

Summer 1996

From the Podium

It is June 2 as I sit down to consider what I might have to say that would be of general interest from this perch. I'm already two days late and I expect a call in the morning with a plaintive, "Jim, where is your column?"

First, I want to thank those of you who have written, faxed, e-mailed or called sharing your ideas, frustrations and support. It is of the first two that provide guidance and the latter that speaks to a sense of gratitude that is so difficult to define.

We are in a business/profession that is incredibly influential. We set standards of performance and expectation. We provide models of behavior both personal and professional. What we say and what we do is visited on generations as surely as we are reflections of our teachers. That I speak of gratitude is not lost, I'm confident, for I have had an opportunity in this organization to see and hear the models of which I speak. Individually and collectively, there are none better!

Second, the conference in Athens is going to be a dandy. I know that I don't look forward to chairing the committee that selects ensembles for the 1999 conference. The tapes submitted for 1997 were truly outstanding. The ensembles that will be performing represent a relatively divergent cross section with the exception of the small schools, particularly the smaller liberal arts schools, many of which have excellent ensembles. I'm sorry that we had no tapes from this constituency and hope the Small Schools Task Force will be able to fix that by 1999. We have, however, a great group:

Wichita State University - Victor Markovich
University of Kentucky - Richard Clary
East Texas State University - Bobby Francis
University of Southern Mississippi - Thomas Frascillo
North Texas State University - Eugene Corporon
University of Georgia - Dwight Satterwhite
Indiana University - Ray Cramer
Southern Methodist University - Jack DeLaney

In addition to concerts by ensembles from these schools, John Whitwell is bringing his Chamber Winds from Michigan State University to both perform and be the demonstration group for Dennis Fischer's clinic on Chamber Wind Literature for Everyone. Gene Corporon and Dennis put this clinic together for the Southwest Divisional conference and it was a big hit. Mike Moss, with assistance from the Florida A and M Symphonic Band, will be presenting a session on Music of Black Composers and the Budapest Symphonic Band will add a special international component. Their conductor, Laszlo Marosi, is doing wonderful things in Hungary as both an outstanding conductor and a visionary leader.

John Harbison's commission for the dance piece is now finished. He is putting together a piano version for rehearsal as I write and the completed score will be ready in ample time. This is surely the keystone of the conference. The premiere will be performed by Gene Corporon's North Texas State Wind Ensemble. It is difficult to imagine it being in better hands.

The other highlights, as well as the schedule, will be coming in a separate posting. Get that date book right now and make sure you have February 26 - March 1 set aside for Athens, GA. Dwight Satterwhite has assured me that the weather will be as beautiful as the University of Georgia campus. (Well, he has almost assured me of the weather!)

I do look forward to seeing you all in Chicago for the Annual Meeting at the Mid-West International Band and Orchestra Clinic. You won't want to miss that either.

James Croft

President

In this Issue:

News	2
Premieres	4
Research	6
Programs, State by State	8
Business Matters	16
Change of Address	
Submission information	

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

Vaclav Nelhybel passed away at the age of 76 on March 22, 1996. At the time of his death he was the composer-in-residence at the **University of Scranton** where he co-founded and inaugurated the World Premiere Composition Series in 1984.

Nelhybel was born in Polanka, Czechoslovakia on September 24, 1919. The musical director of Radio Free Europe in Munich from 1950 to 1957, Nelhybel began his career as a conductor at Radio Prague and the City Theater of Prague from 1939 to 1942. After World War II he was named conductor and composer-in-residence at Swiss Radio and lecturer at the University of Fribourg, Switzerland. Nelhybel became a U.S. citizen in 1962 and worked as a composer, conductor and lecturer throughout the United States.

A memorial concert was held on April 20, 1996 at the University of Scranton. The concert included the Hanover Park, New Jersey High School Band directed by Andy Stachow. Stachow's father commissioned Nelhybel's first work for band.

Tom Everett, Director of Bands at **Harvard University**, was recently presented the Alice B. Tondel Award by the Harvard University Band Foundation. The award is presented to an individual whose longtime dedicated commitment to the Band has had a lasting effect on the standard and growth of the organization. It was presented on the occasion of Everett's twenty-five years as Director of Bands.

The **Virginia CBDNA** announces a call for compositions for **Symposium XXII for New Band Music**, to be held February 6-8, 1997 at the University of Richmond. Five works will be selected for the symposium; participating composers are required to attend to conduct and discuss their works in open reading sessions. The Virginia Intercollegiate Band, an auditioned ensemble of 60-70 student musicians from Virginia colleges and universities, will serve as the symposium ensemble.

To date, the Virginia CBDNA has sponsored 21 symposia, reviewed approximately 1400 compositions, presented 134 new works, and awarded \$30,350 to participating composers.

Travel awards of \$350 will be presented to each composer selected. Composers

may submit one score per year; works must be for full symphonic band and may include soloists or tape. Selected composers must provide a full set of parts and must locate any needed soloists.

Deadline for submission of scores is October 1, 1996; tapes are welcome. Scores and tapes will not be returned unless accompanied by return postage and envelope. Send entries to: Dr. Gordon Ring, Director of Instrumental Activities, Department of Music, Longwood College, Farmville, VA 23909. For more information, call or email Dr. Ring: (804) 395-2628, gring@longwood.lwc.edu

The **University of Oklahoma Conducting Workshop** on April 16-17 featured guest conductor **Jerry Junkin** and The **University of Oklahoma Wind Symphony**, **William K. Wakefield**, conductor. The event, which included an open rehearsal of *Lincolnshire Posy* with Junkin and six conducting participants, concluded with a concert program of *El Capitan March* by Sousa, Hindemith's *Symphonic Metamorphosis*, *Lincolnshire Posy* by Grainger, and Creston's *Concertino* for Marimba and Band.

The **University of Oklahoma Wind Symphony**, **William K. Wakefield**, conductor, accompanied tubist Harvey Phillips on April 3, performing *Episodes* for Tuba and Band by Manny Albam. *Episodes* was premiered in March at the American Bandmasters Association Convention by the United States Army Field Band.

The **University of Oklahoma** composer, Carolyn Bremer, has a new work for band entitled *Early Light*, which is based on fragments of the national anthem. Premiered at the CBDNA Southwestern Division conference by the University of Oklahoma Wind Symphony, the work is now available through rental at Carl Fischer, Inc.

The 1996 **Oklahoma Intercollegiate Honor Band**, which included 90 students from seventeen Oklahoma institutions, was conducted by **Dr. James Croft, Florida State University**. The OIHB, **Dennis Silkebakken (East Central University)**, current chair, meets at the annual Oklahoma Music Educators Association convention.

Frank Battisti's latest publication, *The Twentieth-Century American Wind Band/Ensemble: History, Development and Literature*, is now available from Meredith Music Publications in Ft. Lauderdale. The book focuses on the development of the wind band/ensemble as a medium of artistic musical expression. Professor Battisti also continues to maintain an active schedule of guest appearances including:

- Guest clinician at the Alberta, Canada Band Association's Director Workshops in Calgary;

- Guest conductor for the 1996 Music Association of California Community Colleges Northern California Honor Band;

- Guest conductor with the Indiana State University of Pennsylvania Wind Ensemble and clinic presentation at the Eastern Division CBDNA conference; and

- Guest conductor with the West Virginia University Wind Ensemble and clinician with the Lassiter, Georgia H.S. Symphonic Band at the Atlanta International Band and Orchestra Conference.

Submissions to the Report

Send all materials to:

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

Submission deadlines:

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

Format preferences:

- 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

This summer, Professor **Raymond VunKannon** will retire after 37 years of teaching at **Hofstra University**. His principal duty for 31 of those years was as band director. He was honored on April 14, 1996 with a concert of his compositions, featuring many of the distinguished performers on the Hofstra music faculty, such as Morton Estrin, Naomi Drucker, Blanche Abram, and David LaLama. Prior to coming to Hofstra, VunKannon was assistant band director at Yale University. He earned the B.A., B.M., and M.M., all from Yale University.

As a valuable resource for band directors, the **Indiana University Department of Bands** has created a concert band repertoire database containing over 2,600 entries. This World Wide Web database lists all works performed by the IU concert bands (except by the All-Campus Band) from 1967 through the summer of 1995. The database includes the following information for each composition listed: Composer, Title, Date of Performance, Band, and Conductor. It can be viewed at <http://ezinfo.ucs.indiana.edu/~marching/repertory.html>

Please note that due to copyright laws and School of Music policy, the Department of Bands cannot provide recordings or loan music from this list.

This list is maintained by **Larry Stoffel** at the IU Department of Bands. Refer any question or comments to Mr. Stoffel via e-mail: lstoffel@indiana.edu

David McCullough, Director of Bands at **Campbellsville College**, was named the 1996 Kentucky Collegiate Teacher of the Year. The announcement and presentation was made at the Gala Banquet of the Kentucky Music Educators Association 1996 In-Service Conference.

The World Wide Web homepage for the **University of Washington band program** can be visited at the following address: <http://www.cs.washington.edu/homes/hinshaw/bands>

Information regarding performing organizations, assistantship opportunities, concert schedules, faculty biographies and past repertoire is listed.

On April 2nd the **University of Washington School of Music**, in conjunction with the Imperials Music & Youth Organization, hosted the Eighth Annual Pacific Northwest Music Festival—High School Concert Band Division. Ten High School bands from throughout the Puget Sound region performed and received clinics from three college band directors: **Raydell Bradley, Pacific Lutheran University; Ken Singleton, University of Northern Colorado, and W. Dale Warren, University of Arkansas**. All three of the clinicians were then featured as guest conductors with the UW Wind Ensemble in an afternoon concert. Featured guest artist for this year's festival was keyboard percussionist David Samuels. On February 5th a similar festival was held for Puget Sound area junior high school concert bands.

From May 2-5 the **University of Washington Wind Ensemble** toured Northern California playing concerts at Gunn High School, Homestead High School and at the Pan Pacific Hotel in San Francisco. The group also performed at the 16th Annual Western States Collegiate Wind Band Festival hosted by the band department at California State University - Fresno, Larry Sutherland, director.

The **University of North Carolina at Greensboro** hosted the 7th Annual Carolina Band Festival and Conductors Conference February 22-24, 1996. The festival attracted 190 high school students from eight states, chosen by audition, as well as 55 band conductors. The Carolina Band Festival Honor Bands were conducted by **Col. John R. Bourgeois, U.S. Marine Band** and **Dr. Barbara Payne, University of Hawaii, Honolulu**. The Carolina Conductors Conference featured **Dr. Myron Welch, The University of Iowa**, as well as **Dr. John R. Locke**, Festival Host and Director of Bands at UNCG. Participating conductors had an opportunity to conduct the UNCG Wind Ensemble or Concert Band and receive a video-taped critique from the clinicians.

The North Carolina All-State Honor Bands were again hosted by the UNCG School of Music during the last weekend of April. **Dr. Harry Begian**, Conductor Emeritus of the **University of Illinois**

Bands, Dr. James Hile of UNC-Chapel Hill, and Mr. John Edmondson, noted band composer from Scottsdale, Arizona were guest conductors for the three honor bands.

The **UNCG Wind Ensemble** has completed recording its second compact disc from repertoire performed during the 1995-96 season. Dr. John R. Locke, director of the Wind Ensemble, again collaborated with Design Recording of Powhatan, Virginia to produce the digital master recordings. The forthcoming compact disc will be titled *vivo!*

In the spirit of its title, the recording features many vivid images portrayed through music, including *Ghost Train* by Eric Whitacre, Edward Gregson's *The Sword and the Crown*, *Circuits* by Cindy McTea and *Blues for a Killed Kat* by Jack End.

Making a guest conducting appearance on the recording is **Colonel John Bourgeois, U.S. Marine Band** conducting his own arrangement of Kozhevnikov's Symphony No. 3, *Slavyanskaya* and *Esprit de Corps* written for Bourgeois and the Marine Band by Robert Jager.

Copies of *vivo!* may be ordered through the UNCG Band Office for a cost of \$10.00, plus \$2.00 shipping and handling. Checks and money orders should be made out to UNCG, or orders may be charged by phone/fax to Visa or Mastercard. Mail requests to: *vivo!*, Band Office, Room 261, Music Annex, UNCG School of Music, Greensboro, NC 27412-5001. Phone: (910) 334-5299; Fax: (910) 334-5349.

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

Soundings, by Cindy McTee, was premiered by the **University of Oklahoma Wind Ensemble**, William Wakefield, conductor at the CBDNA Southwestern Division Conference at Wichita State University on March 2, 1996. The following, by the composer, is from the preface to the score:

"*Soundings* was commissioned in 1995 by the Big Eight Band Directors Association whose affiliates include the University of Colorado, Iowa State University, the University of Kansas, Kansas State University, the University of Missouri, the University of Nebraska, the University of Oklahoma, and Oklahoma State University.

The title, *Soundings*, has been used by several composers and authors, most recently by Glen Watkins for his book about music in the twentieth century. I chose the title quite literally for its "sound," but also because its relatively abstract definition—"the making or giving forth of sounds"—complements the more descriptive titles of the individual movements: *Fanfare*, *Gizmo*, *Waves*, and *Transmission*.

Each of the four movements explores different musical territory. *Fanfare* employs familiar musical materials such as quartal harmony and imitative counterpoint, but departs from traditional fanfares in its use of woodwind as well as brass instruments. *Gizmo* reflects my fascination with gadgets, motoric rhythms, and the sound of major sevenths. *Waves* was born out of my experience in the computer music studio and my preference for sounds whose shapes slowly expand and contract.

In *Waves*, four musical layers are presented: 1) a steady tremolo in the percussion serves to anchor as well as animate the music, 2) waves of sounds through the lower brass and woodwinds are supported by timpani and tamtam, 3) scattered, freely-moving solos in the upper winds are complemented by 4) a repeated melody played by trumpets, oboe, flute, and piccolo.

Transmission is not unlike *Gizmo* in its reliance upon a quickly-moving steady pulse and sonorities employing major sevenths. The title was chosen for its double meaning: 1) information from a transmitter and 2) an assembly of gears and associated parts by which power is transmitted from the engine to the gearbox. In *Transmission* I have transmitted musical infor-

mation using "metric or temporal modulation," a process analogous to that executed by the driver of an automobile smoothly shifting gears to change engine speed."

Cindy McTee (b.1953) studied with David Robbins at Pacific Lutheran University (B.M. 1975), Krzysztof Penderecki, Jacob Druckman, and Bruce MacCombie at the Yale School of Music (M.M. 1978), and Richard Hergig at the University of Iowa (Ph.D.) 1981. She also completed one year of study in Poland with composers Penderecki, Marek Stachowski and Krystyna Moszumanska-Nazar at the Higher School of Music in Cracow.

Dr. McTee taught at Pacific Lutheran University in Tacoma, WA from 1981 to 1984, and subsequently joined the faculty of the University of North Texas in Denton, TX where she is Professor of Music Composition.

She has received a Composers Fellowship from the National Endowment for the Arts, a Goddard Lieberman Fellowship from the American Academy of Arts and Letters, a Fulbright-Hayes Senior Lecturer Fellowship in computer music at the Academy of Music in Cracow, Poland (1990), two grants from the Washington State Arts Commission and a BMI award.

McTee writes music for both acoustic and electronic media and has received commissions from the Big Eight Band Directors Association, Voices of Change, the Barlow Endowment for Music Composition, the American Guild of Organists, the College Band Directors National Association, and the Pi Kappa Lambda Board of Regents. Her works have been performed by the St. Louis Symphony, the Cleveland Chamber Orchestra, the American Symphony Orchestra, the National Repertory Orchestra, the Memphis Symphony, the Honolulu Symphony, the Pittsburgh New Music Ensemble, and upwards of sixty wind ensembles throughout the United States. McTee's works are published by MMB/Norruth Music Inc. in St. Louis, Missouri and she is a BMI affiliate. *Soundings* will be available January 1, 1997 through MMB Music.

On January 5, 1996, at a special concert for the Alabama Music Educators Association Conference, the **Auburn University Symphonic Band** presented the premiere of *Symphony for Band* by Dr. Randall E. Faust. Written during 1994-1995, the Symphony was composed for and dedicated to the Auburn University Symphonic Band and its conductor, **Johnnie Vinson**.

"The Symphony is in four movements—*Prelude*, *Scherzo*, *Serenade* and *Contrapunctus*—with each movement being a stylized set of contrapuntal variations on the chorale, *Ein Feste Burg*.

The *Prelude* introduces the pitch materials to be developed throughout the four movements, and is a stylized set of contrapuntal variations over the bass line of the chorale.

The *Scherzo* is the heart of the development of the Symphony. In this movement materials from the first movement are developed, the chorale recapitulation is foreshadowed, and the contrasting ideas from the movements are juxtaposed in dramatic dialogue.

The *Serenade* harkens back to the wind serenades of the Classical Period and the concept of the serenade in classical literature. That is, it has elements of both the evening song and the dance. In the first section, the flutes and saxophones serenade the band with an evening song. Meanwhile, the cantus firmus, *Ein Feste Burg*, appears in a stylized fashion in the clarinets. The second section is like a Renaissance dance procession in the brass, winds, and percussion with the cantus firmus appearing in the bass trombone. The recapitulation juxtaposes the song and the dance and the two sections of the cantus firmus in contrapuntal antiphony.

The *Contrapunctus* is a tribute to the band members who have taken the composer's counterpoint class. In the course of the movement, the following contrapuntal techniques and genres are presented: the various examples of *species counterpoint*, the *passacaglia*, the *fugue*, and the *chorale prelude*. At the end of the movement, the chorale melody from *Ein Feste Burg* is heard in the upper winds juxtaposed against quotations from previous movements in the manner of a *quodlibet*."

Randall E. Faust is Professor of Music at Auburn University where he teaches courses in applied horn, composition and theory, and conducts the Auburn Brass. He

regularly performs recitals and is hornist for the Auburn Brass Quintet. During the summers, Dr. Faust teaches at the Interlochen Center for the Arts. His compositions are regularly heard in concerts and recitals at universities and festivals around the country. His works have been performed at many national and international conferences including the International Trumpet Guild, the International Horn Society, the International Trombone Association, and the National Association of College Wind and Percussion Instructors. Several of his works have been recorded and he has won the prestigious ASCAP Award for the past six years. In addition to Auburn, Dr. Faust previously served on the faculty of the Shenandoah Conservatory of Music in Winchester, Virginia.

For further information, contact Dr. Randall E. Faust, Department of Music, 101 Goodwin Music Building, Auburn University, AL 36849 Or call (334) 844-3182; email: faustre@mail.auburn.edu

Robert Gifford, Director of Bands at **Southeast Missouri State University**, has been involved in two recent premieres. The **Southeast Missouri State University Symphonic Wind Ensemble** presented the premiere of *Fanfare: Hymn to St. Magnus* by **Robert Fruehwald** on February 22, 1996.

The Hymn to St. Magnus dates from the Eleventh Century and was composed in the Orkney Islands just off Northern Scotland. The hymn consists of repeated melodic patterns doubled in parallel thirds, lending a bright, folksong-like quality to the music. The setting by Fruehwald contains a number of special effects, in which the audience is surrounded with the sound of ringing bells.

The **Southeast Chamber Players**, also conducted by Gifford, presented the premiere of **Richard Ragsdale's Octet** on December 3, 1995. This single-movement work utilizes a non-traditional octet instrumentation of flute, oboe, bassoon, clarinet, two horns and two trombones. The slowly evolving events gradually build a palette of instrumental colors to a point of increased intensity before returning to a mirror image of the opening measures. The composer uses quotations from the requiems of Mozart and Berlioz to honor the memory of his mother in the composition.

Ivan Tcherepnin, Professor of Music at **Harvard University**, had his *A Conversation Between Moon and Venus as Overheard by an Earthling* for Wind Orchestra premiered on March 9, 1996 by the **Harvard University Wind Ensemble**, **Thomas Everett** conducting.

Tcherepnin wrote the work in the Spring of 1994, shortly after returning from the Galapagos Islands. It was commissioned by Robert Austin Boudreau and the American Waterways Wind Orchestra. Written for orchestra winds, the composer provided this note:

"Perhaps nothing can make us feel more together and part of our planet Earth than the nightly spectacle of the starry dome above us. Having always taken great interest in the stars, both astronomically and astrologically, I went directly to the sky to find inspiration for this piece.

At the time I began writing *Conversation*, the Moon and Venus were in close proximity. I tried to imagine what dialogue could be taking place between these two celestial presences. My attempt to overhear and translate into music this heavenly conversation was a very humbling experience.

Actually, at times, the dialogue seemed almost trivial, even petulant. (Moon: "Venus, you're ever so bright and constant. You get to shine and shine!" Venus: "But Moon, you get so large and move so fast!" "But I shrink to nothing every month!" You think I'm constant, but look at the stars! Compared to us, they never seem to change. Hey, moon! Where did you go?")

By now the moon has moved away from Venus, and has started conversing with Jupiter, only soon to leave Jupiter for one of the stars, moving on until a month later it rejoins Venus, and picks up the conversation again. ("So, beautiful, how's it been going?" Venus: "Where have you been? You sure are a fast mover!")

Indeed, the celestial beings are hardly mindful of the planet Earth and its denizen. Little did the Moon and Venus know that one earthling was listening, and that this piece would be the result."

Call for Papers

World Association for Symphonic Bands and Ensembles (WASBE)

8th International Conference

Schladmig, Austria

July 5-13, 1997

Papers are now being accepted for review for presentation in research sessions scheduled for the 8th WASBE International Conference to be held in Schladmig, Austria, July 5-13, 1997.

Papers and reports are solicited in areas pertinent to the mission of the International Wind Band Education Committee of WASBE, that is, to encourage and disseminate the results of research regarding the educational development of the band conductor and musician. Topics should focus on pedagogical aspects relating to areas such as literature and repertoire, score analysis, conducting, rehearsal techniques, technology, and music education, among others.

Three copies of the complete paper and abstract should be submitted by January 5, 1997. Papers should be no more than 20 pages in length. The author's name, institutional affiliation, and mailing address should appear on a separate cover page. Screening will be completed and authors notified by February 15, 1997.

Submissions or inquiries can be sent to:
James L. Byo, Chair
International Wind Band Education Committee
School of Music
Louisiana State University
Baton Rouge, LA 70803

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!

From Dissertation Abstracts: An Approach to the Musical Analysis of Wind-Band Literature Based on Analytical Modes Used By Wind-Band Specialists and Music Theorists

by Jerome Raymond Markoch, Jr.—Ph.D. Thesis: The Louisiana State University, 1995. 107p. Order No: AAI9609104, Volume: 56-11.

The purpose of this study was to construct a method of musical analysis based on analytical modes used by theorists and wind-band specialists, and to apply this method to wind-band literature. The study was motivated by the failure of wind-band sources to address the spectrum of musical analysis and ideas practiced in the music theory community. Two bodies of literature were reviewed: (1) wind-band analyses and methods of analysis proposed by conductors and composers, and (2) analytical methodologies described by theorists.

The analytical method advocated in this study modified and incorporated methods and ideas espoused by two theorists (Jan LaRue, John White) and two wind-band specialists (Frank Battisti, Robert Garofalo). The process of musical analysis was divided into three broad phases: Familiarization, Exploration, and Conclusion. The familiarization phase dealt with the conductor's initial experiences with the music and the formulation of questions directed toward analysis. The exploration phase involved analyzation of the work using formal, element (melody, harmony, rhythm, sound), motivic, and reduction modes of analysis. In the conclusion phase, information gleaned from the analytical methods was summarized and subsequently scrutinized for application to rehearsal and performance.

Two wind-band compositions of contrasting difficulty were analyzed to demonstrate the method: Overture on a Southern Hymn by Robert Palmer and Postcard by Frank Ticheli. These analyses demonstrated that this method possesses several distinguishing features and strengths valuable to the wind-band conductor. The formulation of analytical questions during initial experiences, the inclusion of motivic and reduction analysis, and the use of set theory are among its most distinctive characteristics. Among its strongest attributes are its potential to enrich the analytical experience of the wind-band conductor, to offer a heightened perspective of the analytical process, and to result in substantive rehearsal and performance applications. Recommendations for further study include descriptive and experimental investigations related to each stage of this analytical process.

An Analysis of the Compositional Techniques Used in Selected Wind Works of Warren Benson

by Roby Granville George, Jr.—D.M.A. Thesis: University of Cincinnati, 1995. 82p. Order No: AAI9538260, Volume: 56-07.

The compositions for symphonic winds of various sizes by the 20th century composer Warren Benson are the focus of this study. In it, the writer will explore the composer's manipulation of melody, harmony, rhythm, form, texture, and timbre. Specifically,

this study centers on Benson's treatment of dissonances and intervallic relationships, instrumental tone color, rhythmic ostinati, and his concept of texture as seen through a layering process.

Mr. Benson's status as a serious and legitimate composer of wind music is evident in the fact that among the 1,469 wind works listed and rated in *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit* (a thesis by Ostling), Mr. Benson heads the category with the most single original band works included, a total of 14. His contributions to the wind band repertoire are substantial, and six of those works will be at the center of this study.

Timbre as a Compositional Device In Selected Band Repertoire Since 1950

by Thomas John O'Neal—A.Mus.D. Thesis: The University of Arizona, 1993. 78p. Order No: AAI9322666, Volume: 54-04.

Since 1950, wind band repertoire has experienced accelerated change and growth. There has been a shift from orchestral transcriptions, in which wind instruments frequently have been used formulaically, to original compositions for wind band that explore new timbre possibilities.

This study analyzes selected band pieces composed since 1950, paying particular attention to the use of timbre. Specific developments that are discussed, in addition to the change in band instrumentation, are the new emphasis on percussion, and the exploration of new instrument combinations and their resulting timbres.

This study primarily focuses on *Symphony in B-flat for Band* (1951) by Paul Hindemith, *Music for Prague* 1968 by Karel Husa, and "... and the mountains rising nowhere" (1977) by Joseph Schwantner. These pieces represent the efforts of renowned composers whose music is considered significant in band repertoire.

Hindemith's *Symphony in B-flat* conforms to the standard instrumentation of the period, as dictated by the American Bandmasters Association in 1945. Husa's *Music for Prague* 1968 reflects considerable expansion of instrumentation, and expands the role of the percussion section. Schwantner's "... and the mountains rising nowhere" marks a deliberate nullification of the standard instrumentation for which Hindemith and Husa composed.

Even though these composers have continued to make traditional use of form and harmony, their experiments have made the band's instrumentation more flexible than that of the pre-1950 era. These composers have exploited expanded percussion writing and new combinations of instruments.

The transition from a pre-determined instrumentation dictated by external influences (Hindemith), through an expansion of that standard (Husa), to a music that is freed from any instrumentation limitations (Schwantner) reflects increasing composer interest in timbre as a primary compositional element.

Composers continue to experiment with the instrumentation of the band, excluding traditional instruments and adding others. They have created great flexibility in the size and make-up of wind band instrumentation and generated music that places timbre in a position of high priority.

A Descriptive Analysis of the Eleven Big Ten Conference Marching Band Programs

by John Allen Fuller—Ph.D. Thesis: The Ohio State University, 1995. 235p. Order No: AAI9533973, Volume: 56-06

Most of the literature on college marching bands has reviewed the college band movement as a whole, the contributions of legendary college bandmasters, the role of the college marching band, and the learning experiences gained through participation in marching bands. Many of the marching bands in the Big Ten Conference have been a dominant force in the evolution of show design and marching practices throughout this century. The universities in the Big Ten Conference include: Illinois, Indiana, Iowa, Michigan, Michigan State, Minnesota, Northwestern, Ohio State, Penn State, Purdue, and Wisconsin. To date, no study has been done describing the current status and evolution of the Big Ten Conference marching band programs. Very little information is available regarding the directors' show design philosophies and practices, as well as the administrative practices, employed within each Big Ten marching band program.

The purpose of this study was to acquire and present data that described the marching band programs of the universities in the Big Ten Conference from the 1994 fall marching season. A survey questionnaire, which focused on the bands' organization, administration, show design, and marching practices was developed to attain the data.

The results yielded the following conclusions: (a) every marching band in the conference is performing quality music that is being specifically arranged for individual performance needs and instrumentation, (b) ten of the eleven bands have at least 80% of their music specially arranged, (c) nine bands are utilizing marching fundamentals that are balanced between high step traditional and corps style techniques, (d) the bands' show designs are eclectic in nature represent a balance of tradition and innovation, (e) ten of the eleven bands have an audition system for selecting qualified musicians, (f) all bands rehearse an approximately ten hours per week, (g) all Big Ten universities offer academic credit for marching band and ten universities offer a letter grade, and (h) all Big Ten marching band directors have an entertainment philosophy that emphasizes excellence in marching and playing.

A Study of the Chorale Preludes for Winds by Vincent Persichetti (1915-1987)

by Robert Scott Carter—D.M.A. Thesis: University of Cincinnati, 1991. 170p. Order No: AAI9302372, Volume: 53-09.

The chorale preludes for winds by Vincent Persichetti are the subject of this study which examined aspects of melodic content, formal structure, harmony, rhythm, and instrumentation techniques in each work. Related biographical information, a catalogue overview, and a discussion of the chorale prelude genre serve as background material to the study of the chorale preludes. Works investigated in detail are: (1) Hymns and Responses for the Church Year, Opus 68 (1955); (2) Symphony No. 6 for Band, second movement, Opus 69 (1956); (3) Chorale Prelude: So Pure The Star, Opus 91 (1962); (4) Chorale Prelude: Turn Not Thy Face Opus 105 (1966); (5) Chorale Prelude: O God Unseen Opus 160

(1985).

The principal findings of the study are: (1) Persichetti's early musical environments and training provided him with a rich background in orchestral and keyboard literature. His intimate knowledge of organ literature, he was a professional organist at the age of sixteen, and his prodigious improvisatory skills led to his concern for the use of *cantus firmi* in improvisations and extended compositions. He often performed entire organ recitals which consisted of nothing but improvisations. (2) His initial opus, *Serenade for Ten Wind Instruments*, was composed at the age of fourteen on a chorale tune composed at the age of nine. This reflects a predisposition to the composition of chorale tunes and an interest in the wind medium. This was realized later with his enthusiastic involvement with wind bands. (3) Each of the chorale preludes for winds is based on a hymn from *Hymns and Responses for the Church Year*. The chorale preludes for winds are the only examples in the wind band repertoire of works which are based on originally composed, twentieth-century hymns. They are a unique contribution to this expanding medium. (4) Each chorale prelude displays a highly unified melodic/motivic content. Harmony consists of freely fluctuating modality with frequent chromatic mediant relationships, cross relations, polychordal and added tone techniques. Rhythmic motives support motivic unity. Instrumentation techniques display a concern for warm, dark sonorities. The clarinet choir is the central tone color, followed by horn, flute, cornet and euphonium. Small mixed ensembles dominate the scoring. Tutti writing is rare. (5) Each of the chorale preludes is a compact musical commentary on the text of the original hymn. The quiet scoring, and intimate style of these works makes them interesting studies in subtle, sensitive playing.

Ask your students

Are any of your masters or doctoral students doing research that might interest CBDNA? They may be able to have an abstract or summary of their work published in the *Report*. Contact the editor for more information.

Copyright 1996 by UMI Company
All Rights Reserved

The dissertation records contained here are published with permission of UMI Company, publishers of Dissertation Abstracts International, and may not be reproduced without prior permission. Copies of the complete dissertations may be ordered by calling 800/521-0600 ext. 3781 or 313/761-4700 ext. 3781.

8 - PROGRAMS

ALABAMA

Auburn University Symphonic Band
Johnnie Vinson, conductor
Spring Concert Tour - May 17-19, 1996
Olympic Fanfare and Theme .. James Curnow
Ballad for Band Morton Gould
Greg Byrne, Conductor
Autumn Soliloquy James Barnes
Ann Knipschild, Oboe Soloist
Sonoran Desert Holiday Ron Nelson
Rick Good, Conductor
Presidential Polonaise John Philip Sousa
Fifth Suite for Band Alfred Reed
Hoe Down (American)
Sarabande (French)
Yamabushi Kagura (Japanese)
Hora (Romanian/Israeli)
An American Symphony
..... Michael Kamen/Lavender

ARKANSAS

The University of Central Arkansas
Wind Ensemble
Ricky Brooks, conductor
February 9, 1996
Toccata Marziale Vaughn Williams
Concertino for Marimba DePonte
Richard Walker, Asst. Dir. of Bands, soloist
Country Gardens Grainger
Liturgical Dances Holsinger
A Little Threepenny Music Weill
Overture
The Moritat of Mack the Knife
The Instead-of Song
Cannon Song
Threepenny Finale
Symphony for Band Persichetti
Adagio-Allegro
Adagio sostenuto
Allegretto
Vivace
Semper Fidelis Sousa
March 14, 1996
Cenotaph Stamp
George Washington Bridge Schuman
Symphonic Dance No. 3, "Fiesta" ... Williams
Postcard Ticheli
Escape from Plato's Cave Melillo
The Cave, The Struggle, and The Man...
from the Light
Message of The Man (The Fragile Heart)
Escape...Into the LIGHT!
Overture to Candide Bernstein/Grundman

Symphonic Band
Richard Walker, conductor
March 11, 1996
The Sinfonians Williams
Irish Tune from County Derry Grainger
Caccia McBeth
Suite on Greek Love Songs Lijnschooten
Vivace ironico
Allegretto patetico
Presto
Third Suite Jager
Incantation and Dance Chance
Africa: Ceremony, Song and Ritual Smith

Symphonic Band and Wind Ensemble
Richard Walker and Ricky Brooks, conductors
April 23, 1996

Symphonic Band
Festival Williams
Chorale and Shaker Dance Zdechlik
Ye Banks and Braes Grainger
Yang Kun Song, Graduate Conductor
American Salute Gould
Wind Ensemble
Procession of the Nobles .. Rimsky-Korsakov
Jeff Young, graduate conductor
Elsa's Procession Wagner/Calliet
Armenian Dances, Part I and Part II Reed
Freckles Rag Buck/Eyles

CALIFORNIA

Fullerton College Symphonic Winds
Tony Mazzaferro, conductor
May 5, 1996
Konigsmarsch Richard Strauss/Barrett
Amazing Grace Frank Ticheli
The Gathering of the Ranks Holsinger
Four Scottish Dances Arnold/Paynter
The Trombone King Karl King/Paynter
Tidewater Festival Overture Washburn
Concerto for Two Trumpets Vivaldi
Philip Pacier and Greg Loucks, Trumpets
La Fiesta Mexicana H. Owen Reed
Prelude and Aztec Dance
Mass
Carnival

Pomona College Band
Stephen Klein, conductor
April 19 & 21, 1996
New England Triptych William Schuman
Be Glad Then, America
When Jesus Wept
Chester
Concertino, Op. 26 von Weber/Lhomme
Kalman Bloch, Clarinet
Academic Festival Overture Brahms
Tuscan Serenade Gabriel Faure/Grainger
Flag of Stars Gordon Jacob
El Capitan John Philip Sousa

FLORIDA

Intercollegiate Band Concert with
Florida Community College at Jacksonville
Concert Band, Dale Blackwell, conductor
University of North Florida Concert Band,
Don Zentz, conductor
Jacksonville University Wind Ensemble,
Artie Clifton, conductor
April 16, 1996
March from First Suite Alfred Reed
Ambrosian Hymn Variants Donald White
Gershwin! arr. Barker
Handel in the Strand Percy Grainger
Concertino for Clarinet von Weber/Brown
Symphony No. 3 Vittorio Giannini
Allegro energico
Pagan Dances James Barnes
Ritual
Mystics
The Master of the Sword
El Camino Real Alfred Reed
Lord, Guard and Guide Robert Jager
Finale from Symphony No. 5 ... Shostakovich

Florida College Band
Douglas Barlar, conductor
October 17, 1995
Fanfare for the Common Man Copland
Folk Song Suite Ralph Vaughan Williams
March — "Seventeen Come Sunday"
Intermezzo — "My Bonny Boy"
March — "Folk Songs from Somerset"
Elsa's Procession to the Cathedral Wagner
Shepherd's Hey Percy Grainger
Symphony No. 2, "Romantic" Hanson
III.
The Washington Post John Philip Sousa
Tour Program: April 4, 5, 6, 9, 1996
The Star Spangled Banner arr. Sousa
March from Symphonic Metamorphosis
..... Hindemith/Wilson
Overture to The Wasps Vaughan Williams
Symphony No. 2, The Big Apple de Meij
Skyline
Semper Fidelis John Philip Sousa

GEORGIA

Columbus College
Symphonic Wind Ensemble
Hal Gibson & Robert Rumbelow, conductors
May 14, 1996
American Overture for Band Jenkins
Chester William Schuman
Canzona Peter Mennin
An Ellington Portrait Floyd Werle
Festivo Edward Gregson
An Original Suite Gordon Jacob
Elegy for a Young American LoPresti
National Emblem E.E. Bagley

INDIANA

*Indiana State University
Symphonic Band & Wind Ensemble
Andrew Boysen and John Boyd, conductors
February 24, 1996*

Symphonic Band

Fanfare and Grand March Timothy Mahr
Praise the Lord with Drums and Cymbals
..... Sigfried Karg-Elert/Timm
Toccatina in F Major, BWV 540 J.S. Bach
Alleluia! Laudamus Te Alfred Reed
Symphonic Wind Ensemble
Festival Prelude ... Richard Strauss/Buehlman
Heroic Poem Marcel Dupré/Girard
Carillon de Westminster Louis Vierne
Toccatina—Christ the Lord Diane Bish
Polka and Fugue Weinberger/Bainum

*April 25, 1996
Frederick Fennell, guest conductor*

Symphonic Band

Slava! Leonard Bernstein/Grundman
Elegy John Barnes Chance
Prelude, Siciliano and Rondo Arnold/Paynter
Overture to Torn Curtain Tim Murphy
premiere

Third Suite Robert Jager
March
Waltz
Rondo

Symphonic Wind Ensemble

Tam O' Shanter Malcolm Arnold/Paynter
Three Chorale Preludes, op. 122
..... Brahms/Boyd/Fennell
Sonata for Marimba Peter Tanner/Boyd

Allegro con brio
Andante sostenuto
Molto vivace

Jimmy Finnie, Marimba

Candide Suite Bernstein/Grundman
Best of All Possible Worlds
Westphalia Chorale and Battle Scene
Auto-da-fe'
Glitter and Be Gay
Make Our Garden Grow

The Purple Pageant Karl King/Paynter
Samson King/Paynter

*Indiana University Symphonic Band
Ray E. Cramer, conductor
Eugene Rousseau, saxophone
Alan Lourens and Rodney C. Schueller,
guest conductors
February 4, 1996*

Duke of Marlborough Fanfare Grainger
Profanation Bernstein/Bencriscutto
Ricecare 6, S.1079 J.S. Bach/Fennell
Second Suite in F Gustav Holst
Concerto for Saxophone and Wind Orchestra
..... Jindrich Feld
Rolling Thunder Henry Fillmore

*University Band
David C. Woodley, conductor
Lawrence Stoffel, guest conductor
February 6, 1996*

Othello Alfred Reed
Sea Songs Ralph Vaughan Williams
Elegy John Barnes Chance
Bravura Charles Doble

*Concert Band
Stephen W. Pratt, conductor
Scott Stewart, guest conductor*

Preludium David Bedford
Overture to "Italian in Algiers" Rossini
Elegy for a Young American Lo Presti
A Soldier's Mass, Op.40 Rautavaara
After a Gentle Rain Iannaccone
Washington Post March. Sousa

*Symphonic Band: "Music for Winds, Brass,
and Percussion"*

*Ray E. Cramer, conductor
Scott Stewart and Lawrence Stoffel,
guest conductors
March 20, 1996*

Festmusik der Stadt Wien Richard Strauss
Fanfare '88 for Two B-flat Clarinets
..... Per Norgard
Frippery #16 "Something Blue" for 4 Horns .
..... Lowell Shaw

"Hodie Christus Natus Est" for Saxophone ...
Choir Giovanni Palestrina/Caravan
Serenade #10 in B-flat Mozart
"Aria" for 4 Flutes from St. Matthew Passion
..... J.S. Bach
Canto IX J. Mark Scearce
premiere

Three Rags from the "Red Back Book"
..... Scott Joplin/Schuller
Bum's Rush Donald Grantham

*Taylor University Symphonic Band
Albert Harrison, conductor
Spring, 1996*

Pentland Hills J.H. Howe
Overture to Candide Leonard Bernstein
Emmanuel Variations Robert Foster
Thus Do You Fare, My Jesus Bach/Reed
Jubilate James Curnow
Cousins Herbert L. Clarke
Jericho Rhapsody Morton Gould
Celebrations John Zdechlik

IOWA

*The University of Iowa Symphony Band
Myron Welch, conductor
April 12, 1996*

Konzertstück Schumann/Schaefer
Lebhaft
Romanze
Finale - sehr lebhaft
Sym. No. 3 Kozhevnikov/Bourgeois
Allegro, decisively
Tempo of a slow waltz
Vivace
Moderato
The Deathtree David Holsinger

KENTUCKY

*Kentucky Intercollegiate Band
Karel Husa, conductor
February 8, 1996*

Smetana Fanfare Karel Husa
Crystals Thomas Duffy
Ballet, from Petite Suite Debussy/Boyd
Apotheosis of This Earth Karel Husa

*Asbury College Concert Band
Lynn G. Cooper, conductor
October 9, 1995*

Jubilate James Curnow
Folk Song Suite Ralph Vaughan Williams
Tuscan Serenade Fauré/Grainger
Douglas E. McClure, euphonium
The Boys of the Old Brigade Chambers

*Campbellsville College Concert Band
David M. McCullough, conductor
February 29, 1996*

Where Never Lark or Eagle Flew Curnow
Variations on a Korean Folk Song Chance
An Original Suite Gordon Jacob
On A Hymnsong of Philip Bliss Holsinger
Russian Christmas Music Alfred Reed

*Eastern Kentucky University Wind Ensemble
Robert Hartwell, conductor
November 15, 1995*

Toccatina Frescobaldi/Slocum
Elegy for a Young American Lo Presti
Three Chorales William P. Latham
Caccia and Chorale Clifton Williams
Chorale and Alleluia Robert Hanson
Whip and Spur Galop Allen/Cramer

*Symphonic Band
Robert Hartwell, conductor
Christopher Hayes, associate conductor
February 23, 1996*

March of the Steel Men Besterling/Alford
Five Concord Diversions James Curnow
Introduction
Romance
March
Ballard
Finale

Shepherd's Hey Percy Grainger/Rogers
Irish Tune Grainger/Rogers
Lochinvar James Curnow

*Symphonic Band & Concert Band
Robert Hartwell & Christopher Hayes,
conductors
April 10, 1996*

Concert Band

Gavorkna Fanfare Jack Stamp
Stardust Hoagy Carmichael/Iveson
American Folk Rhapsody No. 4 ... Grundman
Symphonic Band
March Grandioso Roland Seitz/Reed
Banners Robert Lichtenberger
Air and Adagio Don Haddad
EKU Woodwind Quintet
The Cowboys John Williams/Curnow

10 - PROGRAMS

Morehead State University Symphony Band

Richard Miles, conductor

April 16, 1996

Symphony AD 78 Jacob/Peterson & Brand
Folk Song Suite No. 1 Frigyes Hidas
Fantasy and Fugue Frigyes Hidas
Symphony No. 4 Morton Gould
From a Dark Millennium Schwantner
Old Home Days Charles Ives/Elkus

Murray State University

Symphonic Wind Ensemble

Dennis L. Johnson, conductor

John Fannin, assistant conductor

February 23, 1996

Gavorkna Fanfare Jack Stamp
Concertino von Weber/Reed
Stephanie Lovett, clarinet
Fantasies on a Theme by Haydn Dello Joio
The Feel of a Vision Mangione/Lewis
Chris Vadala, saxophone
Le Vol De La Mouche Paul Pierne
Jazz Suite No. 2 Shostakovich/de Meij

May 10, 1996

Divertimento, Op. 22 Hans Gál
Soliloquy and Dance Elliot Del Borgo
March from Symphonic Metamorphosis
..... Hindemith/Wilson
Ballad for Band Morton Gould
Ghost Train Eric Whitacre

Symphonic Band

John Fannin, conductor

April 24, 1996

Chester William Schuman
Moderato from Trois Pieces Bozza
Acrobatics from Humorous Preludes
..... Anis Fuleihan
Woodwind Quartet
Blessed Are They Brahms/Buehlman
The Hounds of Spring Alfred Reed
from Grand Quartet in E Minor F. Kahlau
Flute Quartet
Rolling Thunder Henry Fillmore

Northern Kentucky University

Symphonic Winds

Carol Pennington, conductor

November 30, 1995

Children's March Percy Grainger
Elegy for a Young American Lo Presti
Variations on America Charles Ives
Concerto Grosso a Quattro Chori Stolzel
Fiesta del Pacifico Roger Nixon

February 29, 1996

American Salute Morton Gould
Amazing Grace Frank Ticheli
Thoughts of Love Arthur Pryor
Danny Boy Traditional/Sizer
David L. Dunevant, trombone
Chorale and Shaker Dance Zdechlik
Canyons John McCabe
The Sinfonians Clifton Williams

Transylvania University Concert Band

Ben Hawkins, conductor

April 25, 1996

Etude Frigyes Hidas
Suite of Old American Dances Bennett
Blessed Are They Brahms/Buehlman
Cajun Folk Songs Frank Ticheli
First Suite in E-flat Gustav Holst
Hallelujah Fantasy Walter S. Hartley

University of Kentucky Wind Ensemble

Richard Clary, conductor

October 17, 1995

Aegean Festival Overture Andreas Makris
. . . and the mountains rising nowhere.
..... Schwantner
Symphony in B-flat Paul Hindemith
Little Symphony for Winds Schubert
Gloria John Rutter

November 21, 1995

Suite Francaise Francis Poulenc
Short Ride in a Fast Machine John Adams
Preludio for Winds and Brass Sibelius
Lads of Wamphray March Grainger
Symphony No. 1 Lee Gannon
Sonoran Desert Holiday Ron Nelson

Western Kentucky University

Symphonic Band

John C. Carmichael, conductor

Robert Hansbrough, associate conductor

February 9, 1996

II Bersagliere Edoardo Boccalari
Concerto for Percussion and Wind Ensemble
..... Karel Husa

III.

Folk Songs for Band, Suite No. 3 ... Stanhope

III.

Concerto in D Major (II & III) Fasch/Goff
Marshall Scott, trumpet

Celebration Philip Sparke

LOUISIANA

McNeese State University Symphonic Band

and Wind Ensemble

Jeffery Lemke and Royce Tevis, conductors

March 8, 1996

Symphonic Band

Fanfares and Flourishes James Curnow
Tribute Mark Camphouse
On A Hymnsong of Philip Bliss Holsinger
The Phantom of the Opera arr. de Meij
Wind Ensemble

Prelude, Op. 34, No. 14 Shostakovich

Folk Dances Shostakovich/Reynolds

Golden Light David Maslanka

Symphony No. 3 Kozhevnikov/Bourgeois

Allegro, decisively

Tempo of a slow waltz

Vivace

Moderato

Combined Bands

Sousa! arr. Barker

April 25, 1996

Symphonic Band

Fanfare for the Great Hall Jack Stamp

Folksongs for Band, Suite No. 3 Stanhope

Droydsden Wakes

Lord Bateman

Three Ships and Lisbon

J.F.K.: In Memoriam James Curnow

Wind Ensemble

Bravura C.E. Duple

Tuscan Serenade Faure/Grainger

Armenian Dances Khachaturian/Satz

Ceremonial Bernard Rands

The Year of the Dragon Philip Sparke

Combined Bands

Through Countless Hall of Air McBeth

Daudalus and Icarus

Kitty Hawk

Bee Gee

MARYLAND

Morgan State University Symphonic Band

Melvin N. Miles, Jr., conductor

April 28, 1996

Fanfare Darin Atwater

Sound Off John P. Sousa

Second Suite in F Major Gustav Holst

March

Song without words "I'll love my Love."

Song of the Blacksmith

Fantasia on the Dargason.

Fiesta Del Pacifico Roger Nixon

Tuscan Serenade Faure/Grainger

Third Suite Robert Jager

March

Waltz

Rondo

Cameos for Bass Trombone Jacob

V.I.P.

Nostalgic Singer

Nimble Dancer

Phantom Procession

Derby Winner

Benjamin Chouinard, Bass Trombone

Variations on a Hymn by Louis Bourgeois

..... Claude Smith

Tribute To The Count arr. Nestico

April In Paris

Li'l Darlin'

Shiny Stockings

One O' Clock Jump

Stars and Stripes Forever Sousa

MASSACHUSETTS

Harvard University Wind Ensemble
Thomas G. Everett, conductor
December 2, 1995

- Canzon duodecimi toni Giovanni Gabrieli
 - Laude Howard Hanson
 - Fantasies on a Theme by Haydn Dello Joio
 - Fratres Arvo Part
 - Ode to Lord Buckley David Amram
 - Overture
 - Ballad
 - Taxim
- Ian Carroll, saxophone

March 9, 1996

- Toccato from L'Orfeo Monteverdi
- March of the Prince of Wales Haydn
- Toccata for Percussion Carlos Chavez
- Allegro
- First Suite in E-flat Gustav Holst
- Chaconne
- Intermezzo
- March
- Thoughts of Love Arthur Pryor
- Matthew Heiskell, trombone
- A Conversation Between Moon and Venus as
Overheard by an Earthling ... Tcherepnin
- **premiere**
- Symphony No. 6, op. 69 .. Vincent Persichetti
- Adagio, Allegro
- Adagio sostenuto
- Allegretto
- Vivace

MINNESOTA

Minnesota Valley Wind Symphony
Stewart Ross, conductor
Tribute to Morton Gould—April 21, 1996

- St. Lawrence Suite Morton Gould
- Windjammer Gould/Yoder
- Jericho Gould
- Cinerama March Gould/Cacavas
- Battle Hymn Gould
- Soft Shoe Serenade Gould/Cacavas
- Hillbilly Gould/Bennett
- Skier's Waltz Gould/Cacavas
- Fourth of July Gould
- American Salute Gould/Lang

University of Minnesota
Symphonic Wind Ensemble
Craig Kirchoff, conductor
April 23, 1996

- Desi Michael Daugherty
- Little Threepenny Music Kurt Weill
- Bum's Rush Donald Grantham

MISSOURI

Central Missouri State University
Concert Band
Russell Coleman, conductor
David Stagg, assistant conductor
April 22, 1996

- Overture from Symphony in B-flat ... Fauchet
- The Deathtree David Holsinger
- Suite of Old American Dances Bennett
- Cakewalk
- Schottische
- Western One-Step
- Wallflower Waltz
- Rag
- Au Clair de la Lune Paul Jeanjean
- Dance Prelude Claude T. Smith

Northwest Missouri State University
Wind Symphony
Alfred Sergel, conductor
William Dodd & Heidi Dodd,
graduate assistant conductors
May 5, 1996

- Commando March Samuel Barber
- Symphony No. 6 Vincent Persichetti
- Adagio-Allegro
- Adagio sostenuto
- Vivace
- Concerto No. 3, Rondo Mozart
- Chorale and Alleluia Howard Hanson
- Prelude, Siciliano, and Rondo Arnold/Paynter
- A Movement for Rosa Mark Camphouse
- Dramatic Essay J. Clifton Williams
- A Slavic Farewell Agapkin/Bourgeois

Southeast Missouri State University
Symphonic Wind Ensemble
Robert Gifford, conductor
February 22, 1996

- Fanfare: Hymn to St. Magnus Robert Fruehwald
- **premiere**
- Ballad for Band Morton Gould
- Amparito Roca Jaime Texidor
- Scherzo alla Marcia Vaughan Williams
- Diagram Andre Waignein
- **american premiere**

Southeast Chamber Players
Robert Gifford, conductor
December 3, 1995

- Octet, Op. 216 Carl Reinecke
- Allegro moderato
- Scherzo
- Adagio ma non troppo
- Finale
- Kleines Konzert nach Lautensätzen aus dem .
16. Jahrhundert Carl Orff
- Octet Richard Ragsdale
- **premiere**
- Sixtour pour instruments à vent Françaix
- Risoluto - Andante - Scherzo
- Andante - Risoluto
- Capriccio "La Pucelle de New Orleans"
P.D.Q. Bach

University of Missouri-Columbia
Concert Band and Symphonic Band
Mary Carlson and L. Kevin Kastens,
conductors
October 5, 1995

Concert Band

- Flourish for Wind Band Vaughan Williams
- Into the Storm Robert W. Smith
- Amazing Grace Frank Ticheli
- Three Folk Minatures Andre Jutras
- Selections from "Cats" arr. Edmondson
- Le Chant Du Depart Gabriel Allier/Wiley
- Symphonic Band
- Midway March JohnWilliams/Curnow
- A Movement for Rosa Mark Camphouse
- Nan Swope, conductor
- Pictures at an Exhibition Moussorgsky
- Colossus of Columbia Alexander/Bainum

Symphonic Wind Ensemble
Dale J. Lonis, conductor
Scott Tomlison, assistant conductor
October 6, 1995

- Tantivy David Diamond
- Apotheosis of this Earth Karel Husa
- Suite No. 3 David Stanhope
- On Winged Flight Gunther Schuller
- Country Band March Charles Ives

Concert Band and Symphonic Band
Mary Carlson, Scott Tomlison and L. Kevin
Kastens, conductors
November 16, 1995

Concert Band

- Incidental Suite Claude T. Smith
- Arioso Clifton Williams
- Chorale and Capriccio Giovannini
- Elegy for a Young American Lo Presti
- Music from "Jurassic Park" Williams
- King Cotton John Philip Sousa
- Symphonic Band
- Folk Festival Dmitri Shostakovich
- Festivo Edward Gregson
- Tim Allshouse, conductor
- Carnival of Venice Jules Demersseman/Hemke/Brame
- Frederic J. B. Hemke, alto saxophone
- The Death Tree David Holsinger
- David Rayl, baritone

Symphonic Wind Ensemble
Dale J. Lonis, conductor
Michael S. Reynolds, assistant conductor
November 17, 1995

- Divertimento for Band op. 42 Persichetti
- Lincolnshire Posy Percy Grainger
- La Cumparsita Piazzoli/Rodriguez
- A Child's Garden of Dreams Maslanka

12 - PROGRAMS

University Band

Paul Copenhaver and Darrin Thornton,
conductors

Michael Gardner, guest conductor
November 19, 1995

Festive Overture Shostakovich/Hunsberger
Daydream Timothy Mahr
English Dances Arnold/Johnstone
An American in Paris Gershwin/Krance
E Pluribus Unum Fred Jewell/Paynter
Scenes from the Louvre Dello Joio
Pocahontas Alan Menken/Bocook
Emperata Overture Claude T. Smith

Symphonic Band

L. Kevin Kastens, conductor

Michael Gardner, guest conductor
February 29, 1996

Slavic Farewell Agapkin/Bourgeois
Passacaglia Ron Nelson
Carnival of Venice
..... Jules Demersseman/Hemke/Brame
Frederic J. B. Hemke, alto saxophone
Four Scottish Dances Arnold/Paynter

Symphonic Wind Ensemble

Dale J. Lonis, conductor

March 1, 1996

The Good Soldier Schweik Robert Kurka
Fanfare and Arias Steven Stucky
...and the mountains rising nowhere
..... Joseph Schwantner

Concert Band

Mary C. Carlson and Gary M. Kurtis,
conductors

March 7, 1996

Incantations Robert W. Smith
Salvation is Created Tschesnokoff
Second Suite in F Gustav Holst
Big Band Bash arr. Lowden
Newfoundland Fantasy arr. Nan Swope

Symphonic Band

L. Kevin Kastens, conductor

Nan Swope, guest conductor

April 25, 1996

Hungarian Rhapsody No. 2 Liszt/Kastens
Do Not Go Gentle Into That Good Night
..... Elliot Del Borgo
Capriccio Gustav Holst/Jastrow
Year of the Dragon Philip Sparke

Symphonic Wind Ensemble

Dale J. Lonis, conductor

Tim Allshouse, guest conductor

April 26, 1996

Soundings Cindy McTee
Molly on the Shore Percy Grainger
In Memorium: Oklahoma City
..... John Cheetham
Suite Francaise Darius Milhaud

Concert Band

Mary C. Carlson and Gary M. Kurtis,
conductors

April 21, 1996

Acclamations Ed Huceby
Rushmore Alfred Reed
Amparita Roca Jaime Texidor/Winter
Finlandia Jean Sibelius
Fantasia on Themes by Rachmaninoff
..... Sergei Rachmaninoff/Kurtis
Colonel Bogey Kenneth L. Alford

University of Missouri-Rolla Bands

Douglas Stotter, conductor

1995-96 Repertoire

Carnival of Venice Arban/Hunsberger
The Pearl Fishers Bizet
Report Fiser
Country Gardens Grainger
The Immovable Do Grainger
Lincolnshire Posy Grainger
Ye Banks and Braes Grainger
Colonial Airs and Dances Jager
Night Soliloquy Kennan
Blue Bells of Scotland Pryor
Folk Dances Shostakovich/Reynolds
Easter Monday on the White House Lawn
..... Sousa/Stotter
Liberty Bell Sousa
Stars and Stripes Forever Sousa
U.S. Field Artillery Sousa
Washington Post Sousa
Feierlicher Einzug Strauss/Stotter
Folk Song Suite Vaughan Williams
Light Cavalry von Suppe
The Cowboys Williams

NEW YORK

Hartwick College Wind Ensemble

Brian S. Wilson, Conductor

1995-96 Repertoire

Carmina Burana Orff/Krance
Amazing Grace Ticheli
Pageant Persichetti
"Almighty Father" from Mass Bernstein
"Spiritual" from From the Delta Still
Chorale and Shaker Dance Zdechlik
On the Mall Edwin Franko Goldman
After a Gentle Rain Iannaccone
An Outdoor Overture Copland
Molly on the Shore Grainger
Down a Country Lane Copland
The Pines of Rome Respighi/Duker
Duke of Malborough Fanfare Grainger
Irish Tune from County Derry Grainger
Mock Morris Grainger
Fantasia Giannini
Daydream Mahr
Incantation and Dance Chance
The Lord of The Rings de Meij

State University of New York at Fredonia

Wind Symphony

Russel C. Mikkelson, conductor

N.Y. State Band Directors Assn. Symposium
March 1, 1996

Slava! Leonard Bernstein
Helix Warren Benson
Harvey Phillips, Tuba Soloist
The Lord of the Rings Johan De Meij
His Honor Henry Fillmore

May 1, 1996

Commando March Samuel Barber
Sinfonietta Ingolf Dahl
Concerto for Marimba James Basta
Nicholas Auricchio, Marimba Soloist
Octet for Wind Instruments .. Igor Stravinsky
Heroes, Lost and Fallen Gillingham

State University of New York at Plattsburgh

Symphonic Band

Daniel Gordon, conductor

Feb. 23, 1996

Hallelujah Fantasy Walter S. Hartley
Sonata for Marimba Peter Tanner/Boyd
Allegro con brio
Andante sostenuto
Molto vivace

D. Thomas Toner, soloist

A Movement for Rosa Mark Camphouse

May 1, 1996 British Band Classics

Sea Songs Ralph Vaughan Williams
An Original Suite Gordon Jacob
March
Intermezzo
Finale

Prelude, Siciliano and Rondo Arnold/Paynter
Lincolnshire Posy Percy Grainger

Lisbon

Horkstow Grange

The Brisk Young Sailor

Lord Melbourne

The Lost Lady Found

First Suite in Eb, Op. 28 No. 1 Holst

Chaconne

Intermezzo

March

NORTH CAROLINA

Appalachian State University Wind Ensemble

William Gora, conductor

1995-96 Repertoire

Ghost Train Eric Whitacre
Resting in the Peace of His Hands Gibson
Short Ride in a Fast Machine Adams
Trauermusik Wagner/Votta
Pineapple Poll Arthur Sullivan
Blues for a Killed Kat Jack End
Who's Who in Navy Blue Sousa
Sonoran Desert Holiday Ron Nelson
Sinfonia for Nine Winds Donizetti
Lincolnshire Posy Percy Grainger
Dance of the Jesters Tchaikovsky
A Movement for Rosa Mark Camphouse

Concerto for Bassoon, Op. 25 von Weber
 Epiphanies Ron Nelson
 Concerto No. 1, Op. 11 Richard Strauss
 King Karl King Henry Fillmore
 The Passing Bell Warren Benson
 The Leaves Are Falling Benson
 Shadow Wood Benson

East Carolina University
Symphonic Wind Ensemble,
Scott Carter, conductor
Symphonic & Concert Bands,
Chris Knighten, conductor
September 21, 1995

Symphonic Band
 Gavorkna Fanfare Jack Stamp
 Amazing Grace Frank Ticheli
 Folk Song Suite Vaughan Williams
Symphonic Wind Ensemble
 Canzona Peter Mennin
 Symphony No. 6 Vincent Persichetti
 Handel in the Strand Percy Grainger

November 16, 1995

Symphonic Band
 A Movement for Rosa Mark Camphouse
 Canterbury Chorale Jan Van der Roost
 His Honor Henry Fillmore
Symphonic Wind Ensemble
 Tunbridge Fair Walter Piston
 Lincolnshire Posy Percy Grainger
 Vars. on America Ives/Schuman/Rhodes

February 1, 1996

Symphonic Wind Ensemble
 American Salute Morton Gould
 Variations on a Shaker Melody Copland
 The Sword and the Crown Gregson
 The Gallant Seventh Sousa

February 29, 1996

Concert Band
 The Klaxon Henry Fillmore
 Ye Banks and Braes Percy Grainger
 Prelude, Siciliano and Rondo Arnold/Paynter
Symphonic Band
 Fantasia in G Bach/Goldman
 The Humble Heart Mark Taggart
 Ghost Train Eric Whitacre

April 10, 1996

Symphonic Band
 Gallito Santiago Lope
 Two Chorale Preludes Brahms/Guenther
 Michael Haithcock, Guest Conductor
 Armenian Dances Aram Khachaturian
Symphonic Wind Ensemble
 Serenade in D, Opus. 44 Dvorak
 Concertino for Marimba and Wind Ensemble
 Neil DePonte
 David DiMuro, Soloist
 Zion Dan Welcher
 Michael Haithcock, Guest Conductor

April 17, 1996

Concert Band
 Manhattan Beach John Phillip Sousa
 Linden Lea Vaughan Williams/Stout
 Suite Provencale Jan Van der Roost

University of North Carolina-Greensboro
Wind Ensemble

John R. Locke, conductor
February 23, 1996
 Icarus and Daedulus Keith Gates
 The Thunderer from Symphony on Themes of
 John Philip Sousa Ira Hearshen
 Profanation Leonard Bernstein
 Symphony No. 3 Kozhevnikov/Bourgeois
 First Movement
 Esprit de Corps Robert Jager
 John Bourgeois, Guest Conductor
 The Sword and the Crown Gregson

April 18, 1996: Vivid Images

Circuits Cindy McTee
 Ghost Train Eric Whitacre
 Blues for a Killed Cat Jack End
 Fire Works Gregory Youtz
 A Child's Garden of Dreams Maslanka

Concert Band
Marshall Forrester, conductor
February 21, 1996

Symphonic Dance #3 "Fiesta" Williams
 Handel in the Strand Percy Grainger
 Canterbury Chorale Jan Van der Roost
 Rejouissance James Curnow
 Armenian Dances, Part I Alfred Reed

April 16, 1996

Marche des Parachutistes Belges Leemans
 English Dances Arnold/Johnstone
 Andantino
 Vivace
 Mesto
 Allegro risoluto

Kaddish W. Francis McBeth
 Second Suite in F Holst
 March

Song without Words "I'll love my Love"
 Song of the Blacksmith
 Fantasia on the Dargason
 Olympic Fanfare and Theme Williams
 West Highlands Sojourn Robert Sheldon
 Stow-on-the-Wold
 Bradford Ballade
 On Derwentwater

Where Never Lark or Eagle Flew Curnow
 The Liberty Bell John Philip Sousa

NORTH DAKOTA

University of Mary
Concert Band and Wind Ensemble
Dennis Gowen, conductor
March 10, 1996

Wind Ensemble
 Lincolnshire Posy Percy Grainger
 Lisbon
 Horkstow Grange
 The Brisk Young Sailor
 Lord Melbourne
 The Lost Lady Found
 Finale from Symphony No. 2 Ives/Elkus
 Tribute to Rudy Wiedoeft arr. Schuller
 Saxophobia
 Trevor Jorgensen, Alto Saxophone

Concert Band
 Jubilee Overture Philip Sparke
 Second Suite in F, op. 28b Gustav Holst
 March
 Song Without Words, "I'll Love My Love"
 Song of the Blacksmith
 Fantasia on the "Dargason"
 Sang! Dana Wilson
 Variations on a Korean Folk Song Chance
 A Copland Tribute arr. Grundman
 The Cowboys John Williams/Curnow

University of North Dakota
University Band and Wind Ensemble
Gordon Brock, conductor
N. Dakota Music Educators Assn. Convention
October 19, 1995

Suite Française Darius Milhaud
 Normandie
 Bretagne
 Ile de France
 Alsace - Lorraine
 Provence

Semper Fidelis John Philip Sousa
 Amazing Grace Frank Ticheli
 Music for Solo Percussion and Winds
 Les Hooper
 George Washington Bridge Schuman

March 3, 1996

Concert Band
 Sinfonia XVI Broege
 Star-gazing: Aldebaran
 Incantation
 Waltz
 Star-gazing: Sirius
 Marche des Parachutistes Belges Leemans
 John Boccio, guest conductor
 Folk Song Suite Vaughan Williams
 Tim Knabe, guest conductor

Wind Ensemble
 Toccata Marziale Vaughan Williams
 "Beim Schlafengehen" Strauss/Vosbein
 Stephanie Becker, soprano soloist
 Suite of Old American Dances Bennett
 Cake Walk
 Schottische
 Western One-Step
 The Untitled March John Philip Sousa

14 - PROGRAMS

Wind Ensemble Spring Tour, April 17-20

Fanfare pour précéder "La Péri" Dukas
Festive Overture Shostakovich/Hunsberger
Tu pauperum refugium
..... Josquin des Prez/Brock
Concertino for Clarinet von Weber
Beth Rheude, clarinet soloist
Suite of Old American Dances Bennett
Cake Walk
Schottische
Western One-Step
Wallflower Waltz
Rag
Country Band March Ives/Sinclair
The Untitled March John Philip Sousa

OHIO

Case Western Reserve University/
Cleveland Institute of Music
Symphonic Winds, Chamber Winds &
Wind Ensemble

Gary Ciepluch, conductor
1995-96 Repertoire

Symphonic Winds & Chamber Winds

Colonel Bogey March Alford/Fennell
The Carnival of Venice ... Arban/Hunsberger
Slava! Leonard Bernstein/Grundman
As summer was just beginning Daehn
Icarus and Daedalus Keith Gates
Danza Final Ginastera
The Wind and the Lion Goldsmith/Davis
The Lads of Wamphrey Percy Grainger
The Sword and the Crown Gregson
Colas Breugnon Ov. Kabalevsky/Hunsberger
Robin Hood Michael Kamen/Lavender
Parade Concerto for Piano Serge Lance
Terpsichore Bob Margolis
Fanfare after 17th c. Dances Michalsky
Aesop's Fables Anthony Plog/Topilow
Armenian Dances No. 2 Alfred Reed
Miss Saigon Schönberg/Boubil/de Meij

Wind Ensemble

Fantasia Brillante Jean Arban
O King Luciano Berio
Emblems Aaron Copland
The Circus Bee Henry Fillmore
Report Lubos Fiser
Irish Tune from County Derry Grainger
La bal de Béatrice d'Este Reynaldo Hahn
Concerto for Violin and Wind Orchestra
..... Jacques Ibert
Giovine vagha, i'non senti David Liptak
Aegean Festival Overture Makris/Bader
Oiseaux exotiques Olivier Messiaen
Aubade Francis Poulenc
Wiener Philharmoniker Fanfare Strauss
Concerto for Piano and Wind Instruments
..... Igor Stravinsky
Octet for Wind Instruments Stravinsky
Symphonies of Wind Instruments Stravinsky
Hyperprism Edgard Varese
Octandre Varese
Silars Bald **premiere** Terry Vosbein
Dog Breath Variations/Uncle Meat Zappa

OKLAHOMA

Oklahoma City University University
Symphonic Band
Matthew Mailman, conductor
March 5, 1996

Invocation Fanfare, Op. 92 .. Martin Mailman
Symphonies of Wind Instruments Stravinsky
Vars. on "America" Ives/Rhoads
Four Scottish Dances Arnold/Paynter
For precious friends hid in death's dateless ...
night, Op. 80 Martin Mailman
Crown Imperial William Walton

Oklahoma State University Concert Band and
Symphonic Band
Glen J. Hemberger and Joseph P. Missal,
conductors

February 29, 1996

Hands Across the Sea Sousa
Nihon No Shirabe Satomi Kojima
Five Traditional Folk Songs of Japan
american premiere

A Slavic Farewell Agapkin/Bourgeois
Suite Provençale Jan Van der Roost
New England Triptych William Schuman
Whip and Spur Galop Thomas S. Allen

Wind Ensemble, Concert Band, and
Symphonic Band

April 25, 1996

Symphonic Metamorphosis .. Paul Hindemith
With Quiet Courage Larry Daehn
Themes from "Green Bushes"
..... Grainger/Daehn
Ye Banks and Braes Grainger
Amparito Roca Jaime Texidor
Profanation Leonard Bernstein
Salvation is Created Pavel Tschesnokoff
Festive Overture Dmitri Shostakovich

University of Oklahoma Wind Symphony
1995-96 repertoire

William K. Wakefield, conductor

*premiere performances

Canzona duodecimi toni ... Giovanni Gabrieli
Suite in B-flat, Opus 4 Richard Strauss
*Soundings Cindy McTee
Three City Blocks John Harbison
*Early Light Carolyn Bremer
Linconshire Posy Percy Grainger
Colonial Song Grainger
Symphony in B-flat Paul Hindemith
Symphonic Metamorphosis Hindemith
Suite in E-flat Gustav Holst
El Capitan John Philip Sousa
The Black Horse Troop Sousa
Tears David Maslanka
Festive Overture Dmitri Shostakovich
Down a Country Lane Aaron Copland
Concertino for Marimba & Band Creston
Jug Blues and Fat Pickin' Don Freund
Episodes for Tuba & Band Manny Albam
Fiesta del Pacifico Ron Nelson

PENNSYLVANIA

Penn State Symphonic Wind Ensemble
O. Richard Bundy, conductor

October 16, 1995 - "American Emblems"

Celebration Overture, Op. 61 Creston
Emblems Aaron Copland
American Hymn William Schuman
Old Home Days Charles E. Ives/Elkus
Serenade No. 1, Op. 1 Vincent Persichetti
Variants On A Mediaeval Tune Dello Joio
Slava! Leonard Bernstein/Grundman

November 20, 1995 - "Lest We Forget"

Fanfare For The Common Man Copland
Kaddish W. Francis McBeth
Symphony No. 1 Daniel Bukvich
Morning Alleluias Ron Nelson
Commando March Samuel Barber
Suite Francaise, Op. 248 Darius Milhaud
Epilogue: Lest We Forget Robert Jager

February 28, 1996 - "Music Of Celebration"

Festivo Edward Gregson
Fiesta Del Pacifico Roger Nixon
Tower Music, Opus 129 Alan Hovhaness
Tunbridge Fair Walter Piston
George Washington Bicentennial March
..... John Philip Sousa

April 17, 1996 - "Spring Concert"

Overture for Winds, Op. 24
..... Mendelssohn-Bartholdy/Boyd
Symphony for Band - "West Point" Gould
Chaconne Ron Nelson
Marche Des Parachutistes Belge Leemans
Concerto No. 3 in Eb, K. 447
..... Mozart/Bardeen
Second Suite in F Gustav Holst

TEXAS

McLennan Community College
Wind Symphony

James Popejoy, conductor

March 6, 1996

Cenotaph Jack Stamp
Chorale and Shaker Dance John Zdechlik
Second Suite in F Gustav Holst
Sang! Dana Wilson

April 29, 1996

Esprit de Corps Robert Jager
Flute Concerto No. 2 in D Major (Mvt. 1)
..... W.A. Mozart/Monroe
L'Inglesina Davide Delle Cese
Concord Clare Grundman
God of Our Fathers arr. Claude T. Smith

*Texas Christian University
Wind Symphony and Chamber Winds
Gregory Clemons, conductor
March 10, 1996*

- Procession of Nobles
..... Rimsky-Korsakov/Leidzen
- Two Masks Edward Diemente
Gary Whitman, Alto Saxophone
world premiere
- Amazing Grace Frank Ticheli
- American Salute Morton Gould/Lang
- Serenade in E-flat, Op. 7 Richard Strauss
- Daughters of Texas John Philip Sousa
- Concerto for Trumpet and Wind Ensemble
..... Curtis Wilson
- Allegro
- Adagio
- Vivace
- Stephen Weger, Trumpet
world premiere
- First Suite in Eb, op. 28a Gustav Holst
- Chaconne
- Intermezzo
- March

- Symphonic Band
Robert Foster, Jr., conductor
March 11, 1996*
- Fantasia in G Timothy Mahr
 - On A Hymnsong of Philip Bliss Holsinger
 - Easter Monday on the White House Lawn
..... John Philip Sousa/Byrne
 - Lincolnshire Posy Percy Grainger
 - Lisbon
 - Horkstow Grange
 - The Brisk Young Sailor
 - The Lost Lady Found
 - March from Symphonic Metamorphosis
..... Paul Hindemith/Wilson

VIRGINIA

- James Madison University Wind Symphony
John Patrick Rooney, conductor
February 24, 1996*
- Manzoni Requiem Verdi/Mollenhauer
 - Three City Blocks John Harbison
 - Fervent and resolute
 - Tough, driving
 - With relentless energy
 - Symphony No. 3 Vittorio Giannini
 - Allegro energico
 - Adagio
 - Allegretto
 - Allegro con brio

- Symphonic and Concert Bands
Brantley T. Douglas III and Robert W. Smith,
conductors
February 28, 1996*
- Concert Band**
- The Sinfonians Clifton Williams
 - Epinicion John Paulson
 - Symphonic Songs for Band Bennett
 - Serenade
 - Spiritual
 - Celebration
 - Folk Dances Shostakovich/Reynolds
- Symphonic Band**
- Barnum and Bailey's Favorite Karl King
 - Irish Tune from County Derry Grainger
 - The Divine Comedy Robert W. Smith
 - The Inferno
 - The Ascension

- Concert Band, Symphonic Band and
Wind Symphony
Brantley T. Douglas, Robert W. Smith, and
John Patrick Rooney, conductors
April 23, 1996*
- Concert Band**
- Nilesdance David Holsinger
 - Five Concord Diversions James Curnow
 - Introduction
 - Romance
 - Finale
 - James Kluesner-Trumpet, Brian Balmages-
Trumpet, Candice Kluesner-Horn, Thomas
McKenzie-Trombone, Kevin Stees-Tuba
 - Punchinello Alfred Reed
- Symphonic Band**
- Esprit de Corps Robert Jager
 - The Gallant Seventh John Philip Sousa
Conducted by Dr. John Lyon
 - Nola Felix Arndt/Walters
soloists Todd Johnson and Angela Wiseman
 - Ghost Train Eric Whitacre
- Wind Symphony**
- Festival Variations Claude T. Smith
 - Concertino, Op. 26 von Weber
Leslie Nicholas, Clarinet
 - Twelve Seconds to the Moon Smith
 - The Stars and Stripes Forever Sousa
 - JMU Fight Song George A. West
George A. West, conductor

- Radford University Wind Ensemble
Mark Camphouse, conductor
March 30, 1996*
- March, Op. 99 Sergei Prokofiev
 - Lincoln Portrait Aaron Copland/Beeler
 - Symphony No. 6 Vincent Persichetti
 - Adagio-Allegro
 - Adagio sostenuto
 - Allegretto
 - Vivace
 - Stained Glass David Gillingham
 - Foyers
 - Cathedrals
 - Sun Catchers
 - Jasper's Dance and Finale from Pineapple Poll
..... Arthur Sullivan/Duthoit

WASHINGTON

- The University of Washington Wind Ensemble
Tim Salzman, conductor
1995-96 Repertoire*
- Suite of Old American Dances Bennett
 - Maple Leaf Rag Scott Joplin
 - Overture for Band Mendelssohn
Russell Newbury, conductor
 - Rolling Thunder Henry Fillmore
 - Petite Symphonie Charles Gounod
Scott G. Higbee, conductor
 - American Memories Charles Ives
Kevin Helpie, baritone
 - Walking Tune Percy Aldridge Grainger
 - Gazebo Dances John Corigliano
 - Hill Song No.2 Grainger
 - Canzona Peter Mennin
Russell Newbury, conductor
 - Second Suite in F Gustav Holst
 - Cajun Folk Songs Frank Tichelli
 - Sierra Vista Variants Doug Akey
 - Sonoran Desert Holiday Ron Nelson
 - A Little Threepenny Music Kurt Weill
Russell Newbury, conductor
 - Gloriosa (Gururiyoza) Yasuhide Ito
 - Folksongs for Band, Suite No. 3 Stanhope
 - Pineapple Poll Arthur Sullivan
 - Music for Winds and Percussion ... Atehortua
Russell Newbury, conductor
 - British Eighth March Alonzo (Zo) Elliott
 - Motown Metal Michael Daugherty
 - Serenade in D Minor, Op. 44 Dvorak
 - Ceremonial Bernard Rands
 - Aubade Francis Poulenc
Wendy Yamashita, pianist
 - Overture from Etude No. 1, for Wind Ensemble
..... Russell Newbury
world premiere

- Symphonic Band
J. Bradley McDavid, conductor
1996 Repertoire*
- Gavorkna Fanfare Jack Stamp
 - First Suite in E-flat Gustav Holst
 - The Final Covenant Fischer Tull
Scott G. Higbee, conductor
 - March Grandioso Roland Seitz
 - Festal Scenes (Jojoteki - Matsuri) Ito
 - Chester William Schuman
 - Linglesina D. Delle Cese
 - A Movement for Rosa Mark Camphouse

Submissions to the Report

Send all materials to:

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

Submission deadlines:

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

Format preferences:

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

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

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 _____

CBDNA
COLLEGE BAND DIRECTORS
NATIONAL ASSOCIATION

Report

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

NONPROFIT ORG.
U.S. POSTAGE
PAID
ROLLA, MO
PERMIT NO. 121