Paratroopers
 Mennin, Peter Canzona
 Persichetti, Vincent Symphony No. 6
 Savva Scherzo for Brass Orchestra
 world premiere

Schoenberg ... Theme and Variations, Op. 43a
 Schuman, William Chester Overture
 Shostakovich/Reynolds Folk Dances
 Sousa The Stars and Stripes Forever
 Strauss, Richard Im Abendrot
 Ticheli, Frank (arr.) Amazing Grace

University of North Carolina-Greensboro
Wind Ensemble

John R. Locke, conductor
 October 10, 1996
 Pineapple Poll Suite Arthur Sullivan
 Country Band March Ives/Sinclair
 Divertimento in F Jack Stamp
 Incantation and Dance Chance
 Shakata: Singing the World Into Existence
 Dana Wilson
 Celebration Philip Sparke
 In Storm and Sunshine J. C. Heed

Concert Band
Marshall Forrester, conductor
Dwayne Wilson, guest conductor
Charles Turner, tuba soloist
 October 9, 1996

Canzona Peter Mennin
 Elegy for a Young American Lo Presti
 Tuba Concerto (1st mvmt) Gregson
 Medieval Suite Ron Nelson
 Alleluia! Laudamus Te Alfred Reed

Colonial Airs and Dances Robert Jager
 Aquarium Johan de Meij
 Hymn and Celebration Timothy Mahr

OHIO

Wright State University Symphony Band,
Concert Band, and Chamber Wind Ensemble
David M. Booth, conductor
 1995-96 Concert Repertoire

Symphony Band

Little Fugue in G Minor J.S. Bach/Calliet
 II Bersagliere Boccalari/McAlister
 A Movement for Rosa Mark Camphouse
 Florentiner Julius Fucik/Fennell
 Symphony No. 3 Vittorio Giannini
 Five Folksongs for Soprano and Band

..... Gilmore
 Australian Up-Country Tune

..... Percy Aldridge Grainger/Bainum
 Mock Morris Grainger/Kreines
 Canzona Peter Mennin
 Wedding Dance Jacques Press/Johnston
 Easter Monday on the White House Lawn

..... John Philip Sousa
 Ballo Del Granduca Sweelinck/Walters
 Pastorale Clifton Williams

Concert Band

The Symphonic Gershwin arr. Barker
 I Am Andrew Boysen, Jr.
 Symphony No. 1 Bukvich
 On a Hymnsong of Philip Bliss Holsinger
 They Hung Their Harps in the Willows

..... W. Francis McBeth
 A Jubilant Overture Alfred Reed
 The Ascension Robert W. Smith
 Manhattan Beach Sousa/Fennell
 Riders for the Flag Sousa/Fennell
 Flourish for Wind Band ... Vaughan Williams
 Chorale and Shaker Dance John Zdechlik

Chamber Wind Ensemble

Petite Symphonie Gounod/Fennell
 Serenade, Opus 7 Strauss/Fennell

OKLAHOMA

Oklahoma Baptist University Symphonic Band
Jim Hansford, Conductor
 April 25, 1996

Prelude Op. 34, No. 14

..... Shostakovich/Reynolds
 Folk Dances Shostakovich/Reynolds
 Ye Banks and Braes Percy Grainger

Polacca from 2nd Clarinet Concerto

..... von Weber
 Laude Howard Hanson

Dublin Sketches James Curnow
 March from William Byrd Suite Jacob

Washington Grays Grafulla/Fennell
 Heroes, Lost and Fallen Gillingham

16 - PROGRAMS

PENNSYLVANIA

*Allegheny College Wind Symphony and
Wind Ensemble Lowell Hepler, conductor
November 19, 1995*

Fantasia in G Major Bach/Goldman
Festive Overture Shostakovich/Hunsberger
Ein' Feste Burg Mitchell
Hymn and Celebration Mahr
Suite from Pineapple Poll
..... Sullivan/Mackerras
Amazing Grace Ticheli
Symphonic Paraphrase del Borgo
Washington Post Sousa

May 5, 1996

Second Suite in F Holst
My Heart is Filled with Longing
..... Bach/Reed
The Battle of Lake Erie Nesta
Overture to Candide Bernstein/Beeler
Suite from Carmina Burana Orff/Krance
Of Sailors and Whales McBeth
Stars and Stripes Forever Sousa

*Northwestern Lehigh High School Symponic
Band*

Andrew Gekoskie, conductor

May 1, 1996

March from Symphonic Metamorphosis
..... Hindemith
Linden Lea Vaughan-Williams
Morning Alleluias Nelson
Concerto per Fliscorno Basso
..... Ponchielli/Howey
Prelude, Siciliano & Rondo .. Arnold/Paynter
JFK: In Memoriam Curnow
Africa: Ceremony, Song and Ritual Smith

Westminster College Band

R. Tad Greig, conductor

Winter-Spring, 1996 Repertoire

Gandalf de Meij
Prelude, Siciliano & Rondo .. Arnold/Paynter
Alba Sentimental Fasoli/Falcone
Wine from these Grapes McBeth
Canzona Mennin
Amazing Grace Ticheli
Gallant Seventh Sousa
The Dragoons of Villars Maillart
Second Suite in F Holst
I Am Boysen
Children's March Grainger
Stars and Stripes Forever Sousa
Gershwin arr. Barker

SOUTH CAROLINA

Furman University Bands 1996 Repertoire

Leslie W. Hicken, Director

Dan A. Ellis, Conductor Emeritus

Symphonic Band

Aegean Festival Overture Makris/Bader
America the Beautiful Ward/Dragon
An Outdoor Overture Aaron Copland
Buglers Holiday Leroy Anderson
The Circus Bee March Henry Fillmore

The Corcoran Cadets Sousa/Fennell
Finale to Sym. No.3 Saint-Saens/Slocum
God of Our Fathers Claude T. Smith
Hoagy Carmichael in Concert arr. Barker
Light Cavalry Overture .. von Suppe/Fillmore
The Pines of the Appian Way
..... Respighi/Duker
Symphonic Dances from "West Side Story" ..
..... Leonard Bernstein/Polster
Tribute Mark Camphouse
Washington Grays March .. Claudio Grafulla
Wind Ensemble

Canzona Peter Mennin
Concertino for Clarinet, Opus 26
..... Carl Maria von Weber/Brown
Divertimento for Band Vincent Persichetti
Divertimento for Band .. Germaine Taliaferre
Fanfare for the Uncommon Woman Tower
Fantastic Polka Arthur Pryor/Glover
Music for Prague, 1968 Karel Husa
The Power of Rome and the Christian Heart .
..... Percy Aldridge Grainger
Sketches on a Tudor Psalm Fisher Tull

TEXAS

Temple College Wind Symphony

Stephen Crawford, conductor

1995-96 Repertoire

*premiere performance

Overture for Band, op. 24
..... Mendelssohn/Griessele
Third Suite Robert Jager
*Passacaglia for Band Lon W. Chaffin
In Storm and Sunshine John C. Heed
George Washington Bridge Schuman
Space Music Donald Erb
Variations on America Ives/Rhoads
Procession of Nobles
..... Rimsky-Korsakov/Leidzen
Elegy for a Young American Lo Presti
Fantasy & Variation, op. 81 for solo clarinet .
..... Ludwig Spohr/Hermann
The Earle of Oxford's March Jacob
Overture to "Candide" Bernstein/Beeler
The Pines of Rome Respighi/Duker
Gandalf de Meij

VIRGINIA

Radford University New River Chamber Winds

Mark Camphouse, conductor

September 13, 1996

The Earle of Oxford's March .. Byrd/Howarth
Auf dem Strom Schubert
Mountain Songs Beaser
Serenade in E-flat, Op. 7 Strauss
Symphony No. 4 for Wind Orchestra, Op. 165
..... Hovhaness

WISCONSIN

University of Wisconsin, Milwaukee

Thomas Dvorak, Director of University Bands

1995-96 Repertoire

Wind Ensemble

Wiener Philharmoniker Fanfare Strauss
Overture for Band, Op. 24 Mendelssohn
Scherzo for Wind Orchestra Patrick Zuk
Arbos Arvo Part
Partita in F Major Antonio Rosetti
Two Short Pieces for Woodwind Quintet
..... Jacques Ibert

Carmen Suite for Chamber Winds Bizet
Mars Holst/Sauer
Fantasy for Clarinet and Wind Ensemble
..... Leslie Bassett

Concerto for Trumpet and Wind Ensemble
..... Roberto Sierra

world premiere

Concerto for Piano, Harp, and Winds
..... Kamillo Lendvay

Concerto for Trombone
..... Launy Grondahl/Paul Ivan Moller

Judgement and Infernal Dance David Ott
Symphony Band

American Overture for Band Jenkins
William Byrd Suite Gordon Jacob

The Year of the Dragon Philip Sparke
The Courtly Dances from "Gloriana"
..... Benjamin Britten/Jan Bach

Concerto for Trumpet Alexander Artunian
Santa Fe Saga Morton Gould

Tribute to Rudy Wiedoft arr. Schueller
Country Band March Ives/Sinclair

Summer of '42 Newsome
Jubilee Michael Hennagin

Symphony for Wind Orchestra Hultgren
Symphonic Concert March ... Bonelli/Falcone

American Guernica Adolphus Hailstork
Celebration Philip Sparke

Jubilee Overture Philip Sparke
Passacaglia Ron Nelson

Symphonic Metamorphosis .. Paul Hindemith
Youth Wind Ensemble I

Overture for Band John Heins
Adagio Music Nicholas Thorne

Heart of the Morn H. Owen Reed
Stormworks Stephen Mellilo

Toccata Marziale Vaughan Williams
Four Scottish Dances Arnold/Paynter

Gmyway's Revenge David Holsinger
Prelude of Three Welsh Hymn Tunes
..... Vaughan Williams/Jim Curnow

Prelude Op. 34, No. 14
..... Shostakovich/Reynolds

Andante e Rondo Ongarese
..... Weber/Alexander

Four Cornish Dances Arnold/Marciniak
Infinite Horizons John Cheetham

Of Sailors and Whales W. Francis McBeth
Il Convegno Ponchielli/ Ormand

La Fiesta Mexicana H. Owen Reed

Youth Wind Ensemble II

Fanfare and Flourishes Jim Curnow
 On a Hymnsong of Lowell Mason .Holsinger
 Moravian Hymn Dance Fred Allen
 Stormworks Stephen Mellilo
 Signature Jan van der Roost
 Concertino Carl Maria von Weber
 Overture and March "1776" Ives/Sinclair
 Where Never Lark Nor Eagle Flew ... Curnow
 Canticle: All Creatures of Our God and King
 Claude T. Smith
 Trumpet Concerto Haydn/Duthoit
 Fantasia in G Timothy Mahr
 Fanfare Montenegro/Tatgenhorst
 Symphony No. 1 Daniel Bukvich
 Salvation is Created Tshesnokoff

Hidden Treasures

**John Culvahouse,
 The University of Georgia**

And This Shall Be For Music

by Ron Nelson

If you are looking for a work to begin a concert or event where your band or brass section is in concert with a choral ensemble, *And This Shall Be For Music* is a enjoyable and rather brief work worthy of consideration.

The instrumentation is for brass and timpani with full SATB chorus. The beginning is somewhat like a fanfare and opens a combined concert with a flash.

The work was commissioned by the Sumter High School Symphonic Band and Concert Choir and was premiered at the 1991 Conference of the South Carolina Music Educators Association.

And This Shall Be For Music is available from Ludwig Publishing Company.

CBDNA

**College Band Directors National Association
 Constitution and Bylaws**

Article 1: Name

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

Article 2: Purpose

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

Article 3: Membership in the Association

A. Active.

1. College/university band directors including Associate and Assistant directors-active or retired.

2. Former college/university band directors now engaged in college/university music education, administration or related areas.

3. Honorary Life Members.

B. Associate.

1. Professional Associate - i.e., director of a military service band, community band, secondary school band.

2. Music Industry - one member of the firm shall be designated as representative to the Association.

3. Student - graduate or undergraduate who is seriously involved in band activities and development.

4. Institutional - any school or institution actively supporting band activities and development. One individual may represent the institution as an active member if qualified under Article III, Active, no. 1.

C. Rights and Privileges.

1. Only active members shall be entitled to vote on Association business and to hold elected office. Active membership is maintained through payment of annual dues.

2. Active members upon retirement from their institution shall be entitled to a reduced dues assessment.

3. Honorary Life Membership may be conferred upon active members by the Board of Directors as a form of formal recognition of exemplary contributions to the welfare of college and university bands.

4. Associate members do not have voting rights and may not hold elected office in the Association; they may attend all CBDNA functions (with the exception of Business Sessions) and shall receive all CBDNA publications

5. Student membership is valid only during the period when the student is enrolled in graduate or undergraduate collegiate activities.

Article 4: Officers

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

Article 5: Conferences

The CBDNA shall meet in National Conference biennially beginning with the 1966-67 academic year, the time and place to be determined by the Board of Directors. The Divisional Conferences shall be held in alternate years, the time and place to be determined by the Divisional membership.

Concerts and instructive sessions presented at the National and Divisional Conferences shall be open to all members of CBDNA and their invited guests. Business sessions of the Association shall be open to active members only or by special invitation of the Board of Directors.

Article 6: Dues

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

- A. Active.
 - 1. Active membership \$60.00
 - 2. Retired active membership 10.00
 - 3. Honorary Life Membership - - - -
 - 4. Life Membership (Age 55) 150.00
- B. Associate.
 - 1. Professional associate 50.00
 - 2. Music Industry 100.00
 - 3. Student 20.00
 - 4. Institutional 75.00

C. The National Secretary-Treasurer shall return a sum every biennium to each division based upon their respective membership enrollment at the beginning of the biennium (the two year period immediately following a National Conference). The sums to be returned, and the membership guidelines to followed are:

- 1. 251 and above \$1,500.00
- 2. 201 to 250 1,450.00
- 3. 151 to 200 1,400.00
- 4. 101 to 150 1,350.00
- 5. Below 100 1,300.00

The Secretary-Treasurer shall collect all dues.

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

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

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

Article 7: Revisions of Amendments

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

BYLAWS**Article 1: Duties for National Officers**

A. *President.* It shall be the duty of the President to organize the National Conference and to preside at all general meetings thereof. The President shall appoint a parliamentarian to each business session. It shall be the duty of the President to represent the CBDNA at other conferences or appoint a representative in his place when the Association is invited to send a delegate.

B. *President-Elect.* It shall be the duty of the President-Elect to assume the duties of the President in his absence. It shall further-

more be the duty of the President-Elect to serve as chairman of Board of Directors meetings and to coordinate membership activities

C. *Vice-President.* It shall be the duty of the Vice-President to assume the duties of the President in the absence of the President and the President-Elect. It shall furthermore be the duty of the Vice-President to administer and coordinate the activities of the National Committees.

D. *Secretary-Treasurer.* It shall be the duty of the Secretary-Treasurer to perform the normal duties of a recording secretary and treasurer.

Article 2: Election of Officers

A. The President shall serve from the time of assuming office at the end of one National Conference to the end of the next.

B. The President-Elect shall automatically accede to the office of President, and the Vice-President shall automatically accede to the office of President-Elect.

C. Two candidates for the office of Vice-President shall be nominated and one shall be elected through the following procedure:

1. Only those who have served or are serving as Divisional Presidents and, those who have served as National Secretary-Treasurer for a period of six years or longer, shall be eligible for nomination. Past National Presidents are not eligible.

2. The Secretary-Treasurer shall have circulated to the active membership by mail a certified list of the names of those eligible, at least two months and not more than four months before the National Conference. This list will serve as a ballot on which each member may, and should, nominate two persons for the office. The ballot must be returned to the Secretary-Treasurer at least three weeks prior to the opening of the National Conference.

3. The nominating committee shall consist of at least five members. The National President and all past National Presidents in attendance at the National Conference shall serve on the nominating committee, with the most immediate Past President in attendance serving as chairman. In the event there are fewer than five qualified members for this committee, the current President shall appoint enough members to make a full committee. The committee will receive from the Secretary-Treasurer the ballots and the tally, and using them as a guide shall nominate two persons with their consent, including (without designation) the one receiving the highest number of votes in the nomination balloting. The second nominee must be selected from among the five in this tally.

4. The election shall be by first class mail ballot circulated to the membership with a return envelope clearly marked *CBDNA Ballot* enclosed. The ballot shall be circulated to all members of active status within two weeks of the termination of the National Conference. Ballots shall be returned to the chairman of the election committee for tabulation within four weeks of the termination of the National Conference.

D. *Secretary-Treasurer.* The Secretary-Treasurer shall be appointed by the Board of Directors.

E. *Divisional Officers.* The Divisional officers shall consist of President, President-Elect, Vice-President and Secretary-Treasurer. The President-Elect shall automatically accede to the office of President, and the Vice-President shall automatically accede to

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

1. The Divisional President shall appoint a Secretary-Treasurer.

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

Article 3: Standing Committees

Standing committees may be established, appointed and continued at the discretion of the President.

Article 4: Filling of Vacancies

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

Change of Address

Please send changes of address to:

Richard Floyd
University of Texas
Box 8028
Austin, TX 78713

Old Address:

Name _____

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Address _____

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Office Phone _____

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Submissions to the Report

Send all materials to:

Dr. Douglas Stotter, editor
CBDNA Report
132 Castleman Hall
University of Missouri-Rolla
1870 Miner Circle
Rolla, MO 65409-0670

Submission deadlines:

- March 1 for the Spring issue
- June 1 for the Summer issue
- October 1 for the Fall issue

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- 1st: Computer disk (Macintosh format using Microsoft Word or Works)
- 2nd: send an email message to *dstotter@umr.edu*
- 3rd: MAC computer disk using other software
- 4th: PC format disk using any program
- 5th: paper copies

Please note: When sending email or computer disk, if possible do not include tabs, leader characters or other formatting. Submissions will be properly formatted when included in the *Report*.

CBDNA

COLLEGE BAND DIRECTORS
NATIONAL ASSOCIATION

Report

Douglas Stotter, editor
132 Castleman Hall
1870 Miner Circle
Rolla, MO 65409-0670

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