

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:
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1870 Miner Circle
Rolla, MO 65409-0670*

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

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- 1st: Computer disk (MAC 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 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-

