

Spring 1996

From the Podium

I suspect the first thing that ought to lead off this message is one of gratitude. First, to Gary Corcoran who gave a decade of devoted and visionary service as editor of the CBDNA *Report*. His contributions are incalculable and, if my gratitude seems effusive, it's still insufficient recognition.

We had several outstanding candidates for Gary's replacement, and I think we have a splendid successor in Doug Stotter. He had assisted Gary in previous issues and the transition has been slick. He has a considerable amount of experience with similar publications and some ideas coupled with imagination that will have us looking forward to the contents of future issues.

The second thing I ought to mention is the erroneous announcement found in the last *Report*. The 1997 Athens conference is February 26 - March 1. Check your calendars right now!!

As grateful as I am for all that is done by so many for CBDNA, I'm also touched by a pensive reflection on the deaths of two who have made such profound contributions to our profession.

A close friend of mine, in a eulogy for another who had made important contributions to the profession, noted that every forest has one tree that stands taller than the others. One that because of its isolation as the tallest has grown strong enough to withstand the elements, to be that example to which others in the forest aspire.

Although neither John Paynter nor Morton Gould were physically of a stature that would cause them to be singled out, their lives and contributions to the BAND mark them as the tallest in their forests of influence. We'll miss them for reasons that are both personal and professional. We're grateful to have known them, to know that they walked this planet in our time and left us with such a personal and important legacy!!

Finally, I wanted you to know how impressed I've been with the divisional programs. There has been an incredible diversity marking each conference and, hopefully, we'll be able to tap in and replicate some of the more unique sessions in Athens. The next *Report* will provide you with a sketch of these highlights. Until then, please let me know of or about anything that you would like to see and hear in Athens. If it "rings your bell," it might well appeal to others.

James Croft

President

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Change of Address

Submission information

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

The Future of the Report, The Report of the Future, Part 2

Let me begin by saying how excited I am to have been given this opportunity to serve the members of CBDNA. As I have worked on this, my first edition, I realize more and more the value of the *Report*. Of course, the credit for this must go to Gary Corcoran. In his years as editor, he has transformed what started as a simple letter from the president to an indispensable tool of CBDNA and its members. I have always looked forward to receiving each issue of the *Report*; I hope that you have as well, and that you will continue to do so.

As you will see from a quick perusal of the following pages, there have been some changes in the look and organization of the *Report*. Some of these changes are cosmetic; others are designed to streamline the publication and make it even more useful to you. As printing preparation and postage costs continue to rise, it seems incumbent upon the editor to print only what must be printed. The membership, through the board, will determine what these items might be. During the next few months, we hope to hear from many of you: What is most valuable to you? What should be given more in-depth coverage?

Also in the next few months, we will be exploring other methods of information dissemination. Of course, we are talking about electronic means. As internet access becomes more widely available, and we are less intimidated by it, we may find speedier and more cost-effective ways of getting the *Report* to you. Some news is quickly outdated. We have always received notices to be included in an issue of the *Report* that would have been useless by the time we go to press. Some information may take up too much space to warrant the printing and mailing costs associated with it. Both of these situations might be solved by internet availability of the *Report* and associated news and information.

As always, the content of the *Report* continues to be dependent on the members of CBDNA. After all, this is a newsletter and you make the news! As you read this issue, make note of the various sections and what you might contribute:

Research

We hope that this section of the *Report* can be expanded. We are not, however, in the business of replacing scholarly publications like the *CBDNA Journal* or magazines like *BD Guide*. On the other hand, abstracts and synopses of recently completed or ongoing research and investigation is appropriate. We encourage you to send us such items; from yourself, your colleagues at your school, as well as from your students.

Publication of errata will continue on a space-available basis. An archives of errata will be maintained and perhaps available via electronic means in the future.

Premieres

This section is new to this issue. You might have found some of these items in the State-by-State section of previous issues. By creating a new section, it is our intention to devote more space to these news items. We have been in contact with most of the conductors of works premiered at the divisional conferences and hope to publish detailed information on many of these. Some are included in this issue. We cannot think of anything of greater interest to the members of CBDNA than new works for band, wind

ensemble, or chamber ensembles. We hope that you will make it a habit to send us program notes and related information from all of your premieres.

News

This section speaks for itself, or, more correctly, it speaks for those who send us items for publication. Perhaps you might put the *Report* on your regular press-release mailing list; we also encourage you to send us your state or regional newsletter.

Programs

Again, this section can only speak for those who contribute. At times, the printing of programs has filled the *Report*. We hope to continue to include recent programs, but, in an effort to save space as well as to cut printing and mailing costs, more outdated programs may not be included. We will also try to save space by eliminating the listing of movements (when all movements are played) as well as names of soloists.

This section seems most adaptable to electronic means. We will continue to accept all programs, printing the most current and noteworthy in the next *Report* while entering all programs into a database as they come in. This database can then be made available via a homepage on the world-wide-web. What a valuable resource: viewing this month's programs from around the world as they come in! We hope to have this available soon.

Let me reiterate how excited I am to be given this opportunity to serve you. Please do not hesitate to call or write with your questions, suggestions and comments. Of course, continue to send your research items, news, and programs to your *Report*.

Doug

Douglas Stotter, editor

Submissions to the Report

Send all materials to:

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CBDNA Report
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Rolla, MO 65409-0670

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- October 1 for the Fall issue
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- 2nd preference: Via email to dstotter@umr.edu.
- 3rd preference: MAC computer disk using other software.
- 4th preference: PC formatted computer disk using any word processing program.
- 5th preference: hard copies.

Southwest Division

Michael Haithcock, President

Hosted by Wichita State University

Victor Markovich, Director of Bands

Larry Blocher, Associate Director of Bands

February 29 - March 2, 1996

Clinics, Masterclasses, and Presentations

Clinic—*Conducting the Professional Chamber Wind Ensemble*, H. Robert Reynolds, The University of Michigan, clinician. Resource Ensemble: Wichita Chamber Winds.

Masterclass—David Schifffrin, clarinet.

Research Presentations—Larry Blocher, presiding.

Presentations by William Fredrickson, University of Missouri-Kansas City; Christopher Johnson, University of Kansas; David Royse, Kansas State University; Elain Bernstorff, Wichita State University.

Clinic—*Connecting the Intelligences: An Integrated Approach to Conducting and Conducting Pedagogy*, Gary Hill, University of Missouri-Kansas City, clinician.

Conducting Masterclass—*An Englishman's View of Masterworks*, Brian Priestman, director of Orchestral Activities, The University of Kansas, clinician. Resource Ensemble: Wichita State University Concert Band, Larry Blocher, conductor.

Panel Discussion—*Marching Band Today: Bowls, Budgets, and Big Conferences*, Glenn Hemberger, Oklahoma State University, resource person.

Panel members: Dennis Fisher, The University of North Texas; Glenn Hemberger, Oklahoma State University; Michael Schaff, Colorado State University; Frank Tracz, Kansas State University; W. Dale Warren, The University of Arkansas.

Clinic—*Harmoniemusik—A Fresh Point of View*, Eugene Corporon, clinician. Resource Ensemble: University of North Texas Chamber Winds.

Clinic—*Chamber Winds Repertoire You Can Do!*, Eugene Corporon, clinician. Resource Ensemble: University of North Texas Chamber Winds.

Clinic—*What a Brass Section REALLY NEEDS from You*, Sam Pilafian, clinician. Resource Ensemble: University of New Mexico Wind Symphony.

Composer Presentation—*Soundings for Wind Ensemble*, Cindy McTee, University of North Texas, A "Big 8" Band Directors Association Commission.

Concerts

Tulsa Chamber Winds

Joe Missal, Oklahoma State University, conductor

Serenade No. 12 in C Minor, K. 388 Mozart
Fratres Part

Allegro from Partita, Op. 57 Krommer

Adagio from Partita, Op. 79 Krommer

Adagio/Andante cantabile from Partita, Op. 57 Krommer

Presto from Partita, Op. 78 Krommer

Wichita State University

Symphonic Band and Wind Ensemble

Victor Markovich, conductor

Larry Blocher, associate conductor

Fanfare: La Peri Dukas

Symphonic Metamorphosis (complete) Hindemith/Wilson

Dreamcatcher Mays

premiere

Concerto for Trombone Serly

Buddy Baker, University of Northern Colorado, solo

Molly on the Shore Grainger

Nobles of the Mystic Shrine Sousa

East Texas State University Wind Ensemble

Bobby Francis, conductor

Fanfare for Freedom Gould

Tears Maslanka

Folk Songs for Band, Set II Stanhope

The Jolly Sailor

Rufford Park Poachers

The Keel Row

Sept dances Jean Francaix

Music for Prague 1968 Husa

University of New Mexico Wind Symphony

Erich Rombach, conductor

Fugue a la Gigue Bach/Holst

Adagio Music for Band, Op. 12 Thorne

Concerto for Violin and Wind Orchestra Weill

Leonard Felberg, soloist

Helix Benson

Sam Pilafian, tuba soloist

Sounds, Shapes, and Symbols Bassett

The Slavic Woman's Farewell Agapkin

Arkansas Tech University Symphonic Band

Hal Cooper, conductor

Lauds Nelson

Quintessence Kraft

Suite Francaise for Woodwind Octet Woolfenden

Masquerade Persichetti

Blythe Bells Grainger

Ragged Rozy King

University of Oklahoma Wind Ensemble

William Wakefield, conductor

Sonata from Sonata et Canzoni, Libro sesto Buonamente

Suite in B-flat, Op. 4 Strauss

Early Light Bremer

Soundings McTee

premiere

Tuning Song Maslanka

Suite in E-flat Holst

4 - DIVISIONAL CONFERENCES

Western & Northwestern Divisions

Edward C. Harris and David Becker,
Presidents
March 21-23, 1996

Clinics and Panel Discussions

Clinic—*What's New In Music Technology*, Mike Klinger, clinician.

Clinic/Concert—*The Music of Eric Whitacre*, Eric Whitacre, University of Nevada Wind Ensemble, A.G. McGrannahan III, conductor. Assisted by the University of Nevada Concert Choir and Symphonic Choir, Bruce Mayhall, conductor.

Ghost Train Eric Whitacre (1994)

Ghost Train

At the Station

The Motive Revolution

A Child's Glimpse of Infinity While Looking

Through a Kaleidoscope Whitacre (1995)

Katherine DeBoer, Soprano

Kubla Khan Whitacre (1996)

****premiere****

Clinic—*Great Music for Less Experienced Players*

Clinic—*Concerns of the Community College*, Stephen Stroud, moderator.

Panel Discussion—*University Athletic Bands*, Don Peterson, moderator.

Clinic—*Music Matters: A New Philosophy of Music Education*, David Elliot, clinician.

Concerts

Pacific Union College Symphonic Wind Ensemble

Kenneth Narducci, conductor

Kitty Hawk John Cheetham

Wine from These Grapes W. Francis McBeth

Illyrian Dances Guy Woolfenden

Rondeau

Aubade

Gigue

The Divine Comedy Robert W. Smith

The Inferno

The Ascension

Modesto Junior College

Smetana Fanfare Karel Husa

Centennial Fanfare-March Roger Nixon

Morceau Symphonique Alexandre Guilmant/Shepherd

Michael Morales, euphonium

Before Thy Throne, I Now Appear J.S. Bach/Bukvich

Das Liebesmahl der Apostel Richard Wagner/Pohle

Variations on "Jerusalem the Golden" Charles Ives/Brion

The White Rose March John Philip Sousa

University of Montana Symphonic Wind Ensemble

Steven Bolstad, conductor

Fanfare William Walton

Profanation, from Symphony No. 1, *Jeremiah*

Leonard Bernstein/Bencrisutto

Quiet City Aaron Copland/Hunsberger

Tuning Song David Maslanka

Children's March Percy Aldridge Grainger/ed. Rogers

Overture to "Candide" Bernstein/Beeler

Washington State University Wind Symphony

L. Keating Johnson, conductor

Donald Hower, associate conductor

Spiel Ernst Toch

Symphony in B-flat Paul Hindemith

Moderately fast, with vigor

Andantino grazioso

Fugue: Rather broad

Triumphmarsch Wilhelm Wiprecht/Johnson

Light from the Edge Gregory Yasinitsky

University of Utah Wind Symphony

Barry E. Kopetz, conductor

Scott Hagen, assistant conductor

Sicut erat in principio Claudio Monteverdi

Introduction and Rondo Ingolf Dahl

Colonial Song Percy Aldridge Grainger

Jug Blues and Fat Pickin' Don Freund

Resting in the Peace of His Hands John Gibson

Concerto for Alto Saxophone and Band Walter S. Hartley

Allegro scherzando

Mark Ely, alto saxophone

The Raven Barry E. Kopetz

Rolling Thunder Henry Fillmore

University of Calgary Symphonic Band

Jeremy S. Brown, conductor

Peterloo Overture Malcolm Arnold/Sayre

Hymn and Fuging Tune No. 1 Henry Cowell

Jazz Suite No. 2 Dmitri Shostakovich/de Meij

March

Lyric Waltz

Dance I

Funeral March Edvard Greig/Ericksen-Fennell

Watchman, Tell Us of the Night Mark Camphouse

Marsch oder "die Veruschung" Marcel Wengler

University of Oregon Wind Ensemble

Robert Ponto, conductor

D. Sidney Haton, Jr., associate conductor

Four Scottish Dances, Op. 59 Malcolm Arnold/Paynter

Pesante

Vivace

Allegretto

Con brio

Tears David Maslanka

Concerto for Marimba Maslanka

Brigham Young University Wind Symphony

David Blackinton, conductor

Donald Peterson, associate conductor

Divertimento for Winds and Percussion Roger Cichy

Exaltation

Follies

Remembrance

Salutation

Italian Polka Sergei Rachmaninoff/Leidzen

Another Kind of Light Murray Boren

****premiere****

Amazing Grace Frank Ticheli

Zaparozhski "Cossack" March S. Tvorum/Peterson

Zion Dan Welcher

California State University—Hayward Wind Ensemble I

Timothy M. Smith, conductor

No Strings! Frank LaRocca

Tribute to Ancient Civilizations Dan Buegeleisen

Unexpected Gifts Kathy Jackanich

Evolutionary Episodes Chuck MacKinnon

Western Washington University Wind Symphony

David Wallace, conductor

The Alcotts, from Piano Sonata No. 2 Charles Ives/Thurston

Concerto for Tuba and Wind Ensemble Harold Owen

Largo sostenuto

Molto allegro

Carla Rutschman, tuba

Night Images Roger Briggs

Dreams

Visions

Lincolnshire Posy Percy Aldridge Grainger

Lisbon

Horkstow Grange

Rufford Park Poachers

The Brisk Young Sailor

Lord Melbourne

The Lost Lady Found

University of Hawaii Symphonic Wind Ensemble

Grant Okamura, conductor

Thomas Bingham, associate conductor

Gwen Nakamura, assistant conductor

Elegy Mark Camphouse

Spoon River Percy Aldridge Grainger/Bainum

Concert Piece for Clarinet and Band Allen Trubitt

Henry Miyamura, clarinet

Life of the Land Byron Yasui

Canto IX Mark Searce

Postcard Frank Tichelli

Southern Division

Thomas V. Fraschillo, President

in conjunction with the NBA

January 25-27, 1996

**Broadwater Beach Hotel And Resort Complex
Biloxi, MS**

The Southern Division convention at the Broadwater Beach Hotel and Resort Complex in Biloxi was a tremendous success due to the outstanding performances of the bands and due to the unprecedented attendance at all event. Programs from all concerts are included for the membership so that they can see the enormous diversity of the literature performed. Other than concert presentations excellent research/poster and marching band sessions were given by a wide range of members in each organization. A lengthy research session was presented by Dale Misenhelter, Florida State University Graduate Assistant, while poster sessions were given by David McClune of Union University, Jackson, TN; David Nelson, University of New Orleans; and William Fry of Columbus College, Columbus, GA. Composers Michael Colgrass and John Moody had works premiered at the convention and described these at a special composer's hour.

Hosts Tom Fraschillo and Steven Moser of The University of Southern Mississippi want to thank all those who participated especially the bands and presenters for making this a most successful event.

Concerts

Auburn High School Honors Band

Russell Logan, conductor

Everett P. Johnson, Jr., assistant conductor

Esprit de Corps Robert Jager

Serenade Derek Bourgeois

Symphony No. 5 Peter Ilyich Tchaikovsky/Hindsley

Adante Cantabile

Canticle Elliot Del Borgo

Suite of Old American Dances Robert Russell Bennett

Cake Walk

Schottische

Western One-Step

Wallflower Waltz

Rag

Stetson University Symphonic Band

Bobby Adams, conductor

Die Meistersinger von Nürnberg Richard Wagner

Prelude to Act III

Dance of the Apprentices

Procession of the Meistersingers

Concerto for Alto Saxophone and Concert Band Karel Husa

Prologue

Ostinato

Epilogue

Colonial Song Percy Grainger

Tam O'Shanter Overture, Opus 51 Malcolm Arnold

6 DIVISIONAL CONFERENCES

Louisiana State University Wind Ensemble

Frank B. Wickes, conductor

Linda R. Moorhouse, assistant conductor

Music for 18 Winds John Harbison

American Games Nicholas Maw

Symphony No. 4 David Maslanka

Norfolk State University Symphonic Wind Ensemble

Alzie F. Walker, II, Conductor

Fanfare for the Great Hall Jack Stamp

Ye Banks and Braes O' Bonnie Doon ... Percy Aldridge Grainger

On the March Yasuhide Ito

A Passing Fantasy Fisher Tull

Celebrations John Zdechlik

Western Kentucky University Symphonic Band

Dr. John C. Carmichael, conductor

Robert Hansbrough, associate conductor

Fanfare for Freedom Morton Gould

Concerto for Percussion and Wind Ensemble Karel Husa

Maestoso

Moderato molto

Allegro ma non troppo

Il Bersagliere Edoardo Boccalari

Folk Songs for Band, Suite No. 3 David Stanhope

Droylsden Wakes

Lord Bateman

3 Ships and Lisbon

Bennet's Triumphal M. H. Ribble

Celebration Philip Sparke

Florida Southern College Symphony Band

Don M. McLaurin, Conductor

Second Suite in F, Opus 28, No. 2 Gustav Holst

March

Song Without Words

Song of the Blacksmith

Fantasia on the "Dargason"

Colonial Song Percy Aldridge Grainger

George Washington Bridge William Schuman

Divertimento Vincent Persichetti

Prologue

Soliloquy

Burlesque

March

Soarings Scott McAllister

premiere

The Roman Carnival Overture Hector Berlioz/Godfrey

The University of Kentucky Wind Ensemble

Richard Clary, conductor

Short Ride in a Fast Machine John Adams

Preludio for Winds and Brass Jean Sibelius

Lads of Wamphray March Percy Aldridge Grainger

Symphony No. 1 (In One Movement) Lee Gannon

Sonoran Desert Holiday Ron Nelson

Irmo High School Symphonic Wind Ensemble

Bruce Dinkins, conductor

Pineapple Poll Arthur Sullivan/Makerras

Opening Dance

On a Hymn song of Phillip Bliss David Holsinger

Die Fledermaus Johann Strauss/Kreines

premiere

L'Inglesena D. Delle Cese

American Pageant Thomas Knox

Symphonic Songs for Band Robert Russell Bennett

Celebration

The United States Air Force Air Education & Training Command Band of the West

Captain Steven Grimo, commander/conductor

Overture for Band John Heins

Circus Bee Henry Filmore

Gazebo Dances John Corigliano

Overture

Waltz

Adagio

Tarantella

Fantasia Original Ermano Picchi

Saga of the Clouds Fisher Tull

Stratus

Cirrus

Cumulo-Nimbus

Jericho Rhapsody Morton Gould

Salute to Our National Heritage Traditional

University of Miami Wind Ensemble

Gary Green, Conductor

Motown Metal Michael Daugherty

Hymn Ingolf Dahl/Boyd

Bonkers James Willey

Urban Requiem Michael Colgrass

premiere

University of Southern Mississippi Wind Ensemble

Thomas V. Fraschillo, conductor

Sokol Fanfare Leos Janáček

Sinfonia for Winds and Percussion John Moody

El Capitan - March from the Operetta John Philip Sousa

Three City Blocks for Wind Ensemble John Harbison

Feverent and Resolute

Tough, Driving

With Relentless Energy

North Central Division

John E. Williamson, President

Hosted by the Univ. of Wisconsin-Green Bay

Kevin Collins, Director of Bands

Mark Jackson, Associate Director of Bands

February 29 - March 2, 1996

Clinics & Panel Discussions

Clinic—*Quality Music with Modest Technical Demands*, Larry Harper, Carroll College, chair; with The Waukesha Area Symphonic Band.

Repertoire:

Königsmarsch Richard Strauss
A Passing Fantasy Fisher Tull
Sinfonina XVI "Transcendental Vienna" Timothy Broege
Night Dances Bruce Yurko
Symphonie Louis Jadin
Down a Country Lane Aaron Copland
Resting in the Peace of His Hands Donald Gibson
Of Banners Golden and Crimson Rick Kirby

Panel Discussion—*New Ways of Viewing Outreach*, Robert Grechesky, Butler University, chair.

Panel members: Daniel Bolin, Butler University; Garry Owens, Northern Arizona University; Tim Yontz, Marinette, WI High School.

Clinic—*Open Rehearsal/Conducting Techniques*, H. Robert Reynolds, The University of Michigan, clinician; with the Univ. of Wisconsin-Green Bay Wind Ensemble.

Brown-Bag Session—*Wood, Metal and Impressionism*, Arthur Cohrs.

Panel Discussion—*Establishing Guidelines for the Education and Assessment of Marching Band Directors*, Eric Becher, University of Minnesota, chair.

Panel members: Scott Carter, South High School, MN; Matthew Ludwig, Northwestern; John Madden, Michigan State University.

Panel Discussion—*Composing for Band: Limitations and Freedoms/Hopes and Disappointments*, Timothy Mahr, St. Olaf College, chair; with the Univ. of Wisconsin-Green Bay Wind Ensemble.

Panel members: Andrew Boysen, Jr., Indiana State University; David Gillingham, Central Michigan University; Michael Schelle, Butler University.

Brown-Bag Session—John Paynter Memorial

Concerts

Youngstown State University Symphonic Wind Ensemble

Stephen Gage, conductor

Michael Crist, guest conductor

Smetana Fanfare Karel Husa

Variants on a Medieval Tune Norman Dello Joio

Concerto for Alto Saxophone and Wind Ensemble

..... Marilyn Shrude

James Umble, alto saxophone

Pictures at an Exhibition (complete)

..... Modest Mussorgsky/Hindsley-Gage

The Trombone King Karl King/ed. Paynter

Western Michigan University Symphonic Band

Robert Spradling, conductor

Spiel für Blasorchester Ernst Toch

Chamber Symphony for Marimba and Winds . Daniel McCarthy

Deer Hunting in Michigan

Harmonic Rhythms

The Stuff of Adventure

Christopher Ward, marimba

Canzona Peter Mennin

Poeme Mark Camphouse

Robert Whaley, tuba

Phophesy of the Earth David Gillingham

Karl Schrock, organ

Commando March Samuel Barber

DePaul University Wind Ensemble

Donald DeRoche, conductor

Suite from Comedy on the Bridge .. Bohuslav Martinu/DeRoche

Concerto for Wind Orchestra Nikolai Lopatnikoff

Allegro risoluto

Allegro molto vivace

Andante

Allegretto

Symphonic Metamorphosis Paul Hindemith/Wilson

Allegro

Turandot Scherzo

Allegretto

March

Lawrence University Wind Ensemble

Robert Levy, conductor

Lawrence University Concert Choir

Richard Bjella, conductor

Concerto Grosso for Woodwind Quintet and Wind Orchestra

..... Robert Russell Bennett

Adagio - Con brio - Adagio

Andante con moto

Moderato

Allegro moderato, ma energico

Ernestine Whitman, flute; Howard Niblock, oboe;

Fan Lei, clarinet; James DeCorsey, horn;

Monte Perkins, bassoon

Celebrations, Op. 103, for Chorus and Wind Ensemble

..... Vincent Persichetti

Stranger

I Celebrate Myself

You Who Celebrate Bygones

There Is That In Me

Sing Me The Universal

Flaunt Out O Sea

I Sing the Body Electric

A Clear Midnight

Voyage

Tears David Maslanka

8 - DIVISIONAL CONFERENCES

Central Michigan University Symphonic Wind Ensemble

John E. Williamson, conductor

Hammersmith: Prelude and Scherzo Gustav Holst

When Hell Freezes Over Michael Schelle

Kenneth White, bass clarinet

John Nichol, baritone saxophone

****world premiere****

Walking Tune Percy Grainger/Daehn

Apocalyptic Dreams David Gillingham

The Vision

Cataclysmic Events

Messianic Kingdom

Northwestern University Symphonic Wind Ensemble

In Memoriam John P. Paynter (1928-1996)

Stephen G. Peterson, conductor

Matthew E. Ludwig, guest conductor

Light and Shadow Michael Pisaro

Sinfonia Concertante, K. 279b Wolfgang Mozart/Parrette

Adagio

Andantino con variazioni

Scott Morano, oboe; Kenneth Potsic, bassoon;

Meighan Stoops, clarinet; Susan Gambell, horn

Chamber Symphony for Marimba and Winds . Daniel McCarthy

Deer Hunting in Michigan

Harmonic Rhythms

The Stuff of Adventure

Michael Burritt, marimba

Il Convegno, Divertimento per due Clarinetti Amilcare Ponchielli/Ludwig

Bridget Miles & Megan Stoops, clarinets

Symphony for Wind Ensemble Paul Dickinson

Largo

Allegro molto

Maestoso

March, "Army and Marine" Wilhelm Zehle/Paynter

Northshore Concert Band

In Memoriam John P. Paynter (1928-1996)

Stephen Peterson, conductor

Barbara Buehlmen, assistant conductor and business manager

Symphonic Overture - "Flag of Stars" Gordon Jacob

Fantasies on a Theme of Haydn Norman Dello Joio

Concord Clare Grundman

Enigma Variations Edward Elgar/Slocum

Symphonic March on an English Hymn Tune ... Claude T. Smith

Variations on "America" Charles Ives/Schuman-Rhodes

Samson March Karl King/Paynter

Eastern Division

Arthur Chodoroff, President

Hosted by Rutgers, The State University of New Jersey

February 29 - March 2, 1996

The Eastern Division membership in attendance passed a recommendation that, during the next year, we all try to program a work by Morton Gould in order to honor his memory and contributions to our field. Morton Gould was to have conducted his Symphony with the West Point Band at their concert for the conference, as well as to have been the guest speaker for the banquet.

Clinics, Presentations and Panel Discussions

Town Meeting—an opening dialogue to address current issues in bands and music education.

Panel members: Arthur Chodoroff, Temple University; Frank Byrne, United States Marine Band; Jeffrey Cornelius, Temple University; Melvin Miles, Morgan State College; Frank Patterson, Fitchburg State College; Ibrook Tower, Elizabethtown College.

Clinic—*Alfred Reed's Symphony No. 4*, Alfred Reed, Professor Emeritus, University of Miami, clinician.

Clinic—*Masterpieces for Band*, Ibrook Tower, Elizabethtown College, presiding.

Repertoire: The Berlioz Symphony for Band, presented by Douglas Johnson, Rutgers University; The Band music of Florent Schmitt, presented by Jerry Rife, Rider University.

Research Presentations, Max Culpepper, Dartmouth College, presiding.

The Music of Alfred Reed, Douglas Jordan, Temple University; *A Survey of Literature for Solo Euphonium and Winds*, William Kellerman, Rutgers University; *Women Band Composers*, Kim Reese, Penn State University; *Concert Band Music by African American Composers*, Mike Moss, Central Connecticut State University.

Panel Discussion—*Marching Band: Monster or Magic? Transforming the beast into the beauty*, Heidi Sarver, University of Delaware, presiding.

Panel Members: George Parks, University of Massachusetts; O. Richard Bundy, Penn State University; Thomas Duffy, Yale University; Heidi Sarver, University of Delaware.

Roundtable Discussion—*Community & Community College Bands*.

Clinic—*Techniques for the Band Conductor*, James Croft, Florida State University, clinician. Assisted by the Roxbury High School Concert Band, Darryl Bott, conductor.

Clinic—*Aesthetics in Music*, Thomas Duffy, Yale University, clinician.

Clinic—*Interpretation, or Is It Realization?* Frank Battisti, New England Conservatory, clinician.

Clinic—*The Hindemith Symphony for Band*, Harry Begian, clinician. Assisted by the West Point Military Academy Band.

Concerts

Rutgers Wind Ensemble

William Berz, conductor
 Harry Began, guest conductor
 Joe H. Brashier, guest conductor
 Chorale and Alleluia Howard Hanson
 Memories of RFK Brian Kershner
 premiere

Armenian Dances Part I Alfred Reed
 Ghost Train Eric Whitacre
 Ghost Train
 At the Station
 The Motive Revolution

Temple University Wind Symphony

Arthur Chodoroff, conductor
 Overture to The School for Scandal Samuel Barber/Hudson
 Timepieces Cynthia Folio
 A Point In Time
 Summer Evening
 Early Spring
 Times Remembered
 Metropolitan Wind Serenade Peter Schickele
 Summer Day on the Banks of the Charles
 Times Square
 Nocturne: Golden Gate
 St. Paul Sunday Stroll
 Git Outa Twon!
 Dionysiaques, Op. 62 Florent Schmitt/Duker

Indiana University of Pennsylvania Wind Ensemble

Jack Stamp, conductor
 Frank Battisti, guest conductor
 Water Music Malcolm Arnold
 Allegro maestoso
 Andantino
 Vivace
 Secular Litanies Martin Mailman
 Fugue in C Charles Ives/Sinclair
 with brightness round about it Nancy Galbraith
 Psalm Vincent Persichetti

Trenton State College Wind Ensemble

William H. Silvester, conductor
 George Balog, assistant conductor
 Bruce Yurko, guest conductor
 Quiet City Aaron Copland/Hunsberger
 James Stubbs, trumpet Dorothy Darlington, English horn
 Concerto for Alto Saxophone and Wind Orchestra ... Ingolf Dahl
 Recitative
 Adagio
 Rondo alla marcia: allegro brioso
 Albert Regni, alto saxophone
 Night Dances Bruce Yurko
 Fourth Symphony for Band Alfred Reed
 Elegy
 Intermezzo
 Tarantella

The United States Military Academy Concert Band

LTC David H. Deitrick, conductor
 Maj. Thomas Rotondi, Jr., guest conductor
 National Anthem Damrosch/Sousa
 Fetes, from Three Nocturnes Debussy/Schaefer
 ...And Deliver Us from Evil Adolphus Hailstork
 Gaelic Rondo James Kessler
 MSG Joël Evans, oboe
 Symphony for Band (West Point) Morton Gould
 Epitaphs
 Marches
 Mussinanmarsch Carl/Schmidt
 Come dal ciel precipita, from *Macbeth* Verdi/Cohen
 Vous qui faites l'endormie, from *Faust* Gounod/Croy
 Jerome Hines, bass
 Come scoglio, from *Così fan tutte* Mozart/Bilik
 Reagan McKenzie, soprano
 La ci darem la mano, from *Don Giovanni* Mozart/O'Brien
 Bess, you is my woman now, from *Porgy and Bess*
 Gershwin/Brown
 Impressions for Field Music and Band Paul Murtha
 Daybreak
 Solitude
 On the Plain
 The Hellcats
 Official West Point March Philip Egner

Share the Report

Please share this newsletter with your students and colleagues at the university and high school level. Perhaps they may 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.

Call for Proposals

C.B.D.N.A. Twenty-ninth National Conference

**February 26-March 1, 1997
Athens, Georgia**

•The Research Committee of the College Band Directors National Association solicits proposals for research presentations (paper or poster session) for the 1997 National Conference.

•Priority will be given to current CBDNA members or student members, but outstanding proposals from non-members will be considered.

•Submissions in the broadly defined areas of wind ensemble and band history, literature, aesthetics, and pedagogy are encouraged.

•For both the paper presentations (20-minute) and the poster session, proposals with the broadest application/appeal are encouraged.

•Lecture performances are eligible for submission. A recent tape of the group proposed must be included with the abstract. Invitations for lecture-performances will be based on both scholarly merit and performance quality.

•Works in progress will be considered for the poster session.

•Members are encouraged to share this application with their colleagues working in other areas, but involved in projects of interest to C.B.D.N.A. members.

•To apply, submit a one-page abstract and resumé by May 1, 1996 to:

Nicholas Morrison, chair
C.B.D.N.A. Research Committee
Utah State University Music Department
Logan, UT 84322-4015

•Successful applicants will be notified by June 1, 1996.

•Please include return postage if you wish for your materials to be returned.

•For additional information, contact Nicholas Morrison, (801) 797-3506, e-mail: nmorrison@wpo.hass.usu.edu

tors at schools which have no OCB were also surveyed.

From the multiple surveys, it was evident that the specific function of OCBs within their music departments is subject to a number of variables (e.g., institution size, size of the band program, academic terms the OCB is offered). Department heads and OCB conductors generally share similar views as to OCB purposes at their schools.

Rehearsal frequency was found to be the most reliable indicator of many OCB attributes. Those bands that rehearse once or twice weekly were found to have larger percentages of nonmusic majors and music majors on secondary instruments, and smaller percentages of students participating to satisfy curricular or scholarship requirements.

Student members expressed many reasons for initial and continued participation. "No audition for membership" held a relatively strong influence on their initial decision to participate. The most cited factors influencing continued participation were (1) enjoyment of performances and rehearsals, (2) the grade, and (3) social contacts. Grading practices were found largely to be attendance-based. OCB conductors felt that their best recruiting influence was the reputation of their band program. Phone calls to current and prospective students and personal visits to high schools were also perceived as strong recruiting influences.

The most common OCB administrative problems were: (1) instrumentation control, (2) scheduling conflicts for nonmusic majors, and (3) teaching load considerations. In addition, specific benefits and drawbacks of the nonselective enrollment policy were cited.

Also included in the thesis is an extensive OCB repertoire list, organized by frequency of mention from the conductors' survey.

Exploration and Commentary on the Conducting Techniques and Philosophies of Adrian Boult and Bruno Walter.

by Susan Lee Reed, DMA Thesis, Arizona State University, 1995. 111p. Accession Number (Order Number): AAI9530235.

Reprinted w/permission, Dissertation Abstracts Vol. 56-04.

The purpose of this study was to examine the conducting techniques and philosophies of Sir Adrian Boult and Bruno Walter for qualities and attributes necessary for the modern conductor. Sir Adrian Boult's *Thoughts on Conducting* and Bruno Walter's *Of Music and Music Making* are books expressing the prowess and historical significance of their authors in the realm of conducting, as well as their heritage of ideas and lineage of influential conductors.

While most specifically limited to these two conductors and their techniques and philosophies of conducting, this study includes supportive material from other conductor-authors: Richard Wagner, Hector Berlioz, Michael Bowles, Felix Weingartner, Erich Leinsdorf, Peter Fuchs, and Herman Scherchen. This study includes chapters on: the conductor's qualifications, technique, preparation and interpretation, rehearsal, accompaniment and orchestral balance, and the performance.

Specific to the study of Boult's and Walter's philosophies of conducting is the ever-present awareness that conducting as an art is specific to the individual. Quintessential to both Boult and Walter is the belief that when the basic technique of beating pat-

From Dissertation Abstracts:

A Status Study of Nonselective Concert Bands at Selected Colleges and Universities

by Patrick F. Casey, Ph.D. Thesis: The Ohio State University, 1993. 219p. Accession Number (Order Number): AAI9401225. Reprinted w/permission, Dissertation Abstracts Vol. 54-08.

The principal purpose of this study was to gather information concerning the nonselective, or open enrollment, concert band (OCB) at NASM member institutions (N=508). From an initial mailing it was found that two thirds of these schools do offer an OCB. The conductors of these OCBs received an extensive questionnaire, and, in selected schools additional surveys were given to department chairs and to OCB members. A sample of conduc-

terns is mastered, the real art of conducting can begin. While agreeing that conducting beat patterns can, in fact, be learned, Boulton and Walter did not believe that the innate qualities of musical expression can be taught.

While accepting that a successful conductor is capable of a wide range of musical expression, Boulton and Walter considered the recreative ability of the conductor to emulate the composer's intentions to be foremost in a conductor's thought, form, and direction.

Boulton and Walter were conductors who valued human resources as essential to the music-making experience. They relied upon and expected each musician to make musical choices that would benefit the whole ensemble. The mark of a great conductor, as evidenced by Boulton and Walter, is the ability to inspire, lead, and inspire their fellow musicians to distinctive musical heights.

A Profile of Athletic Pep Bands.

by Rod Martin Chestnutt, Ph.D. Thesis, The Florida State University, 1995. 104p. Accession No. (Order Number): AAI9525913. Reprinted w/permission, Dissertation Abstracts Vol. 56-04.

Central to defining the wind band are the decisions that college and university band directors make when fulfilling utilitarian obligations while arguing for the aesthetic properties of the ensembles. In light of the increased popularity of college basketball, band programs are increasingly expected to provide a pep band. Complying with these requests further verifies the perception of the wind band as utilitarian. The allocation of the director's time and department funds to the pep band may also restrict the ability of both to provide opportunities for aesthetic growth. Directors need current data concerning the pep band to make informed decisions regarding its role in a band program.

This study creates a profile of the basketball pep band at NCAA Division I colleges and universities using a survey sent to 196 schools. A 79.08% response rate represents 51.48% of the Division I member schools.

Directors usually organized pep bands into groups with 31-60 members, although schools using 1-30 were almost as prevalent. Auditions that realized a predetermined instrumentation allowed the director to maintain greater musical integrity. On the other hand, the use of volunteers and undetermined instrumentation may indicate that some schools did not feel that timbral balance was a necessary consideration.

Students playing in these groups usually perform at men's and women's games. Pep bands at other schools play either for men's games only or for additional athletic events. Compensation for this time commitment came in the form of reimbursement through cash or scholarships, tournament meal money, and/or free apparel. Athletic departments provide pep band funding at most schools. Music departments are the second most common financial source for pep bands.

Nine out of ten schools have an experienced musician serving as the pep band director. These statistics indicate that usually a musician is in a position to make musical decisions. A question of musical accountability arises when athletic personnel control the financial resources and, perhaps, the musical decisions. At issue is how the function of the pep band affects the band director's role as a music educator.

Fred Jewell (1875-1936): His Life As Composer of Circus and Band Music, Bandmaster, and Publisher.

by Charles Phillip Conrad, DA Thesis, Ball State University, 1994. 550p. Accession Number (Order Number): AAI9434411.

Reprinted w/permission, Dissertation Abstracts Vol. 55-08.

Fred Jewell was one of the leading composers of band and circus music of the early twentieth century. Born in Worthington, Indiana in 1875, he started his musical career at age sixteen as a baritone player in a circus band. He rose to the position of bandmaster for the Barnum and Bailey, Gentry Brothers, Hagenbeck-Wallace, and Sells-Floto Circuses. He wrote dozens of marches and other pieces of music for the circus. Upon returning to Indiana, he began to concentrate on the concert band, writing music in several genres for that ensemble.

He relocated to Iowa from 1918-1923, where he established his publishing company and directed the Iowa Brigade Band. He returned to Worthington in 1923, where he became director at the local high school and the President of the Town Council. His publishing business grew during the 1920's, and he was named director of the Indianapolis Murat Temple Shrine Band, one of the nation's leading Masonic ensembles. Frequently in demand as a guest conductor, he joined the American Bandmasters Association and wrote many marches for the educational market. He guided his publishing company through the depression until his death in 1936.

It is as a composer of marches that Jewell is remembered decades after his death. Several of his marches, including *E Pluribus Unum*, *Gentry's Triumphal*, *The Screamer*, and *Quality-plus* have remained in the repertoire of concert bands. Following Jewell's biography, this study includes a chronological discussion of his works, with each piece of music analyzed briefly as to instrumentation, form, and facts of publication. Jewell's scoring styles and his publishing career are also discussed.

An increased interest in the influence of American bands during Jewell's lifetime has stimulated researchers in that area. Jewell, as one of the leading figures of the time, can be thought of as a model typical of enterprising musicians and composers whose careers spanned a wide spectrum, both geographically and in versatility. Their impact on the artistic development of America is just beginning to be recognized.

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John Barnes Chance—Elegy

From a comparison of the published score and parts only, compiled by Patrick Casey, University of Dayton (OH)

NOTE: All corrections given are to the part unless indicated.

ALSO, general score correction: m. 72 = all double-dotted eighth notes on beat 4 should be single-dotted

1st FLUTE

- m. 6: (score) slur beat 2 into the next note
- m. 39: add a staccato to the tied eighth note
- m. 72: beat 4, 1st note is single-dotted (not double-dotted)
- m. 80: add a symmetrical cresc./dim. within this bar
- m. 91: (score) add "unis."
- m. 120: the ending dynamic is *ppp*

2nd FLUTE

- m. 80: add a symmetrical cresc./dim. within this bar

OBOE

- m. 12: add rehearsal marking 12
- m. 34: add cresc. at end of this bar
- m. 35: add dynamic of *f* (result of the cresc.)
- m. 39: add a staccato marking over the tied eighth note
- m. 74: the cresc. should only extend through beat 1

ENGLISH HORN

- m. 17: the 1st note is a dotted half note
- m. 39: add a staccato marking over the tied eighth note
- m. 80: add a symmetrical cresc./dim. within this bar
- m. 94: add a dim. to this bar

1st CLARINET

- m. 19: 2nd note is A natural
- m. 72: beat 4, 1st note is single-dotted (not double-dotted)
- m. 73: last note slurs into the 1st note of the next bar
- m. 74: last note begins a slur that extends to the trill in m. 76
- m. 80: add a symmetrical cresc./dim. within this bar

2nd CLARINET

- m. 60: slurring does not agree with the score
- m. 62: slurring does not agree with the score
- m. 72: 1st note (both divisi parts) is a dotted half note
- m. 75: the slur extends into the trill
- m. 80: add a symmetrical cresc./dim. within this bar
- m. 99-100: written as upper octave in the score

3rd CLARINET

- m. 12: (score) remove the accents from these notes
- m. 14: remove the dim.
- m. 16: remove the dim.
- m. 17: add a cresc.
- m. 39: add staccato over the tied eighth note
- m. 42: remove the distracting spot before the 2nd note
- m. 60: (score) beginning dynamic is *pp*
- m. 61: add a two measure cresc. starting here
- m. 72: beat 4, 1st note is single-dotted (not double-dotted)
- m. 88: remove the dot from the 1st note
- m. 93: this slur should extend into the next bar

ALTO CLARINET

-no discrepancies

BASS CLARINET

- m. 57: last note is A-flat
- m. 83: (score) add housetop accents to these notes
- m. 84: (score) add a housetop accent to the 1st note
- m. 87: add a dim. to the top note of the divisi

E♭ CONTRABASS CLARINET

- m. 6: add a dim. to the bar

B♭b CONTRABASS CLAR.

- m. 30: (score) remove the slur into this note

BASSOON

- m. 74: (score & parts) add the word "tutti"
- m. 80: add a symmetrical cresc./dim. within this bar

E♭ ALTO SAXOPHONES

- m. 116: starting dynamic is *p*
- m. 119: (score) add a dim. to the bar

TENOR SAXOPHONE

- m. 89-90: slur the "G" to the "D"
- m. 93: add a dim. to the bar

BARITONE SAXOPHONE

- m. 80: add a symmetrical cresc./dim. within this bar

NOTE: All Trumpet and Trombone parts, m. 117: score dynamic is *mp*, all these parts are printed *mf*

1st TRUMPET

- mm. 44-45: add one bar cresc., one bar dim.
- mm. 51-52: beginning with beat 3, add a dim.

2nd TRUMPET/3rd TRUMPET

-no discrepancies

1st HORN

- m. 13: add a dim. starting on the long note
- m. 39: add a staccato to beat 3
- m. 47: score and parts: slurs do not agree
- mm. 108-109: score and parts: dynamics inconsistent

2nd HORN

- m. 9: should not be a slur between beats 1 & 2
- m. 39: add a staccato to beat 3
- mm. 74-76: beat 4 (m. 74) - add a slur covering next two bars
- m. 93: the slur extends into the next bar

1st TROMBONE

- m. 43: (score) add the dynamic *p*
- m. 45: (score) add a dim.
- m. 51: add a dim.
- m. 119: add dynamic of *pp*

2nd TROMBONE

- m. 43: (score) add the dynamic *p*
- m. 45: (score) add a dim.
- m. 80: add a symmetrical cresc./dim. within this bar

3rd TROMBONE

- m. 83: add a housetop accent to the 2nd note
- m. 84: add a housetop accent to the 1st note

BARITONE Bass Clef

-no discrepancies

BARITONE Treble Clef

- m. 80: add a symmetrical cresc./dim. within this bar

TUBA

- m. 76: slur the two notes

PERCUSSION

- m. 72: double-dotted eighth should just be single-dotted
- m. 115: part says "hard rubber", score just says "rubber"

TIMPANI

- m. 44: this is a "6" bar rest (not a "5")
- m. 74: (score) should say "Hard mallets"
- m. 116: (score) should say "Soft sticks"

On November 11, 1995 the **Northern Arizona University Symphonic Band** and strings of the University Orchestra presented the world premiere of Henry Cowell's Symphony No. III, *Gaelic* at Ardry Auditorium on the NAU campus. The symphony was unperformed in its complete version for the past fifty-three years largely due to the extended forces necessary, namely for band with strings — as well as the relative paucity of performances of the band works of Henry Cowell.

The symphony is in four movements with each highlighting two melodies of a Celtic nature. Each of the melodies is treated somewhat developmentally, but primarily the work varies the melodies in orchestrational variation technique similar to that used by Percy Grainger. It is interesting to note that Cowell was employed as Grainger's "musical secretary" at the time he started the work. There certainly were exchanges of a musical nature between these two men and there are a number of instances in the symphony where musical cross-pollination can be seen. Most notable is the addition of saxophones in the second and third movements.

The first movement of the symphony was written for the Ernest Williams School of Music in New York. Cowell was encouraged enough by the performance of the first movement to complete the entire symphony, although the remainder of the movements were not performed in a complete version until the recent performance at NAU.

For further information, contact:

Jim Ripley, School of Performing Arts
Northern Arizona University, Box 6040
Flagstaff, Arizona 86011
(520) 523-3413

The **Indiana State University Symphonic Wind Ensemble** premiered the new orchestration by John Boyd of Karel Husa's *Divertimento for Symphonic Winds and Percussion* on their concert October 23, 1995. The work has evolved from a transcription, by the composer, of earlier pieces for piano four hands (1955) into settings for Brass Ensemble (1958) and Brass Quintet (1968). These settings by Husa were intended not only for professional players, but also for younger musicians and amateur ensembles. The

Divertimento uses folk elements and their variations from Husa's native country. It was his intention to introduce his own children (in the piano version) to their musical heritage and make 20th century music more palatable.

John Boyd writes:

"The wind orchestration ... is a result of pestering Karel for over twenty years. I always knew the *Divertimento* would make a wonderful addition to the wind band repertoire, but Karel kept saying that he wanted to do them. Finally, during a visit to the Indiana State University campus in the fall of 1994, Karel said "All right! You do them. I just don't have the time." The score for large wind band, numerous percussion, and harp was completed during the summer of 1995.

"In my orchestration, I have intended to capture all the character and folk flavor of the earlier versions. Only in movement three, *Song*, have I departed from the composer's rather sparse setting and evolved an orchestration reminiscent of several sections in Husa's later work, *Musica for Prague*, 1968. This is tonal Husa, rhythmically accessible Husa — an interesting view of a wonderful composer in his early years."

On March 3, 1996, the **Nebraska Wesleyan University Symphonic Band**, in Lincoln, Nebraska, Dr. Herbert E. Dragella Jr., conductor premiered a newly commissioned work by James Barnes. The work, *A Very American Overture* was conducted by the composer.

Nebraska Wesleyan has also commissioned Robert Jager to write a new work for symphonic band, choir and organ to be premiered in February, 1997 at the NWU annual High School Honors Festival. Ohio composer Loris Chobanian has been commissioned to compose a new work for the NWU Symphonic Band with a premiere in 2000.

The **University of Connecticut Wind Ensemble** performed the world premiere of a commissioned work by Pulitzer Prize winning composer Morton Gould on October 15, 1995. The performance was part of the opening ceremonies for a year-long retrospective on the theme "Fifty Years After Nuremberg: Human Rights and the

Rule of Law" at UConn. The work, entitled *Remembrance Day: A Soliloquy for a Passing Century* was performed as part of a ceremony that included remarks by President Clinton. Earlier in the week Morton Gould spoke at a Music Department Convocation and was honored at a reception.

Gould described the work in the following words:

"*Remembrance Day* opens softly with a prologue evoking a distant nostalgic lullaby. As it fades, a sudden loud chime combines with high clarinets in an anguished sequence that cries out a musical pattern establishing and shaping the body of the work. The music alternates between elegiac thematic references and the pulsings and accents of chimes and tolling bells. A slight pause — then subdued but menacing sounds from muted trombones, tuba and percussion. Over this is a variant of the clarinets' initial "cry of anguish" — but this time in quiet grief — turning into a funeral cortege. The cortege proceeds to chants and responses that grow in intensity, changing to hymn-like swells and embellishments. A sudden explosive interruption, brutal and violent — the previous menacing muted trombone motif now unleashed. This leads to a full-blown and affirmative chorale. Following this climax the work winds down, diminishing in intensity. There are passing references to what was heard before. Now comes a last variation on the chant, and a pianissimo echo variant in muted trumpets and then woodwinds of the Hymns and Chorales. As this recedes comes the plaintive "cry of anguish" again — unresolved. Once again, quiet pulsations, a short silence — and the epilogue — a few fragments of the opening lullaby — some final pulsings — a few timpani beats — silence."

The University of Georgia Symphonic Band I performed the premiere of *Apocalyptic Dreams* by David Gillingham on March 2, 1995 in Athens, Georgia. This three movement symphony was commissioned by The University of Georgia Bands. The composer had the following to say about the work:

"In 1994 I composed a work for symphonic band titled *Revelation*. This work was a tone poem centered around the book of Revelation from the Bible. Since this time I have remained interested in the expression of events of the "Apocalypse" through music. I have never felt that I had completely expressed myself in *Revelation*, so I set out to create a work on a much grander scale. The resulting work, *Apocalyptic Dreams*, is structured in the form of a continuous three movement symphony with each movement bearing the title of a part of this apocalyptic event.

The first movement, *The Vision*, sets the general mood of the entire symphony that I have attempted to depict through music — the prophetic vision of the end of the world nearly unimaginable. Marked *Ferocious*, the second movement alludes to the cosmic, cataclysmic chain of events of the apocalypse. The pealing of chimes begins this (the third) movement. The chimes fade into a lustrous ostinato of bells, marimba and bass marimba. Entering above the ostinato is a theme in chorale fashion that is all-powerful, all-knowing and completely holy, alluding the second 'coming' of Christ. An interlude ... proclaims the pureness of the Messianic Kingdom. This leads to a faster tempo and fanfare passages announcing the last major episode of the work which quotes *Break Forth O Beautiful Heavenly Light* by Johann Schop. The work ends with grandeur, evoking hope for all humanity."

The Brigham Young University Wind Symphony, David Blackinton, conductor, performed the premiere of *Another Kind of Light* by Murray Poven at the West-Northwest Division conference. The composer writes:

"Recently I had the opportunity to write music for a production of one of my favorite plays, *Antigone*. A line from one of the choral odes, "death is not darkness, but another kind of light," has resonated in my

mind since then. In a world of continual loss, it seemed to articulate a reasonable alternative to bitterness and despair; the possibility, at least, of continuation; of hope. Although there is no "program" to this music which might justify the quote as title, it attached itself rather early on and I have been unable to dislodge it. It must belong there. The three sections (or movements if you prefer) do have distinctive aural auras, the first with its turbulence juxtaposed against simple melodic fragments, the second with its too careful placidness, and the third with its forward propulsion and upward thrusting. Taken together, perhaps they do suggest some type of progress from despair toward understanding. But that is not a claim I am willing to make for these sounds. My only hope is that the listeners' ears will find these noises as interesting as they are to me, and as beautiful."

The band of **Gustavus Adolphus College** has premiered and recorded David Holsinger's *The Easter Symphony*. In the spring of 1990, Douglas Nimmo, director of Bands at Gustavus Adolphus College in St. Peter, Minnesota, met David Holsinger at the CBDNA National Convention. The conversation turned to Holsinger's music since the Gustavus Band had played Holsinger's *The Death Tree*. Holsinger's program notes on *The Death Tree* indicated that it was written in 1986 and is the 2nd movement of an uncompleted three-movement work, *The Easter Symphony*. Dr. Nimmo was curious about the composer's plans for completion. David Holsinger replied that many had indicated the movement stood on its own and that the symphony may never be completed unless he was commissioned to do it.

On his return to Gustavus, Dr. Nimmo mentioned his conversation to Director of Fine Arts Al Behrends and the two were able to arrange for funding for Gustavus to commission David Holsinger to complete *The Easter Symphony*. Holsinger, who is also Minister of Music and Composer in Residence at Shady Grove Church in Grand Prairie, Texas, committed to the completion of the work in 1994 and a residency at the College prior to the first performances in the spring of 1995. In Dr. Nimmo's words, the commission and residency would give his students "a better un-

derstanding of the composer and the subtle markings on their sheets of music," while it "underscores the College's commitment to the fine arts and its place as a College of the church."

The Easter Symphony, with movements *Kings*, *The Death Tree* and *Symphonia Resurrectus*, was completed in mid-winter 1995. In February, the Gustavus Band, the Gustavus Choir and the Christ Chapel Choir began work on the symphony in residency with the composer. Dr. Michael Jorgensen, professor of voice at Gustavus, was chosen as the baritone soloist. The premier performances on April 28 in Gustavus' Christ Chapel and April 29 at Central Lutheran Church, conducted by Dr. Douglas Nimmo, were presented for standing room only audiences and were met with rave reviews. At the performances, David Holsinger was given an honorary doctorate by Gustavus Adolphus College and the College's Fine Arts Award by the Division of Fine Arts.

The premiere performances of *The Easter Symphony* were recorded by Mark Morette, Mark Custom Recording Service who, along with Holsinger, records and produces all of the composer's music. The compact disc is complete with extensive liner notes and texts and is available by sending a check payable to "Gustavus Adolphus College" for \$15.00 (plus \$1.00 shipping and handling) to: The Office of Fine Arts, Gustavus Adolphus College, 800 West College Avenue, Saint Peter, Minnesota 56082.

Tell Us!

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

It is our hope that information about ALL premieres for band, wind ensemble, or chamber ensembles that CBDNA members are involved in can be reprinted here. Send us your program notes as well as information regarding instrumentation, recordings, difficulty, and availability. In addition, you may want to ask the composer to write additional material not included in the program note but of interest to the CBDNA membership.

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

The **University of Connecticut** Music Department hosted a symposium on the wind band music of Gustav Holst on September 30, 1995. Guest speakers included **Dr. John Mitchell**, **Frank Battisti**, **Dr. Alain Frogley**, **Commander Lewis Buckley**, and **Dr. Jeffrey Renshaw**. Many of Holst's works were performed by the **University of Connecticut Wind Ensemble** and the **United States Coast Guard Band**.

Frank Battisti maintains an active schedule in addition to his NEC responsibilities. Among the more recent are:

- Guest conductor, Wind Orchestra, Adelaide University, Australia (July-Aug. 1995)
- Teach conducting and conduct the Sirens Concert Wind Band at Main Concert Hall, Taipei, Taiwan (Aug. 1995)
- Guest clinician, Symposium on Wind Music of Gustav Holst, University of Connecticut (Sept. 1995)
- Guest conduct the Seoul, Korea Wind Ensemble at the Main Concert Hall of the Seoul Arts Center (Nov. 1995)

The 1995 New England Intercollegiate Band Festival was held at **Keene State College** on April 7-8, 1995, hosted by **Doug Nelson**. The event included a panel discussion on "Problems and Opportunities of the Small-College Band." The panel members included **Karen LaVoie**, **Westfield State College (MA)**; **David Manuel Garcia**, **Bridgewater State College (VA)**; **Frank Patterson**, **Fitchburg State College (MA)** and **Gregg Thaller**, **Salem State College (MA)**.

The **Gonzaga University** Music Department sponsored its 2nd annual *Festival of Wind Music* at the Metropolitan Center for the Arts in Spokane on December 4, 1995. The program featured the **GU Symphonic Wind Ensemble** and the **Mosaic Chamber Ensemble**, with conductor **Robert Spittal** and guest conductor **Craig Kirchhoff** of The University of Minnesota.

Thomas Stone is the newly-appointed Assistant Professor and Conductor of the Wind Ensemble at **Centenary College**,

Louisiana. Mr. Stone is currently conductor of **Prevailing Winds**, an ensemble based in Bossier City, Louisiana.

The **University of Southwest Louisiana** announces the appointment of **James Squires** as Marching Band Director and Assistant Director of Bands. He will also conduct the University Concert Band.

The **University of Louisville** has a new Director of Bands, **Frederick Speck**, and a new Assistant Director of Bands, **Laurence Marks**. Dr. Speck is also member of the composition faculty at U of L, while Marks has recently completed doctoral studies at the University of Southern California.

John Fannin is the new Assistant Director of Bands at **Murray State University**. His responsibilities include Marching Band, Jazz Band, Symphonic Band, and Instrumental Music Education.

Modern performance editions of three early chamber works are now available from **Robert Garofalo** of the **Catholic University of America**. The scores and parts are printed using the *Finale* computer notation program. The works are:

- *Overture in C* by Simone Catel, modern edition based on the original by Mike Burch-Pesses and Robert Garofalo. (2222/2200 + double bass or contrabassoon, timpani and opt. triangle)
- *Concertino for Solo Oboe and Winds* (c. 1820) by Carl Maria von Weber, modern edition by Robert Garofalo based on an early manuscript copy of the score. (1122/2110 + opt. cello and double bass)
- *Nocturno, Op. 24* (1824) by Felix Mendelssohn, modern edition by Robert Garofalo based on two early scores by the composer. (1222/2100 + double bass or contrabassoon and opt. timpani).

The second Conductors' Guild Conductor Training Workshop took place February 20-22, 1996 at the **Peabody Conservatory of Music**, Baltimore, Maryland. The workshop focused on wind ensemble conducting, utilizing the **Peabody Wind**

Ensemble as the resident workshop performing organization. Workshop faculty were **Anthony Maiello** of **George Mason University** and **Harlan Parker**, conductor of the **Peabody Wind Ensemble**.

Literature for the workshop included *Variations on America*, Ives/Schuman/Rhodes; *Symphony No. 6*, Persichetti; *La Fiesta Mexicana*, Reed; *Symphonies of Wind Instruments*, Stravinsky; *Postcard*, Ticheli; *Spiel für Blasorchester*, Toch; *Petite Symphony*, Gounod; and *Music for 18 Winds*, Harbison.

Composer-conductor **Karel Husa** has been granted the Czech Republic's highest civilian recognition, the State Medal Award of Merit, First Class.

The bestowing of the award by President Vaclav Havel took place at a festive ceremony at the Prague Castle on October 28, 1995, coinciding with the celebration of a national holiday and celebrating the 50th anniversary of the end of World War II.

Husa and his corecipients were the first to receive the distinguished award by the new Czech Republic.

Karel Husa will celebrate his 75th birthday on August 7, 1996.

The **World Association for Symphonic Bands and Ensembles (WASBE)** has established a framework and time-table for their 8th International Conference to be held from July 5-13 in the Austrian city of Schladming.

Concerts will take place in the Dachstein-Tauern-Halle, which has seating for 1500 visitors. Every day four bands or ensembles will perform one-hour-long concerts at 11 AM, 4 PM, 8 PM and 9 PM. Twenty-six concerts will take place including a performance by the International Youth Wind Orchestra to be held on July 12th at 4 PM. **Karel Husa** has been invited to conduct this orchestra. The opening concert on July 5th will be played by a Japanese and an Austrian band to show the connection between this and the previous convention held last summer in Hamamatsu, Japan. Although all participating bands must pay all of their own expenses, fifteen bands have already shown an interest in performing in Schladming, among others

bands from the USA, Brazil, Hungary, Switzerland and Japan.

Bands wishing to apply to perform in Schladming should send a high-quality audio recording, when possible a video recording, and programs for the last five years to the committee. Bands that have premiered contemporary compositions from their country are being sought. The selection will take place in July, 1996. Bands that are selected must pay a registration fee of \$500 which will be returned when the band arrives in Schladming.

A conducting workshop will take place during six days of the conference from 9:30 to 11 AM. Musicological lectures will be presented daily at 2 PM in cooperation with the International Society for the Investigation and Promotion of Wind Music (IGEB).

Correct performance practices will be one of the main focuses of the conference. Clinics on topics such as "Mozart's Compositions for Winds," "Austrian Marches," or "Folk Music from the Alpine Region" are also being planned.

Additional events planned include church services on both Sundays incorporating special wind music, including a performance of the Mass in E minor by Anton Bruckner. The traditional WASBE banquet will be held Saturday, July 12.

There will be an exhibition hall for manufacturers and music publishers. Exhibitors should contact Juliana Pierer-Kliment, Kolingasse 15, A-1090 Wien, Austria.

The convention will end with a grand military tattoo or "Grosser Zapfenstreich" in the Schladming Ski-stadium. Among the bands performing for this ceremony will be military bands from the provinces of Salzburg and Styria.

For further information concerning the conference, contact:

Prof. Dr. Wolfgang Suppan, Institut für Musikethnologie an der Hochschule für Musik und Darstellende Kunst, Leonhardstr. 15, A-8010 Graz, Austria.

The Frederick Fennell International Young Conductors Competition

Purpose

To recognize the highest standards of wind ensemble conducting and musicianship at the international level of excellence through the medium of the wind ensemble.

To encourage the young conductor by encouraging excellence in all aspects of the conducting experience.

To continue the growing acceptance of the wind and percussion medium by composers, audiences, artistic institutions, and musicians in all fields of the discipline.

Promote an awareness of the brotherhood of man among the peoples of the world through music.

Sponsor

The competition is sponsored by Frederick Fennell, Inc.

Organization

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

The Prize

A prize of \$2500.00 (US) will be awarded to the winning conductor selected by the International Jury.

In addition, the winner will receive the Sousa Foundation Diploma of Honor.

Eligibility

The competition is open to any conductor between the ages of 21 and 35 years regardless of sex, religious belief, color or ethnic origin.

The contestant will not have reached his 35th birthday during the year of the competition.

Rules

The videotape must show the contestant conducting a wind ensemble or symphony band in both a performance and rehearsal setting as follows:

A complete performance video recording of the first movement (Chaconne) of the Holst Suite in E-flat.

A 15 to 20 minute rehearsal video recording of the second movement (Tema con Variazioni) of the Stravinsky Octet for Wind Instruments from the Theme (rehearsal number 24) up to but not including variation E.

Applications

All entries must be submitted on the official application form provided by the International Administrative Board of the competition. Note: this form may be duplicated. There is no entry fee.

Entries for the 1996 competition must be received by the Secretary of the Jury no later than July 1, 1996.

The jury will screen the video tapes and select the winner in December of 1996.

All entries should be sent to the following address:

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

Entry forms may be obtained at no cost by writing to the above address or by writing:

The Frederick Fennell International Young Conductors Competition
The Sousa Foundation
PO Box 2707
West Lafayette, IN 47906 USA

ALABAMA

Auburn University Symphonic Band
Johnnie Vinson, conductor
March 8, 1996
 Fanfare for Spartacus James Curnow
 Symphony #3 Boris Kozhevnikov
 Believe Me If All Those Endearing
 Young Charms Simon Mantia
 Liturgical Dances David Holsinger
 Themes from *Green Bushes*. Grainger/Daehn
 Mockbeggar Variations Guy Woolfenden
 The Pines of Rome Respighi/Duker
 The Pines of the Appian Way

CALIFORNIA

Pomona College Band
Graydon Beeks, conductor
November 17, 1995
 Pomp and Circumstance # 4 Edward Elgar
 Three Chorale Preludes William P. Latham
 Little Concerto Henry Cowell
 Nilesdance David Holsinger
 Songs of the West Gustav Holst/Curnow
 Petite Suite Béla Bartók/Cushing
 Prelude, Siciliano & Rondo .. Arnold/Paynter
 Them Basses G. H. Huffine

CONNECTICUT

University of Connecticut Wind Ensemble
Jeffrey Renshaw, conductor
James Chesebrough, asst. conductor
December 7, 1995
 Symphony in Bb Paul Hindemith
 Remembrance Day Morton Gould
 premiere
 Divertissement d'Étè Jaques Castérède
 Concerto for Piano and Wind Instruments
 Igor Stravinsky
 Sea Drift Anthony Iannacone

FLORIDA

Florida Community College Symphonic Band
Dr. Dale Blackwell, conductor
Robert Jager, guest conductor
November 21, 1995
 Bombasto March O. R. Farrar
 Suite of Old American Dances R. R. Bennett
 Espirit de Corps Robert Jager
 Epilogue: "Lest We Forget" Jager
 Colonial Airs and Dances Jager
 Lord, Guard and Guide Jager
 Meditations on an Old Scottish Hymn Tune ..
 Jager

INDIANA

Ball State University Wind Ensemble
Joseph R. Scagnoli, conductor
October 22, 1995
 March Hongroise-Rakoscy Berlioz/Smith
 Ballad for Band Morton Gould
 Symphony No. 2, The Big Apple de Meij

IOWA

The University of Iowa Symphony Band
and Chamber Wind Ensemble
Myron Welch, conductor
October 27, 1995
 Sinfonia Ned Rorem
 Report Lubos Fiser
 Overture to Les francs-juges, Op. 3
 Berlioz/Knox
 The Passing Bell Warren Benson
 Emblems Aaron Copland
 March from Symphonic Metamorphosis
 Paul Hindemith/Wilson

KANSAS

Wichita State University Symphonic Band
and Wind Ensmble
Dr. Victor Markovich, conductor
Dr. Larry Blocher, assoc. conductor
December 6, 1995
 Symphonies of Wind Instruments Stravinsky
 Dreamcatcher Walter Mays
 Dramatic Essays Clifton Williams
 Bridget Cruise setting by Gary Gackstatter
 Molly on the Shore Percy Grainger
 Nobles of the Mystic Shrine Sousa

KENTUCKY

Asbury College Concert Band
Lynn Cooper, conductor
October 9, 1995
 Jubilate James Curnow
 Folk Song Suite Ralph Vaughan-Williams
 Tuscan Serenade Gabriel Fauré/Grainger
 The Boys of the Old Brigade Chambers

Murray State University
Symphonic Wind Ensemble
Dennis L. Johnson, conductor
October 19, 1995
 Fanfare and Flourishes for a Festive Occasion
 James Curnow
 Concerto for Alto Saxophone and Band
 Karel Husa

II. Ostinato
 Nobles of the Mystic Shrine Sousa
 Lochinvar James Curnow
 Um Mitternacht Gustav Mahler
 Hymn Variants Alfred Reed

LOUISIANA

University of Southwestern Louisiana Wind
Ensemble
William J. Hochkeppel, conductor
October 8, 1995
 An Outdoor Overture Aaron Copland
 Suite of Old American Dances R. R. Bennett
 Fiddler on the Roof Bock/Buckley
 Melita Thomas Knox
 American Pageant Knox

MARYLAND

Peabody Wind Ensemble
Harlan Parker, conductor
February 14, 1996
 Symphonies of Wind Instruments Stravinsky
 Concerto for Piano and Wind Instruments
 Stravinsky
 Music for 18 Winds John Harbison
 Symphony No. 6 Vincent Persichetti

MASSACHUSETTS

Boston University Wind Ensemble
Malcolm W. Rowell, Jr., conductor
December 7, 1995
 Circuits Cindy McTee
 Symphony No. 6 Vincent Persichetti
 Old Wine in New Bottles Gordon Jacob
 The Path Between the Mountains Kennedy
 Suite of Old American Dances R. R. Bennett
 Rolling Thunder Henry Fillmore

University of Massachusetts Wind Ensemble
and Symphony Band
Malcolm W. Rowell, Jr., conductor
David Maslanka, composer-in-residence
November 19, 1995
 The Path Between the Mountains Kennedy
 Suite No. 3: Folksongs for Band Stanhope
 Tears David Maslanka
 Early One Morning .. Percy Grainger/Kreines
 Dance of the New World Dana Wilson
 Symphony No. 1 de Meij

New England Conservatory Wind Ensemble
Frank L. Battisti, conductor
November 9, 1995
 Ballo del granduca J. Sweelinck
 Octet - Partita, Op. 57 Franz Krommer
 Little Threepenny Music Kurt Weill
 Concerto for Trumpet Artunian
 Symphony in B-flat Paul Hindemeith

MINNESOTA

St. Cloud State University Wind Ensemble
Richard K. Hansen, conductor
February 3, 1996
 Cheers! Jack Stamp
 Suite from Henry V .. William Walton/Barrett
 Sketches on a Tudor Psalm Fisher Tull
 Trombone Concerto, Op. 114b Bourgois
 Lincolnshire Posy Percy Grainger

MISSOURI

Northwest Missouri State University
Wind Symphony
Alfred E. Sergel, conductor
William G. Mack, guest conductor
February 18, 1996
 A Jubilant Overture Alfred Reed
 Caccia and Chorale Clifton Williams
 Nobles of the Mystic Shrine Sousa
 Homage to Machaut Ron Nelson
 Stormworks Stephen Melillo

18 - PROGRAMS

NEW HAMPSHIRE

*The University of New Hampshire
Wind Symphony
Stanley D. Hettinger, conductor
October 22, 1995*

Enigma Variations, Op. 36 Edward Elgar
The Power of Rome and the Christian Heart Percy Grainger
Carmina Burana Carl Orff

NEW YORK

*State University of New York at Plattsburgh
Symphonic Band
Daniel Gordon, conductor
Fall 1995 Repertoire*

Suite of Miniature Dances Louis Applebaum
Chapultepec Carlos Chávez
Christmas March Edwin Franko Goldman
Ballad for Band Morton Gould
Suite Française Darius Milhaud
Konzertstück, Op. 86 for horns and band Robert Schumann/Cohen
Lebhaft
Salvation is Created Tchesnokov/Erickson

NORTH DAKOTA

*The University of Mary Concert Band
and Wind Ensemble
October 29, 1995*

Grand Chœur Dialogué Gigout/Rhoads
NOAH Russ Newbury
Amazing Grace arr. Ticheli
Glory and Triumph Berlioz/Longfield
Shadows of Eternity Thomas Stone
The Final Covenant Fisher Tull
Liturgical Dances David Holsinger
Alleluia! Laudamus Te Alfred Reed
Salvation is Created Tchesnokoff
Morning Alleluias Ron Nelson

OHIO

*University of Dayton
Symphonic Wind Ensemble
Patrick F. Casey, Conductor
Ohio Music Educators Association
Conference
February 2, 1996*

Gavorkna Fanfare Jack Stamp
A Lincoln Address, op. 124A Vincent Persichetti
..... Dr. Robert Jones, narrator
Concerto Grosso for Brass Quintet and Band Fisher Tull
..... members of the Carillon Brass
Now Showing! Edgar Williams, Jr
Pas Redouble, op. 86 Camille Saint-Saens

OKLAHOMA

*Oklahoma City University
University Symphonic Band
Matthew Mailman, conductor
October 3, 1995*

March from Symphonic Metamorphosis Hindemith/Wilson
Chorale and Alleluia Howard Hanson
Suprise, Pattern, Illusion Daniel Bukvich
Old Wine in New Bottles Gordon Jacob
Elegy John Barnes Chance
First Suite in E-flat Gustav Holst

TEXAS

*McLennan Community College
Wind Symphony
James Popejoy, conductor
December 4, 1995*

Procession of Nobles Rimsky-Korsakov/
..... Leidzen
The Fire of Eternal Glory Shostakovich/Rhea
Highland Variations Douglas A. Starnes
Canticle of the Creatures James Curnow
Sleigh Ride Leroy Anderson

VIRGINIA

*Virginia Commonwealth University
Wind Ensemble
Terry Austin, conductor
December 1, 1995*

Huldigungsmarsch Richard Wagner/Schaefer
Overture to "The School for Scandal" Samuel Barber/Hudson
Resting in the Peace of His Hands Gibson
Divertimento for Band Vincent Persichetti
Tears David Maslanka
Who's Who in Navy Blue Sousa/Byrne

WASHINGTON

*Gonzaga University
Symphonic Wind Ensemble and
the Mosaic Chamber Ensemble
Robert Spittal, conductor
Craig Kirchhoff, guest conductor
Mosaic Chamber Ensemble*

Finale from Petite Symphonie Gounod
Scherzo, op. 48 Eugene Bozza
Lied et Scherzo Florent Schmitt
Divertissement, op. 36 Emile Bernard
Gonzaga University
Symphonic Wind Ensemble
Third Suite Robert Jager
Toccata Girolamo Frescobaldi
Lincolnshire Posy Percy Grainger
British Eighth Zo Elliot
Pas Redouble Camille Saint-Saens

*Whitworth College Wind Ensemble
R. Scott Adkins, conductor
November 12, 1995*

Moorside March Gustav Holst/Jacob
Variations on a Shaker Melody Aaron Copland
On a Hymnsong of Philip Bliss Holsinger
Satiric Dances Norman Dello Joio
Chorale and Alleluia Howard Hanson
Elegy for a Young American Lo Presti
Prelude, Op. 34, No. 14 Shostakovich/Reynolds
Aspen Jubilee Ron Nelson

Hidden Treasures

*From John Culvahouse, The
University of Georgia:*

**Where Legends Live:
"Adventures of the Diamond
Warriors, Part 1" by Jared
Spears**

Where Legends Live was inspired by several titles of paintings the composer viewed at a showing in a small Arkansas town in 1989. The titles of the paintings are *Fields of Light*, *Violet Night*, *Diamond Warriors*, *Returning the Sphere*, and *Where Legends Live*.

Where Legends Live is a colorful, exciting work for band/wind ensemble. Spears is particularly innovative in his use of solo clarinetist and two solo percussionists. The role of the solo clarinet is very expressive and dramatic throughout, and the cadenza for the three soloists is quite virtuosic.

Waters of Myth: "Adventures of the Diamond Warriors, Part 2" is published and received a fine premiere at the 1993 CBDNA conference in Columbus by Joe Hermann and the Tennessee Tech Symphony Band. *Where Legends Live* is presently available (in manuscript) from the composer and is highly recommended.

**College Band Directors National Association
1994-95 Summary of Income and Expenses
October 1, 1994 - September 30, 1995**

INCOME

ACTIVE MEMBERSHIP DUES	15,480.00
RETIRED MEMBERSHIP DUES	470.00
PROFESSIONAL ASSOCIATE DUES	2,145.00
MUSIC INDUSTRY MEMBERSHIP DUES	1,600.00
STUDENT MEMBERSHIP DUES	900.00
INSTITUTIONAL MEMBERSHIP DUES	1,125.00
LIFE MEMBERSHIP DUES	600.00
LABELS	2,410.00
DIRECTORY	0.00
PINS	0.00
MISC. INCOME	177.90
DIRECTORY ADS	1,450.00
INTEREST	<u>1,470.24</u>
 TOTAL INCOME	 27,828.14

EXPENSES

POSTAGE (not including publications and dues notices)	758.26
PRINTING (not including JOURNAL or REPORT)	859.48
TRAVEL	2,491.94
CBDNA JOURNAL	2,571.63
DIRECTORY (production and mailing)	8,062.86
MEMBERSHIP SERVICES	5,280.74
CLERICAL	495.00
DIVISIONAL REBATES	0.00
CBDNA REPORT (three issues)	4,948.68
NATIONAL CONFERENCE	10,224.00
CONDUCTING SYMPOSIUM (U. of Colorado)	3,000.00
MISC. EXPENSES (including Chicago meetings)	1,414.59
TAX RETURN PREPARATION	425.00
REFUNDS	0.00
COMMISSIONS	<u>4,000.00</u>
 TOTAL EXPENSES	 44,532.18

Change of Address

Please send changes of address to:

**Richard Floyd
University of Texas
Box 8028
Austin, TX 78713**

Old Address:

Name _____
School _____
Address _____
City _____ State _____ Zip _____

New Address:

Name of School _____
School Address _____
City _____ State _____ Zip _____
Office Phone _____
e-mail (if applicable) _____

Home Address _____
City _____ State _____ Zip _____
Home Phone _____

Submissions to the Report

Send all materials to:

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

Submission deadlines:

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

Format:

- 1st preference: Computer disk (MAC format using Microsoft Word or Works)
- 2nd preference: Via email to dstotter@umr.edu.
- 3rd preference: MAC computer disk using other software.
- 4th preference: PC formatted computer disk using any word processing program.
- 5th preference: hard copies.

CBDNA

COLLEGE BAND DIRECTORS
NATIONAL ASSOCIATION

Report

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