

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

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**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
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 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!

