

Spring 1997

From the Podium

The 1997 National Convention inspired by the imagination of Jim Croft and hosted by Dwight Satterwhite and the University of Georgia was a terrific success. Sessions were thought-provoking and informational and the concerts were remarkable displays of talent. The level of preparation in every aspect of the conference was extraordinary. Also evident was a genuine feeling of collaboration. Performer to performer, conductor to performer, and member to member, this conference displayed unity. It displayed a commitment to join together to celebrate music, conducting, teaching and bands.

It is into this remarkable environment that I now have the opportunity to follow Jim Croft as president of CBDNA. And it is my belief that as we move to the end of this century and the beginning of the next we must join together to preserve and protect our art and rededicate ourselves to be the finest musicians, teachers and conductors we can be. Our commitment to the band must not only be to expand the breadth of our repertoire through commissioning, but to deepen our understanding of the great wind music of the past so that our students and audiences are moved by the beauty of our masterworks and become familiar with them. In order to do this we as band directors must continue to learn and grow as artists, leaders, motivators and communicators.

Communication, both verbal and nonverbal, has special meaning for us as conductors, and during a session on making magic in music, Frank Battisti delivered a lecture on his views of what it is that we communicate. As I listened to Frank's lecture I was reminded of many of the conversations that I have had with conducting students, friends and colleagues regarding what it is that we do and how and why we do it. Frank's thoughtful monologue is included in this issue of the *Report* and should be required reading for every conductor old and young. It should also remind us of how much we can learn from each other.

It is in an effort to increase dialogue and communication that CBDNA will be establishing a web site later this year. With continuing issues of concern that were eloquently expressed in sessions on diversity, small colleges and marching bands, the Athens Convention spirit of cooperation must continue through active dialogue and active participation in CBDNA. The activities stimulated by state chairs, task forces and committees are important ways to involve and include individuals. The CBDNA Conducting Symposium in Boulder (June 9-13) offers members the opportunity to join together in the study of conducting and repertoire. The *Report* offers a forum for the sharing of ideas and ac-

tivities. The *Journal* will regularly provide us with scholarly research. And as the new Board of Directors assumes responsibility for future regional and national conferences, know that every member's needs are important and that we will continue to promote the concept of being inclusive, not exclusive.

We are, after all, irrevocably joined together by our passion for music and our commitment to stimulating the growth of our students' minds and hearts.

Allan McMurray

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NATIONAL CONFERENCE WRAP-UP

The Enlightened Conductor (“He who creates the Magic”) by Frank L. Battisti
presented at the CBDNA Conference
University Of Georgia-Athens
Wednesday, February 26, 1997

The enlightened conductor is the person who surrounds himself with the very best. The very best in creative people (alive and dead)—all kinds of musicians (composers, performers, conductors, historians, writers, critics, etc.), authors, poets, painters, sculptors, dancers, historians, philosophers, photographers, etc. (As many great creative people as possible!) The enlightened conductor consumes great music, great literature, great painting, great art! In this environment the enlightened conductor develops insights into creativity and an elevated set of expectations regarding what quality is.

The enlightened conductor brings these insights, values, expectations to the work he/she is involved in, be it at the elementary, middle school, high school, college, university, community level. Enlightenment does not exist in a “tiered” structure—it does not apply to just some band conductors but to all band conductors working at every level. It is important that all band director/conductors possess the skills and know-how needed to organize, administer and operate a program at whatever level of teaching he/she is involved in. However, this does not guarantee that the band director/conductor will be able to create music that is interesting and/or exciting and/or expressive with his/her ensemble. In order to possibly achieve this the band director/conductor must possess insights into creativity, expressiveness and music, human and spiritual values.

Let me try to give you an example of what I mean. I believe that in order for an elementary or middle school band director/conductor to be able to select music of the best quality and then create/conduct it in a musically meaningful manner he/she must know Mozart, Stravinsky, Beethoven, Bach, Bartok, Ives, Hindemith, Leonardo DaVinci, Michelangelo, Plato, Satre, Emerson, Thoreau, St. Augustine, Thomas Merton, Shakespeare, Mark Twain, Charles Dickens (I can’t name them all) and as many of their works as possible. The values that we have as individuals are determined by our contacts with people and objects. All band conductors (i.e., those working at the elementary through the higher levels of the educational structure) need to have the highest possible creative skills and musical values. Therefore, the enlightened band conductor must have continual contact with the best creative people and their creations!

The conductor’s job is to imprint his/her ideas about the music on the ensemble through the use of gestures.

The most important objective for the conductor is **conveying the essence of the music** to his/her players and audience.

Leonard Bernstein in his book, *The Joy of Music* (1959), writes: “...the conductor must not only make his orchestra play; he must make them want to play. He must exalt them, lift them, start their adrenaline pouring, either through cajoling or demanding or raging. But however he does it, **he must make the orchestra love the music as he loves it**. It is not so much imposing his will on them like a dictator; it is more like projecting his feelings around him so that they reach the last man in the second violin section.

And when this happens—when one hundred men share his feelings, exactly, simultaneously, responding as one to each rise and fall of the music, to each point of arrival and departure, to each little inner pulse—then there is a human identity of feeling that has no equal elsewhere. It is the closest thing I know to love itself. On this current of love the conductor can communicate at the deepest levels with his players, and ultimately with his audience. He may shout and rant and curse and insult his players at rehearsal—as some of our greatest conductors are famous for doing—but if there is this love, the conductor and his orchestra will remain knit together through it all and function as one.”

Later in the book Bernstein states that “The conductor is a kind of sculptor whose element is time instead of marble; and in sculpting it, he must have a superior sense of proportion and relationship.”

Felix Weingartner expresses the belief that “more and more...the worth of conducting is the degree of suggestive power a conductor can exercise over the performers...It is *not* the transference of his personal will, but the mysterious act of creation that, calling the work itself into being, takes place again in him, and transcending the narrow limits of reproduction, he becomes a new creator, a ‘self-creator’.”

A performance is the realization of the conductor’s image of the work as fertilized through his/her work **with** an ensemble. In pursuing his/her vision it is important that the conductor allow for the significant contribution that can be made through the creativity of individual players in the ensemble. The creativity of **all involved** (not just the conductor but both the conductor and players) is important and insures that each performance **will be unique**. If the conductor starts rehearsing with a secure clear basic vision of the music, the contributions made by the individual players will not erode his/her vision but magnify it.

A perfect or flawless performance doesn’t necessarily make it a good performance. (What does this say about the evaluation tool used in band contests?) Even though a conductor might strive to create a performance that corresponds with the composer’s expressive intention, it must be personal. In order to achieve this sensitive balance between the personal and a respectful adherence to the composer’s intention requires imagination, creativity, humility, dedication, discipline and knowledge.

It follows then that the conductor must strive to find answers to some of the following questions when studying/living with the music/score. What does the music want to say? What does it want to express? What is the message of this or that measure or phrase, in this movement? This is the process that brings in individualism. One cannot know exactly what a composer wants in each measure/phrase, etc.—one can only make a knowledgeable guess. The conductor can only say that “I feel this is what the composer wanted to say.” You need to have a very vivid imagination. The conductor should decide on what the piece means, imagine the sound or sounds and then use his/her professional experience and skills to achieve his/her image of the piece with the players.

When the conductor comes to the first rehearsal they should (1) know the score, (2) have decided what the piece expresses and (3), have the training (skills) needed to realize this image.

Herbert Blomstedt has said, “Music is revelation! The nature of music is revelation. It must say something, it must tell a truth that is human or divine or both, just delivering notes, even if it’s per-

fect, doesn't give revelation at all. So when you ask what is performance, I think the answer I would like to give is this: It is a personal witness, it is the way the conductor sees its meaning or message. It is in his mind, and he has caught a glimpse of the composer's vision and gives it just as personally as if the composer would conduct it."

I want to point out that Blomstedt's statement implies that compositions have meaning or a message! None of what I have talked about applies to the conductor who does not select music of quality (quality in this context = music that has a meaning). If we choose to conduct shallow music we can only conduct notation. Stravinsky's *Symphonies Of Wind Instruments*...is it a ritual of praise with bells, austere songs and dances, or is it a dream sequence or a confession?

Is the "rainstick" ending of the second movement of John Harbison's *Three City Blocks* the gentle voice of tranquillity that lies hidden in the rambunctiousness of urban energy?

Is D.W. Reeves' robust *Second Connecticut Regiment March* in Charles Ives' *Decoration Day* tinged with the loneliness of the memory of a lost loved one?

Leonard Slatkin has said, "What's important is that the essence of the music be conveyed through the gesture...if we have the music inside our bodies it doesn't matter if the first beat isn't straight down. It doesn't matter if the left hand doesn't operate quite as independently as we would like it to...Be only in the service of the music, not in the service of the technique."

A conductor's gestures cannot be clear and effective without a precise and clear image of the music and it's message in his/her head. With an excellent piece of music this image emerges in the enlightened/creative conductor's mind as a result of his/her thorough study of the score and the "feelings" developed for the "expressive message" of the music during this study. Someone has said, "You only know the score when you can forget it." I interpret this as meaning that when you have discovered the message of the music and consumed it (through your study) you can concentrate on the expression of the music's message and not on the notated symbols in the score. This kind of pre-rehearsal study and preparation best prepares the conductor to create gestures that convey the expressive essence of the music to the players.

Christoph von Dohnanyi has said, "The baton is not a beautiful instrument. If you are too clear, the orchestra doesn't sound good. If people rely totally on you for cues, they don't listen to each other. If you are not clear in a musical way, it is also wrong. I think ideal conducting is when beating becomes less and less important. The conductor's only job should be imprinting his ideas about a piece on the orchestra during rehearsals and performances. Technically, he shouldn't be too necessary. In an ideal situation, the orchestra should be able to play without the conductor. There must be someone, though, who imprints the spirit of the piece on the entire group of musicians. You cannot have 75 to 90 persons' ideas on a work. Music making is done together, but the imprint has to be done by the conductor."

Should one prepare gestures for the conducting of a piece? I think not. I'm not implying that one should not work at the development of gesture technique. It is important that the conductor have the best coordinated technique possible. However, a conductor should never choreograph his/her gestures. The gestures used should result from what the conductor hears while on the

podium. Through gestures the conductor leads and tries to effect how the players are making the music. Catherine Comet says, "you come (to the rehearsal) with a perfect image, a photographic negative...of how the piece should go and the orchestra gives you the actual photo."

It is important that the conductor be able to modify their gestures based on the needs of the ensemble. You have to know when the players need something (ex. - a clear beat) and when they do not and be able to step back at those times.

What the conductor is doing technically must never interpose himself between the music and the audience—gestures necessary for the making of the music should be the only ones employed. The conductor's gestures should never be of a kind and style that attracts the listener's attention to him/herself and away from the music. If this occurs the conductor is "using the music" and not serving it.

Toscanini, sometimes frustrated at trying to get his players to be more responsive to his direction, would shout out, "Don't look at the stupid stick in my hand! I don't know myself what it does. But feel—feel what I want. Try to understand!"

My final comment concerns an objective that I think is very important for every meeting (rehearsal or concert) that a conductor has with their ensemble. The rehearsal should never just be a drill/work session limited to trying to improve the performance level of the ensemble and concerts should never be "play throughs" of the music on the program. The conductor, through his/her creative and motivational skills, should strive to create "shared eureka musical experiences" with the players on every contact. Bernstein says, "I share whatever I know and whatever I feel about the music. I try to make the orchestra feel it, know it, and understand it, too, so that we can do it together. That's really what it is. It's a kind of chamber music operation in which we are all playing together. I never think that they are there and I am here. Never! The whole joy of conducting for me is that we breathe together. It's like a love experience."

LISTEN, READ, REFLECT, FEEL, IMAGINE, SHARE AND CREATE THE MAGIC!!!!

Submissions to the Report

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NATIONAL CONFERENCE WRAP-UP

CBDNA National Conference

February 26—March 1, 1997

The University of Georgia - Athens, Georgia

H. Dwight Satterwhite, Director of Bands

John N. Culvahouse, Assoc. Dir. of Bands

Concerts

Michigan State University Chamber Winds

John Whitwell, conductor

Divertissement, op. 36 Jean Emile August Bernard
Andante

Music for Eighteen Winds John Harbison

Visions of Light..... Malcolm Binney
Overture Brillante
Shadows
Coruscation Waltz
Intermezzo-Lambency
Effervescent Finale

Wichita State University Symphonic Band and Wind Ensemble

Victor A. Markovich, conductor

Larry Blocher, associate conductor

Jupiter Gustav Holst
Memories, Dreams, and Reflections..... Katherine Ann Murdock
premiere

Cascade

Brief Candle: An Elegy

Waltz

Are We There Yet

Scherzo Concertante for Horn, Orchestral Winds and Percussion
.....Dean Roush
premiere

Amy Jo Rhine, horn
Larry Blocher, conductor

Dreamcatcher Walter Mays
Handel in the Strand.....Percy Grainger
EmblemsAaron Copland
H. Robert Reynolds, guest conductor

University of Southern Mississippi Wind Ensemble

Thomas V. Fraschillo, conductor

Fanfare on Motifs of Die Gurrelieder Arnold Schoenberg

Double Visions Samuel Adler

American Hymns Luigi Zaninelli

His Eye Is On The Sparrow

Give Me That Old Time Religion

Amazing Grace

Timpani Concerto No. 1 (The Olympian) James Oliverio
premiere

Mark Yancich, timpani
Geoff Carlton, conductor

Volitivo con Precisione

Lento Introspeffivo

Feroce con Brio

Homage John Moody
premiere

University of Kentucky Wind Ensemble

Richard Clary, conductor

La Procepción del Rocio, Op. 9 Joaquín Turina
Triana en fiesta
La procesión

A Cornfield in July and The River..... William Penn
Dr. Stephen King, baritone

Preludio for Winds and Brass Jean Sibelius

Music for Winds and Percussion, Op. 152 Blas Atehortúa

Preludio (Allegro)

Bambuco-Scherzo (Allegro)

Canto Lirico (Adagio)

Canto Coral (Allegretto)

Ostinato (Allegro Moderato)

Urban Requiem Michael Colgrass

University of North Texas Wind Symphony

Eugene Corporon, conductor

Circus Ring..... Paul Hart
Dennis Fisher, guest conductor

SoundingsCindy McTee

Fanfare

Gizmo

Waves

Transmission

In Evening's Stillness..... Joseph Schwantner

Olympic Dances John Harbison
world premiere

Pilobolus Dance Theatre, guest artists

Prelude

Epithalamion

Variations

Finale

Dance Movements.....Philip Sparke

Ritmico

Molto Vivo (for the woodwinds)

Lento (for the brass)

Molto Ritmico

Texas A&M University-Commerce Wind Ensemble

Bobby R. Francis, conductor

Early Light Carolyn Bremer

Epiphanies (Fanfares and Chorales) Ron Nelson
James F. Keene, guest conductor

Fervent is my longing J.S. Bach/Cailliet

Storyville James Syler
premiere

Deborah Williamson, soprano

Fred Sampson, alto saxophone

Mary Angela Sedeno, harp

Motown Metal Michael Daugherty
Jeffrey D. Emge, guest conductor

Shadowcatcher Eric Ewazen
DancingTo Restore An Eclipsed Moon

Symphony No. 3..... Boris Kozhevnikov/Bourgeois
Vivace
Moderato

NATIONAL CONFERENCE WRAP-UP

Southern Methodist University - Meadows Wind Ensemble

Jack Delaney, conductor

Intégrales Edgard Varese
Oiseaux Exotiques.....Olivier Messiaen
at the white edge of phrygia..... Stephen Montague
Robert T. Stoker, guest conductor
The Meadows Dance Ensemble, guest artists
strikeStephen Jones
premiere

The University of Georgia Wind Symphony

H. Dwight Satterwhite, conductor

John N. Culvahouse, conductor

Overture for Band John Heins
The Quality of Mercy..... Lewis Nielson
premiere

Symphony No. 3..... Boris Kozhevnikov/Bourgeois
Allegro, decisively

Symphony No. 2..... Howard Hanson/McBeth
Finale

Tom Lee, guest conductor

Waking Angels David Gillingham
premiere

Galilean Moons Roger Cichy
premiere

Ganymede

Callisto

Io

Europa

Blue ShadesFrank Ticheli

Indiana University Wind Ensemble

Ray E. Cramer, conductor

Celebratory Fanfare for Six Trumpets David Dzubay
Centennial Overture Jindřich Feld
premiere

Les Couleurs Fauves Husa
Persistent Bells

Ritual Dance Mask

Little Fugue in G MinorJ.S. Bach/Kimura
Stephen W. Pratt, conductor

The Boys of the Old BrigadeW. Paris Chambers
David C. Woodley, conductor

Fantasia Concertante for Alto SaxophoneBernard Heiden
Kenneth Tse, soloist

Four Times Round.....Frederick Fox
premiere

Dance of the Jesters..... Piotr Illyich Tchaikovsky/Kramer

Repertoire Presentations

Chosen Gems

performed by members of UGA and GSU Symphonic Bands

Symphonic Concert MarchBonelli
Heart of the Morn..... H.O. Reed
His Eye is on The SparrowZaninelli
Illyrian DancesWoolfenden

Courtly Airs and Dances Nelson
Suite Provencale.....Van der Roost
Southern Tier Suite..... Hartley
Autumn WalkWork
Königsmarsch.....Strauss
In Memorium.....Yurko
Hill Song No. 2 Grainger
Fanfare and Steeplechase Cheetham

Band Music of African-American Composers

presented by Myron D. Moss, Southern Connecticut State University

performed by The Florida A&M University Symphonic Band, William P. Foster, Julian E. White, and Charles S. Bing, conductors

Fanfare for Four Trumpets Ulysses Kay
Celebration Adolphus C. Hailstork

Essay for Band Roger Dickerson
Tournament Gallop.....Louis Gottschalk

Forever FreeKay
Trinal Dance Hale Smith

Marche BrillianteWilliam P. Foster
taped excerpts:

Hail to the Spirit of FreedomW.C. Handy
Levee Land..... William Grant Still

Exchanges..... Hale Smith
American GuernicaHailstork

Out of the DepthsHailstork
Necrology Gary P. Nash

Panel Discussions and Presentations

The Enlightened Conductor

panel: Frank Battisti, Craig Kirchoff, H. Robert Reynolds

Chamber Winds Repertoire

presented by Dennis Fisher, University of North Texas

Gender and Minority Issues

Mallory Thompson, committee chair

Research

Joe Manfredo, moderator

panel: John Grashel, Donald Hunsberger, Wolfgang Suppan

British Music and The International Scene (2 sessions)

presented by Timothy Reynish

Composers Panel

Donald Hunsberger, moderator

panel: Frank Ticheli, David Gillingham, Cindy McTee, Frederick Fox

Marching Bands, Division II and III

Douglas Stotter, moderator

panel: Scott Taube, Douglas Scripps, Craig Hamilton, Reed Thomas, Kirk Weller

NATIONAL CONFERENCE WRAP-UP

Aesthetics

presented by Thomas Duffy

Hyper Hindemith

presented by James Sochinsky

Marching Bands Task Force

David Woodley, moderator

Small Schools Task Force

Kirk Weller, committee chair

panel: Paula Holcomb, Douglas Stotter, Richard Johnson

Recruiting and Retention in the College Marching Band

Glen Hemberger and Brad McDavid, moderators

Research Reports

Nick Morrison, research committee chair

John Cody Birdwell—*Music of David Stanhope*

John C. Carmichael—*The Donaueschingen Festival*

Mark Fonder—*Patrick Conway: Life and Times*

Mark your calendars now!

1998 Divisional Conferences

Eastern Division

February 26-28

Penn State University

Southern Division

February 26-28

University of Central Florida

North Central and Southwestern (combined)

Feb. 19-21

University of Missouri-Kansas City

(Concurrent with the conference of the Sonneck Society. For more information, go to: <http://www.aaln.org/sonneck> or e-mail the Society at:

sonneck@nevada.edu)

Western and Northwestern (combined)

March 19-21

Reno

1999 National Conference

NEW DATES

February 24-27, 1999

University of Texas-Austin

CBDNA National Conference Premieres:

Memories, Dreams, and Reflections by Katherine Ann Murdock

premiered by the Wichita State University Symphonic Band

The composer writes the following:

The work is, roughly, symphonic in form. I preferred not to call it Symphony for Band, choosing instead a title that would accommodate the diverse images or emotions presented in the four movements.

Nature imagery often functions as a genesis point for my compositions; so it was with the first movement of this piece. The underlying image is that of swiftly moving, sparkling, falling water; in fact, the initial inspiration came from a radio broadcast of Smetana's *The Moldau*. The title of the movement is *Cascade*.

The movement *Brief Candle: An Elegy*, is dedicated to a member of the WSU Symphonic Band who died tragically in the fall of 1995. Though the movement is a memorial to her, a wonderful tuba player, it is also a tribute to the loved ones, friends and acquaintances who were left behind. In this sense, it is a study of the grieving process, hinting, ultimately, at transcendence.

The third movement, *Waltz*, serves as a transition between the somber second movement and the up-beat, sunny fourth. It begins as an elegiac waltz before taking off in other directions. Hints of Mahler, Strauss (both of them), and Sondheim can be heard, though nothing has been quoted directly.

The fourth movement is a kind of cheerful "impatient minimalism" hence the title *Are We There Yet*. A musical snippet at the end is a tribute to an old friend, a 1956 Chevy, who was auctioned off during the 1996 KMUW fall pledge drive.

Katherine Ann Murdock is an associate professor of Theory and Composition at Wichita State University. In 1986, she received her Ph.D. in composition from the Eastman School, where she studied with Samuel Adler, Joseph Schwantner and Warren Benson.

Scherzo Concertante for Horn, Orchestral Winds and Percussion by Dean Roush

premiered by the Wichita State University Symphonic Band

The composer writes:

It ... fills a gap in the existing repertoire, where there are few concerti for horn and wind ensemble. The single movement is in triple meter throughout, with a slower middle section. Principal ideas return in reverse order to create an arch form, with cadenza and coda added, and the initial six note motive permeates most of the sections. Harmonic language is based on a polychord consisting of a D major triad above a C minor triad, using scales rich in minor thirds and perfect fifths.

Dean Roush has been a faculty member in WSU's School of Music since 1988, and is now director of the Musicology-Composition area. Prior teaching posts were at Bowling Green State University and Ohio State University, where he also received his doctorate.

strike by Stephen Jones

premiered by the Meadows Wind Ensemble

The composer writes:

Last summer Jack Delaney asked if I would write a short, energetic piece for the close of today's (CBDNA) concert. The result is *strike*, a four to five minute work which begins and ends on the pitch "F," and has an overall fast-slow-fast scheme. My dictionary lists sixty-eight definitions for the word "strike." I prefer "to produce by playing an instrument." The energy of the piece has more to do with bowling, baseball, and ignition by friction than work stoppages or military attacks. The title followed the creation of the piece.

Timpani Concerto No. 1 (The Olympian) 1996

by James Oliverio

premiered by the University of Southern Mississippi Wind Ensemble

Oliverio's Timpani Concerto No. 1 (*The Olympian*) 1996 was originally scored for full orchestra and received its world premiere performance by the Cleveland Orchestra in May, 1990. The orchestral score was commissioned by the National Endowment for the Arts. The first movement was scored for symphonic wind ensemble at the suggestion of Dale Lonis and Thom Wubbenhorst of the University of Missouri and premiered in November 1993. The adaptation of the entire three movement work was proposed by Thomas Frascillo and commissioned by the Tau Beta Sigma and Phi Mu Alpha chapters of the University of Southern Mississippi. The concerto is a robust and technically demanding work, with each of the three movements highlighting various aspects of the timpanic craft.

Storyville by James Syler

premiered by the Texas A&M-Commerce Wind Ensemble

Storyville was the prostitution district of New Orleans. Between 1897 and 1917 it was America's only experiment with legalized prostitution, producing one of the great ironies in American music history—that out of a pit of human despair, violence and abuse—this place would foster the music and musicians that would have a fundamental influence in the formation of early jazz.

The work uses the "sigh" of the descending half-step, the harmonic palette of jazz and the musics that were present in Storyville—ragtime, brass band marches, blues, syncopated dance rhythms and in particular the hymn *Nearer My God To Thee*.

Centennial Overture by Jindřich Feld

premiered by the Indiana University Wind Ensemble

Centennial Overture was written as a gift to the IU Department of Bands in honor of its 100th anniversary. This playful work falls into a Sonata-Rondo form, and though broadly tonal, offers a great deal of harmonic richness, and juxtaposition of major/minor tonalities. This work displays Feld's masterful use of color, often juxtaposing broad brass lines with bright woodwind lines, and offering solo passages to a great many instruments throughout the ensemble.

Born in Prague in 1925, Feld studied composition with Růdický in Prague and earned a doctorate in music from Charles University. He has worked in Australia as well as the Prague Conserva-

tory. While much of his work can be characterized as Neo-Baroque, modern techniques are more evident in later works, while *Centennial Overture* demonstrates that tonality has not been abandoned.

Four Times Round by Frederick Fox

premiered by the Indiana University Wind Ensemble

Four Times Round was composed in 1996 in honor of the IU Band Department's Centennial year. The composition, in one continuous movement, is in four major sections, all of which are based on a set of pitches that are continually repeated. The sections are contrasting in mood and tempo, and feature the instrumental families in soloistic and ensemble passages which are in many areas virtuosic.

Frederick Fox was born in Detroit in 1931 and received his early musical training on saxophone with Larry Teal and theory and arranging with Roy McConnell. He has degrees from Wayne State University and Indiana University. He has studied composition with Ruth Shaw Wylie, Ross Lee Finney and Bernard Heiden. Fox currently serves as chairman of the composition department at Indiana University.

Four Times Round is published by MMB Music.

Olympic Dances by John Harbison

premiered by the University of North Texas Wind Symphony

The composer writes:

Olympic Dances was commissioned by the College Band Directors National Association, The University of North Texas and a consortium of other schools. When the College Band Directors asked me to do a piece for dancers and winds, it immediately suggested something classical, not our musical eighteenth century, but an imaginative vision of ancient worlds. The clear, unupholstered timbres of the winds—not colored by the throbbing emotive vibratos of our modern string players—playing in small, unconventional chamber subgroups, constituted my first musical images. Along with these, I thought of an imagined harmony between dance, sport, and sound that we can intuit from serene oranges and blacks on Greek vases, the celebration of bodies in motion that we see in the matchless sculpture of ancient times, and perhaps most important to this piece, the celebration of the ideal tableau, the moment frozen in time, that is present still in the friezes that adorn the temples, and in the architecture of the temples themselves. Apollo rules over such images, but in the realm of dance, always present, his nemesis and alter ego, Dionysius.

The Quality of Mercy by Lewis Nielson

premiered by The University of Georgia Wind Symphony

The Quality of Mercy is a one-movement work in three large sections. The work is written in homage to what the composer believes to be the only real viable American musical tradition—Jazz—and whom he considers to be the greatest, most influences and influential performers/composers in that rich medium, Charlie "Yardbird" Parker (*The Bird*) and John Coltrane (*The Train*). The saxophone writing is not meant as an imitation of their styles but as a response to the challenge they put forward and also as, hopefully, a logical outgrowth of their music. The last section (*Liberty*) laments the conditions under which geniuses lived and died

and mourns the lack of recognition given them as ones who both forged new ground in melodic and harmonic conception but also showed frank admiration for and clear assimilation into their own media of the significant trends in modern music.

***Waking Angels* by David Gillingham**

premiered by The University of Georgia Wind Symphony

The composer writes:

Waking Angels was inspired by the poem, *Mercy* by Olga Broumas, which is among a collection of poems on the subject of AIDS by various poets called *Poems of Life*. Broumas' poem makes reference to the "seasmoke" rising from the ocean and how it is often referred to as the "breath of souls." The last stanza of the poem alludes to these lost souls that Broumas has been grieving for:

they leave, like waking angels rising
on a hint of wind, visible or unseen, a print,
a wrinkle of the water.

Through the imagery of music, *Waking Angels* emanates the mysteriousness, the pain and the ruthlessness of the disease. But it also provides us with the warmth and comfort of hope and the peace of eternity. One may recognize fragments of the hymn *Softly and Tenderly, Jesus is Calling* by Wil Thompson which serves to unify the work. To me, this tune is nostalgic, having grown up among the ambiance of old Gospel hymns. The hymn motive goes through a degenerative process in the work paralleling the nature of the disease. My purpose in using the hymn tune is not necessarily religious. It simply provides a source of reflection—to personally draw the listener into the music and toward a closer understanding of the pain and suffering of mankind.

***Galilean Moons* by Roger Cichy**

premiered by The University of Georgia Wind Symphony

Each of the four Galilean moons is extremely different and unique from each other. Cichy's work reflects this, with each movement intended to be different and contrasting. *Ganymede* is an earthlike body... Much of this movement incorporates the Neapolitan minor scale. *Callisto*... has been illustrated with an unchanging, haunting melody introduced by the alto flute, laced with crystal-like sounds giving the portrayal of a cold, dark, lifeless object. *Io* is largely based on minor second and tritone intervals. One of the most mysterious of all known bodies is *Europa*. Cichy's wide use of major/minor tonality is dominant throughout this movement.

Other Recent Premieres:

Karel Husa's new work, *Les Couleurs Fauves* (*Vivid Colors*) was commissioned by **Northwestern University** as a tribute to the retiring Director of Bands, **John Paynter**. Unfortunately this wonderful musician and champion of new music died before the work's premiere which took place in Evanston on November 16, 1996 by the University Symphonic Wind Ensemble, conducted by the composer. About *Les Couleurs Fauves*, Husa has written:

"I have always been fascinated by colors, not only in music but also in nature and art. The paintings of the Impressionists and Fauvists have been particularly attractive to me, and their French

origin accounts for the French title of my piece. The two movements (*Persisting Bells* and *Ritual Dance Masks*) gave me the chance to play with colors—sometimes gentle, sometimes raw—of the wind ensemble, something John (Paynter) also liked to do in his conducting."

In 1996, the **Crane School of Music** Wind Ensemble, Dr. **Timothy Topolewski**, Director, commissioned Rochester area composer Persis Parshall Vehar to compose a work for wind band. Her first composition, written for wind ensemble and narrator, titled *Winter Mountain*, was premiered by the Crane Wind Ensemble on November 20, 1996 with the composer present. *Winter Mountain* is written in what the composer refers to as "circular form." This form is based on circular thinking which concerns itself with many ideas at once. Based on a poem by Arthur Axlerod of the same name, the basic shape of the entire work reflects the sun ascending and descending on a winter mountain.

Fastfare, a fast fanfare for band by **Brian Wilson**, was premiered on July 6, 1996, at the **Hartwick College** Summer Music Festival and Institute, Oneonta, NY. *Fastfare* is an energetic two-minute romp for symphonic band. Its primary components are a whole-tone tetrachord ostinato, declamatory fanfare-style triads and a developing jazz-inspired riff. Eight percussionists are needed to handle parts for anvil, bass drum, bongos, cow bell, crash cymbal, glockenspiel, gong, police whistle, snare drum, suspended cymbal, timbales, triangle, vibraslap, wood block, xylophone and timpani. Dr. Wilson, who conducts at the Festival and heads the instrumental music program at Hartwick College, conducted its premiere. The piece was one of three fanfares commissioned as part of the HCSMF&I (formerly the New York State Music Camp) 50th anniversary season. The Festival Symphonic Band performed *Fastfare* at each of its six concerts throughout the summer. The piece has since received several performances as it is suitable for a quick opener. Score and parts are available from the composer.

Riverboat, by David P. Jones, was premiered on May 29, 1996, by the **Eastern Washington University Wind Ensemble**, conducted by **Patrick Winters**. Written in 1996, the composition is an expanded version of the final movement of a work Mr. Jones wrote earlier for trombone and percussion titled *Ohio River Journal*.

Riverboat attempts to create images of life aboard a typical Ohio River riverboat, complete with parties, dancing, games and frolic. The work begins with the percussion layered-in one performer at a time, creating the impression for the listener of standing on the bank of the river and hearing the boat approaching in the distance. As other instruments are added, colors become more vibrant, rhythms become more complex, and life on the riverboat is in full bloom. The writing is reminiscent of big band jazz and Cajun folk music at times, yet scored for full wind ensemble. After extensive development of the "riverboat" motifs and themes, the work gradually fades away and returns to the sparse percussion sounds with which it began. The piece is composed for, and dedicated to Patrick Winters and the Eastern Washington University Wind Ensemble.

David P. Jones is currently head of theory and composition at Eastern Washington University. He holds a D.M. in Composition

from Indiana University, a M.M. in Composition (with honors) from New England Conservatory, and a B.M. in Composition from the University of Washington. His music has been performed by St. Paul Chamber Orchestra, Seattle Symphony, Northwest Symphony Orchestra, New England Conservatory Symphony, Indiana University Symphony, Bob Curnow Big Band, Eastman Trombone Choir, Boston Trombone Quartet, Zephyr, Marimolin and many other soloists and ensembles. Mr. Jones works are recorded on Catalyst/BMG and Contemporary Record Society labels. He currently performs with the Bob Curnow Big Band.

The **University of Nebraska-Lincoln** Wind Ensemble presented premiere performances of two works at the MENC North-Central Division/Illinois Music Educators Convention held in Peoria, IL. *Sanctuary*, composed by UNL Orchestra conductor Tyler White, is a 13 1/2 minute work the drew inspiration from some rather tragic drawings by children from Yugoslavia during the civil unrest of the past few years. Dr. White counts as his composition teachers Steven Stucky and Karel Husa.

"X" for *Solo Clarinet and Wind Ensemble*, composed by Scott McAllister from Florida Southern University, is a three movement concerto. "X" refers to "generation X," and the composition draws inspiration from grunge rock music—in particular that of Nirvana and Alice in Chains. Information about either work can be obtained by calling Jay Kloecker: (402)472-2505 or by e-mail: kloecker@unlinfo.unl.edu

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

NEWS

New CBDNA Divisional Presidents were announced at the Athens conference:
 Eastern—Dick Bundy
 Southern—Richard Miles
 Southwestern—Hal Cooper
 North Central—John Whitwell
 Western—David Blackington
 Northwestern—Bob Ponto

The BD Guide is no longer in circulation. In 1991 all CBDNA members began receiving a subscription to BD Guide as a benefit of membership. This service was provided as a professional courtesy by the owner and editor of BD Guide. Many of our members have expressed concern regarding the fact that no issues have been received this year. This lapse in service is due to the fact that no issues of BD Guide have been published since the spring of 1996. If, and when, BD Guide returns to publication CBDNA will do its best to reinstate this service for its membership.

The University of Adelaide's **Elder Coservatorium of Music** Wind Ensemble, **Robert Hower**, conductor, has just released *Little Ripper!* a Compact Disc of the wind band music of David Stanhope. The disc contains Little Ripper March, Folk Song Suites 1,2 and 3, Concerto for Band and E.G.B.D.S. (Edvard Grieg By David Stanhope). Currently, the CD is available from Robert Hower by writing to him at The University of Adelaide, South Australia, 5005. Telephone (08) 303-5343 or FAX (08) 224-0464.

Kappa Kappa Psi and Tau Beta Sigma band fraternity and sorority are accepting taped auditions from college musicians for membership in the National Intercollegiate Band, which will perform as part of their national convention July 27-29, 1997 in Scottsdale, Arizona. This select ensemble will be conducted by **John L. Whitwell**, director of bands at **Michigan State University**, and will premiere *Rondo Jubiloso* by **John Zdechlik**.

All college students are eligible to participate. Application deadline is May 1, 1997. For more information, call 800-543-6505.

The **Northern Illinois University** School of Music announces the appointment of **Lawrence Stoffel** as Assistant Professor of Music and Director of Huskie Bands beginning August 1996. Mr. Stoffel directs the athletic bands in addition to being conductor of the University Concert Band. His duties include teaching conducting, marching band techniques, and other music education courses. Mr. Stoffel is a candidate for the D.M. in Wind Conducting from Indiana University where he was an Associate Instructor of Music for the previous three years.

The Music Department of **Indiana University Southeast** announces the appointment of **Dr. James Poteet** as Director of the IUS Concert Band beginning January, 1997.

Jerry F. Junkin, director of bands at the **University of Texas** and Artistic Director and Conductor of the Dallas Wind Symphony, served as guest conductor for the both Louisiana and Missouri Intercollegiate Bands in January 1997. The Missouri ensemble was a part of the Missouri Music Educators Association convention and performed:

Four Scottish Dances Arnold/Paynter
 Salvation is CreatedTschesnokoff
 Washington Post.....Sousa/Fennell
 Zion Dan Welcher

Entries are now being accepted for the **Claude T. Smith Memorial Band Composition Contest**, sponsored by the Lambda Chapter (Missouri) of Phi Beta Mu, National Bandmasters Fraternity. Composers must be under 26 years of age. The contest was originated by Claude T. Smith, prominent composer and member of Phi Beta Mu. The composer of the winning entry receives \$1000 and the expenses of the composer to attend a performance of the composition at the annual meeting of the Missouri Music Educators Association, January 29-31, 1998. Rules stipulate that the work is to be a grade III-IV in difficulty and must conform to the standard band instrumentation. Past winners include David Gorham, Darren W. Jenkins, and Andrew Boysen, Jr. Entry deadline is November 1, 1997. To receive a complete set

of the competition rules, contact Dr. Russell Coleman, 601 S. Main, Warrensburg, Missouri, 64093; (816) 747-7253; or email RCOLEMAN@CMSUVMB.CMSU.EDU

Francis M. Marciniak, one of the founders of the **New England College Band Association** and Professor of Music at **Rhode Island College**, passed away on May 16, 1996. Fran was also an active member of CBDNA, serving as Rhode Island state chair for many years. In addition, he was the conductor of the **American Band** in Providence, an organization that he revived in 1978 and which can trace its history back to an 1837 charter.

In recognition of his life-long dedication to the development and promotion of bands and band literature, the New England College Band Association bestowed its 1997 Chrisman Lifetime Achievement Award posthumously to Dr. Marciniak at a memorial concert on November 22, 1996. Participating in the concert was the Rhode Island College Wind Ensemble, conducted by **Steve Marterella** of RIC, and the American Band, conducted by **Gene Pollart** of the University of Rhode Island.

The **University of Nebraska-Lincoln Wind Ensemble**, **John H. "Jay" Kloecker**, conductor, has been selected to perform at the World Association of Symphonic Band and Ensembles Conference, to be held in Schladming, Austria July 5-13, 1997. The Wind Ensemble will also present concerts in Salzburg, Austria and Paris, France as part of their tour. Additionally, **Rod M. Chesnutt**, Assistant Director of Bands, will present his research on Ron Nelson's *Passacaglia - Homage on B-A-C-H* at the conference.

The Wind Ensemble will also release their first CD, "The Wind Band Music of Howard Hanson," in the fall of 1997, with Mark Custom Recordings.

The **University of Indianapolis'** first annual Wind Conducting Workshop will be held April 11-12, in the University's new Christel DeHaan Fine Arts Center. Clinicians will be **Frank Battisti** and **John Graulty**. **Jim Cochran** of Shattinger Music in St. Louis will provide a resource room where workshop participants may

peruse and purchase the latest high-quality wind music, recordings, and books. Workshop Repertoire: *Scenes from "The Louvre"* by Dello Joio, *Divertimento for Band*, by Persichetti, *Folk Song Suite* by Vaughan Williams and *Amazing Grace* by Ticheli. Original film footage from "The Louvre - A Golden Prison" will be shown. Registration fee: \$100.00 for active and observer participants. Call (317) 788-6139 or email: jgraulty@gandalf.undy.edu for registration information.

California State University, Sacramento, hosts its fourth annual Summer Wind Conducting Workshop June 16-20, 1997 with guest clinician **Eugene Corporon** and CSUS professor, **Robert Halseth**. For more information, contact the wind studies office: (916) 278-5091.

The **Kentucky CBDNA** continues to supply a column for each issue of the state music educators journal. These articles are written by CBDNA members on a topic of personal interest. Kentucky CBDNA also continues to sponsor clinics at the annual state music educators convention. In addition, the **Morehead State University** Symphony Band, **Richard B. Miles**, conductor and the **University of Louisville** Symphonic Band **Frederick Speck**, conductor performed at the convention.

Copies of Past CBDNA National and Divisional Convention Programs Needed

Brian Hopwood is doing a doctoral study on wind band literature—specifically, the literature performed at the national and regional conventions of CBDNA from 1951, when the first performances were given by college and university bands at these conventions, through 1995 (45 years). A list of wind band works performed at those conventions will be compiled and categorized. The type of work (i.e., original, transcribed, march, solo with wind band); nationality of the composer; and age of the compositions will be tabulated. Frequency-of-performance data will be compiled and analyzed to determine the possible emergence of a wind band reper-

toire and to identify trends over time, if any. Unfortunately, the CBDNA archives contains programs for less than half of these conventions. Please send copies of any programs from the list below to:

Brian Hopwood, 3225 Wade Circle
Colorado Springs, CO 80917
Home Phone: 719-573-0443
Work Phone: 719-685-5413
E-Mail: BKHopwood@aol.com
Fax: 719-685-4755

YEAR	CONVENTION TYPE	LOCATION
1951	North Central	Ohio State
1951	Southwest	Univ. of Oklahoma
1951	NW/Western	AFM-Hollywood
1952	Eastern	Franklin and Marshall
1952	Southern	Transylvania Music Camp
1953	Eastern	Eastman
1953	Southwest	Univ. of Oklahoma
1954	North Central	Univ. of Illinois
1954	Northwest	Central Washington
1954	Southern	Univ. of Kentucky
1955	Southwest	Oklahoma A&M
1956	Eastern	Boston University
1956	Northwest	Univ. of Oregon
1956	Southern	George Peabody College
1957	Eastern	Montclair
1957	Southern	U.S. Navy School
1957	Northwest	Univ. of Montana
1959	Southern	Washington D.C.
1960	Southwest	Colorado State College
1961	NW/Western	San Francisco State
1962	North Central	Univ. of Minnesota
1962	Eastern	New York City College
1962	National	Hilton Hotel, Chicago
1964	Eastern	Carnegie Tech
1964	Southern	Univ. of Miami
1964	Western	Univ. of Redlands
1964	Northwest	Washington State Univ.
1966	Southern	Univ. of Florida
1966	Northwest	Washington State Univ.
1968	Eastern	Univ. of Maryland
1968	Western	Brigham Young
1968	Northwest	Univ. of Washington
1970	Eastern, Southwest, Western, NW	
1972	North Central, SW, Western, NW	
1974	NC, Eastern, SW, Western, NW	
1976	All	
1977	National	Univ. of Maryland

AND All National and Divisional Conferences from 1978 through 1995

From Dissertation Abstracts:

An Evaluation Of Compositions For Mixed-Chamber Winds Utilizing Six To Nine Players: Based On Acton Ostling's Study, "An Evaluation Of Compositions For Wind Band According To Specific Criteria Of Serious Artistic Merit"

by Kenneth G. Honas—DMA Thesis, University of Missouri-Kansas City, 1996, 342p. Order number: 9701851.

This study is based on the 1978 dissertation of Acton Eric Ostling, Jr., which primarily deals with the evaluation of wind music literature for ten players or more. Though the present study focuses on a different body of wind literature, wind chamber music for six to nine performers, both studies are concerned with the identification of compositions that could be considered works of serious artistic merit or high quality.

A select list of 1,587 compositions for mixed-chamber winds was catalogued by the present researcher from a variety of sources, including wind literature books, publisher catalogs, magazine articles, dissertations, unpublished lists, and works suggested by colleagues and evaluators. Through a process, national in scope, 341 college music faculty members were invited to nominate potential evaluators to participate in the study. From the nominations, and at the discretion of the investigator, twenty evaluators were selected to participate. The twenty evaluators selected represent some of the most active conductors, performers, and coaches associated with wind chamber music today. The following individuals participated as evaluators: Frank Battisti, Carl Bjerregaard, Jim Cochran, Eugene Corporon, James Croft, Randall Faust, Frederick Fennell, Robert Grechesky, Donald Hunsberger, Jerry Junkin, Craig Kirchoff, Daniel Leeson, Charles Neidich, H. Robert Reynolds, Ronald Roseman, Wolfgang Suppan, Christopher Weait and David Whitwell.

Ostling created a list of ten criteria to serve as a guide or reference in determining serious artistic merit or quality of a composition. These criteria were developed from writings pertaining to musical aesthetics and music criticism, and address the subjects of craftsmanship, consistency in musical tendencies, form, and other areas within a particular composition.

The evaluators completed a survey that utilized a summated rating scale with five levels of judgment for determining the degree to which each of the 1,587 compositions met the criteria of serious artistic merit or high quality. From the total numbers of points received for each work, a mean score, standard deviation, and percentage of maximum possible points were calculated. The number of evaluators familiar with a composition, as well as a predetermined minimum mean score, determined the criteria by which a work would be considered a composition of high quality. Eighteen evaluators returned their surveys, and a total of 1,587 works, composed prior to 1995, were rated by each evaluator. At the conclusion of the study, 288 compositions were found to meet the predetermined criteria of high quality.

Original Works For Concert Band Premiered Or Commissioned By Edwin Franko Goldman, Richard Franko Goldman, And The Goldman Band, 1919-1979

by Robert S. Belser—DMA Thesis, The University of Iowa, 1994. 176p. Order Number: 9525230.

In 1911, The New York Military Band was founded by Edwin Franko Goldman and began presenting programs of band music. At that time, the band's music consisted of transcriptions of music from other genres, lighter works, and marches. Goldman's life-long vision was to have a repertory of serious literature, originally conceived for the concert band, written by the finest composers of his day.

It was the purpose of this study to determine the premieres and commissions added to the band repertory through the influence of the Goldmans or The Goldman Band. Programs of the summer concerts by The Goldman Band, programs of special concerts by The Goldman Band, programs held in conjunction with the American Bandmasters Association conventions by various guest bands were perused and limitations set to include works presented from 1918 to 1979. From these sources, 344 original works that appeared to have been premiered or commissioned through the Goldmans' influence were extracted and subjected to verification. The validity as a Goldman premiere or commission was determined through comparison of title notations, press articles, correspondences, program notes from the first performance by The Goldman Band, program notes from subsequent performances by The Goldman Band, and related literature. Of these 344 extracted works, 188 verifiable premieres were determined. Out of these 188 premieres, 36 commissions by, or influenced by the Goldmans were verified. Seven additional commissions by the Goldmans, though not premiered by The Goldman Band, were also found.

Edwin Franko Goldman's visionary desire to increase the concert band repertory was achieved and was continued by Richard Franko Goldman after his father's death. The influence of the Goldmans on the band's repertory can be measured by both the quantity of works promoted and the quality of compositions by some of the finest composers of the Goldmans' day, many writing their first works for band due to the efforts of Edwin Franko Goldman or Richard Franko Goldman. The Goldmans' impact continues with numerous performances of works they premiered and the continuing desire for bands and conductors to commission new works by today's finest composers.

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2 - PROGRAMS

ALABAMA

Auburn University Symphonic Band
Johnnie Vinson, conductor
December 4, 1996

Three Revelations from the Lotus Sutra Reed
GallimaufreyWoolfenden
A Movement for Rosa..... Camphouse
The Pathfinder of PanamaSousa
Psalm for Band..... Persichetti
The Barber of Seville Overture Rossini/Lake

CALIFORNIA

Pomona College Band
Graydon Beeks, conductor
November 15 & 17, 1996

Jesu, Joy of Man's Desiring..... Bach/Leidzen
Tuba Concerto.....Gregson
Wind ChamberKohn
Folk Song Suite.....Vaughan Williams
Pan-Am RagTurpin
The Cascades.....Joplin
Fugue in E Minor Bach
Nocturne Nixon
Suite-Divertimento.....Tailleferre
Children's March Grainger

FLORIDA

First Coast Wind Ensemble
Artie Clifton & Dale Blackwell, conductors
October 24, 1996

Fanfare for the Great Hall..... Stamp
La Procession du Rocio Turina/Reed
The AscensionSmith
An American in Paris.....Gershwin/Brubaker
The Boys of the Old Brigade Chambers
Wine From These GrapesMcBeth
Celebration Overture.....Creston

Florida Comm. College Symphonic Band
Dale Blackwell & Matt Vance, conductors
November 26, 1996

Semper FidelisSousa
Driftwood PatternsWork
Tocatta Marziale.....Vaughan Williams
This Land of El DoradoMcBeth
Wine From These GrapesMcBeth
Lauds and TropesMcBeth
Of Sailors and WhalesMcBeth

University of Miami Wind Ensemble
Gary Green, Director of Bands
Michael Robinson, Doctoral Conducting
Associate

October 3, 1996 - American Variations
Symphony No. 1Gannon
A Cornfield in July and the River.....Penn
Symphony No. 4David Maslanka

November 21, 1996 - Jazz and the Band
Three City BlocksJohn Harbison
Ebony Concerto Igor Stravinsky
No Sun, No Shadow.....Broege
Blue Shades.....Frank Ticheli

March 4, 1997

Duke of Marlborough Fanfare Grainger
The Sussex Mummers' Christmas Carol.....
..... Grainger
The "Gum-Suckers" March Grainger
Concerto for Alto SaxophoneDahl
AdagioJoaquin Rodrigo
Apocalyptic Dreams David Gillingham

April 24, 1997

Short Ride in a Fast MachineJohn Adams
Concerto for Percussion and Wind Ensemble
..... Karel Husa
Symphonies of Wind Instruments. Stravinsky
Storyville James Syler
Hillandale WaltzesVictor Babin

GEORGIA

Columbus State University Symphonic
Wind Ensemble
Robert W. Rumbelow, conductor
November 21, 1996

Fest Marsch from Tannhauser Wagner
Suite in E-flatHolst
Ouverture für Harmoniemusik .Mendelssohn
Irish Tune from County Derry Grainger
Shepherd's Hey Grainger
Symphonic MovementNelhybel
After a Gentle Rain Iannaccone

March 3, 1997

Fanfare from 'La Péri' Dukas
Divertimento Persichetti
...la fille aux cheveux de lin.....Debussy
Sea SongsVaughan Williams
Cantica SacraDel Borgo
Russian Sailors DanceGliere
When Only Hope is Present.....Musella
Ballet SacraHolsinger

INDIANA

Ball State University Wind Ensemble
Joseph R. Scagnoli, conductor
October 6, 1996

BravuraDuble
Illyrian DancesWoolfenden
Chorale Prelude: So Pure the Star Persichetti
Second Suite in FHolst
TritticoNelhybel

December 8, 1996

Chorale for Symphonic BandNelhybel
March-Gloria.....Losey
Irish Tune from County Derry Grainger
Shepherd's Hey Grainger
Rhapsody for Euphonium and Band Brubaker
Epiphanies Nelson
Suite of Old American DancesBennett

Valparaiso Univ. Chamber Concert Band
Jeffrey S. Dobler, conductor
Fall 1996 Tour Program

MutanzaCurnow
Tuba Concerto..... Broughton

From the DeltaStill
Russian Christmas Music Reed
Lincolnshire Posy Grainger
City on a Hill..... Friesen-Carper
premiere

Ballet SacreHolsinger
Crown ImperialWalton

IOWA

University of Iowa Symphony Band and
Chamber Wind Ensemble
Myron Welch, conductor
November 1, 1996

Konzertmusik für Blorchester ... Hindemith
Jubilee Overture Sparke
Symphony for Band Gould
The WallJager
Four Colonial Country DancesCurnow

Symphony Band

February 15, 1997

The Gumsuckers March..... Grainger
Concerto for Percussion.....Childs
Symphony No. 4Maslanka

KANSAS

Wichita State University Symphonic
Band, Wind Ensemble and Concert Band
Victor Markovich and Larry Blocher,
conductors

Concert Band

September 30, 1996

HRH The Duke of Cambridge March Arnold
Pusztavan der Roost
On a Hymnsong of Phillip Bliss.....Holsinger
Emperata OvertureSmith
Three Chorale Preludes..... Latham
Riders for the FlagSousa

Symphonic Band

October 6, 1996

JupiterHolst/Markovich
Come, Sweet Death.....Bach/Reed
Emblems.....Copland
First Suite in E-flat.....Holst
The Pathfinder of PanamaSousa

Wind Ensemble

December 8, 1996

Carillons Roush
Octet Stravinsky
Memories, Dreams and Reflections Murdock
premiere

A Hero's Tale Chisham
March of the Belgian Paratroopers..Leemans
Zion Welcher

Concert Band

December 10, 1996

Centennial Preludevan der Roost
Third Suite for Band Reed
In the Bleak MidwinterHolst/Smith
Sarabande and PolkaArnold/Paynter

KENTUCKY

Asbury College Concert Band
Dr. Lynn G. Cooper, conductor
October 24, 1996

Tancredi, overture Rossini/Falcone
 Non piu andai, from Marriage of Figaro
Mozart/Barrow
 Elsa's Procession to The Cathedral ... Wagner
 Quando men vo, from La Boheme
 Puccini/Barrow
 West Side Story..... Bernstein/Dutoit
 El Capitan.....Sousa

Georgetown College Symphonic Band
Peter LaRue, conductor and the
Asbury College Concert Band
Lynn G. Cooper, conductor
November 22, 1996

Georgetown College Symphonic Band
 Quality Plus..... Jewell
 Reflections Barry Daugherty
 Morceau SymphonicGuilmant/Shepard
 Ghost Train.....Whiteacre
Asbury College Concert Band
 Fanfare Prelude on Lobe Den Herren Curnow
 Chester.....Schuman
 Irish Tune from County Derry Grainger
 Shepherd's Hey Grainger
 Whip and Spur GalopAllen

Morehead State Univ. Symphony Band
Richard B. Miles, conductor
KMEA In-Service Workshop
February 8, 1997

Aubrey Fanfare Stamp
 Zion Welcher
 The Kings Go ForthGregson

Murray State University Symphonic Band
Dennis L. Johnson, conductor
October 20, 1996

Molly On The Shore Grainger
 Trombone ConcertoJohan deMeij
 Postcard Tichelli
 Quiet CityCopland/Hunsberger
 Lord of the Rings deMeij

February 21, 1997

Toccata MarzialeWilliams
 Ave MariaBiebl/Cameron
 Concerto in Bb, K. 191 Mozart/Werden
 Watchman, Tell Us of the Night ..Camphouse
 Trombone ConcertoBourgeois
 Blue Bells of ScotlandPryor/Anderson
 Prophecy of the Earth Gillingham

N. Kentucky Univ. Symphonic Winds
Carol Dary Pennington, conductor
October 10, 1996

Gavorkna Fanfare..... Stamp
 Irish Tune from County Derry Grainger
 Variants On A Medieval TuneDello Joio
 March, Op. 99Prokofiev
 Sketches On A Tudor PsalmTull

November 21, 1996

American Overture for Band Jenkins
 Lullaby for Kirsten.....Bassett
 The Florentiner March Fucik
 Crystals.....Duffy
 Passacaglia Nelson

University Of Louisville Symphonic Band
Frederick Speck, conductor
KMEA In-Service Workshop
February 7, 1997

Without WarningMelillo
 Symphony No. 3Alfred Reed
 Tuba Concerto.....Gregson
 Lads of Wamphray Grainger

Western Kentucky Univ. Symphonic Band
John C. Carmichael, conductor
October 8, 1997

Königsmarsch..... Strauss/Barrett
 Prelude, op.34, no.14 Shostakovich/Reynolds
 Folk Festival.....Shostakovich/Hunsberger
 La Fiesta Mexicana Reed
 A Movement for Rosa..... Camphouse
 The Sound of Music..... Rogers/Buckley
 March from Symphonic Metamorphosis.....
Hindemith/Wilson

December 3, 1996

Symphonic Band

Top of the Hill Fanfare ivingston
 Esprit de Corps.....Jager
 Through Countless Halls of Air.....McBeth
 The Pathfinder of PanamaSousa/Byrne
Wind Ensemble

Horn Concerto, Op. 8..... F. Strauss/Phillips
 Five MiniaturesTurina/Krance
 Largo al factotumRossini/Smith
Symphonic Band

Overture for Band John Heins
 La Belle Héléne..... Offenbach/Odom
 Freckles Rag.....Buck/Eyles
 Irving Berlin Showstoppers ... Berlin/Higgins
 Rolling Thunder Fillmore/Fennell
 Armed Forces Salute.....arr. Lowden

MARYLAND

Peabody Wind Ensemble
Harlan D. Parker, Conductor
Wednesday, October 9, 1996

Rocky Point Holiday..... Ron Nelson
 CanzonaPeter Mennin
 Irish Tune and Shepherd's Hey..... Grainger
 Dream SequenceErnst Krenek
 Fiesta del Pacifico.....Roger Nixon
 Symphony for BandVittorio Giannini

Friday, November 22, 1996

Old Wine in New Bottles.....Gordon Jacob
 Trumpet Concerto Haydn/Dutoit
 Suite FrancaiseDarius Milhaud
 ...and the mountains rising nowhere.....
 Schwantner
 Commando March..... Samuel Barber

Friday, February 21, 1997

Homanaje to Federico Garcia LorcaRevueltas
 Gazebo Dances.....John Corigliano
 A Cornfield in July and The RiverPenn
 Music for Prague..... Karel Husa
 Danza Final Ginastera/John

MISSOURI

NW Missouri State Univ. Wind Symphony
Alfred Sergel, conductor

January 30, 1997 - MMEA Convention
 Now When Music's So Ubiquitous .. Hascall
 Russlan and Ludmilla Overture.....Glinka
 Colonial Song..... Grainger
 The First and the LastMelillo
 The Melody Shop.....King

Southeast Missouri State University
Symphonic Wind Ensemble
Robert M. Gifford, conductor

October 31, 1996
 Toccata MarzialeVaughan Williams
 Irish Tune from County Derry Grainger
 Shepherd's Hey Grainger
 TritticoNelhybel
 Symphonic Dance No. 3Williams

December 10, 1996

Concert Band

Under the Double Eagle..... Wagner
 The Christmas Suite..... Walters
 'Twas the Night Before Christmas Long
Symphonic Wind Ensemble
 Roman Wells Janssen
 american premiere

The Gum-Suckers March..... Grainger
 Hearts MusicDiamond
 Hands Across the Sea.....Sousa

Southeast Chamber Players
Robert M. Gifford, conductor
December 1, 1996

March of the Janissaries, K. 384Mozart
 Serenade No. 11, K. 375Mozart
 The Merry King Grainger
 Suite FrancaiseWoolfenden
 OctootP.D.Q. Bach

University of Missouri-Columbia
Concert and Symphonic Bands
Dale J. Lonis, L. Kevin Kastens, Darrin
H. Thornton, conductors

Concert Band
October 8, 1996

The Marriage of Figaro.....Mozart
 Cajun Folk Songs..... Ticheli
 Canadian Folk Rhapsody.....James Curnow
 The Hounds of Spring..... Reed

Symphonic Band
October 10, 1996

La Procession du RocioTurina
 Incantation and Dance Chance
 Symphony for Band Gould
 Quality Plus..... Jewell

4 - PROGRAMS

Symphonic Wind Ensemble

October 11, 1996

Octet Stravinsky
Old Wine in New Bottles..... Jacob
Sun Paints Rainbows Bedford
Colas Breugnon Overture Kabalevsky

Concert Band

November 21, 1996

First Suite in E flatHolst
Blessed are TheyBrahms
The Sound of Music..... Rogers/Bennett
Emperata Overture Smith

Symphonic Band

November 21, 1996

The Purple CarnivalHarry L. Alford
Variants on a Mediaeval TuneDello Joio
Illyrian DancesWoolfenden
To Tame the Perilous Skies.....Holsinger

Symphonic Wind Ensemble

November 22, 1996

Aegean Festival Overture Makris
Scherzo for a Bitter Moon Youtz
Heroes Lost and Fallen Gillingham
Tam O'ShanterArnold/Paynter

University Band

November 19, 1996

Gavorkna Fanfare..... Stamp
Second American Folk Rhapsody Grundman
Elegy..... Chance
Metropolis Carter
Gallant Seventh.....Sousa
Seacliffe OvertureCurnow

Concert Band

February 20, 1997

ArsenalVan der Roost
Variations on a Korean Folk Song.... Chance
A Little Concert Suite Reed

Symphonic Band

February 20, 1997

Königsmarsch.....Richard Strauss
Prelude, Siciliano and Rondo Arnold
TritticoNelhybel
Booneslickers Cheetham

Symphonic Wind Ensemble

February 21, 1997

March from Symphonic Metamorphosis.....
..... Hindemith
The Inferno..... Robert W. Smith
Fiesta Del Pacifico Nixon

MONTANA

Montana State Univ. Wind Ensemble

Jonathan E. Good, conductor
1995-96 Repertoire

AlfordThe Standard of St. George
Bach/Reed Come, Sweet Death
Bedford.....Sun Paints Rainbows
Camphouse A Movement for Rosa
Copland/HunsbergerQuiet City

Gounod/Fennell.....Petite Symphonie
Grainger..... Mock Morris
GregsonFestivo
Grieg/EricksenFuneral March
Hanson.....Chorale and Alleluia
Hartley.....Sinfonia No. 4
Holsinger American Faces
Holsinger On a Southern Hymnsong
HolstSuite in E-flat
Jacob.....Fantasia on an English Folk Song
MaslankaTears
Mennin Canzona
Persichetti.....Divertimento for Band
Persichetti.....Masquerade
Reed..... The King of Love My Shepherd Is
Richards.....Midwest March
Stamp..... Gavorkna Fanfare
Sullivan/MackerrasPineapple Poll Suite
WilliamsCaccia and Chorale
WoolfendenIllyrian Dances

NEBRASKA

University of Nebraska-Lincoln Bands

John H. "Jay" Kloecker, Director of Bands
Rod M. Chesnutt, Asst Director of Bands
John R. DeStefano, Asst Dir of Athletic
Bands

Wind Ensemble

October 6, 1996 - The Wind Band Music
of Howard Hanson

Centennial March
Chorale and Alleluia
Variations on an Ancient Hymn
Laude
Young Person's Guide to the 6-Tone Scale
Dies Natalis

Concert Band

October 13, 1996

AntithigramJack Stamp
Third Suite.....Robert Jager
Apollo..... John Pennington
Three Chorale Preludes.....William Latham
Savannah River Holiday Ron Nelson
National EmblemE. E. Bagley

Wind Ensemble

November 22, 1997 - NMEA Convention

Fanfare for Freedom Morton Gould
Jug Blues and Fat Pickin' Don Freund
Ave Maria Franz Biebl, arr. Cameron
Piece Concertante..... Carlos Salzedo
TritticoVaclav Nehlybel

Concert Band

December 4, 1996

Festivo Edward Gregson
Variations on a Shaker Melody.....Copland
Largo Al FactotumRossini/McClung
Chorale Prelude: So Pure the Star Persichetti
Mannin Veen Haydn Wood
Blue Lake Overture..... John Barnes Chance

Wind Ensemble

*January 31, 1997 - North-Central MENC/
Illinois MEA Convention*

Sanctuary.....Tyler Goodrich White
world premiere

Jutish MedleyPercy Aldridge Grainger
"X" for Solo Clarinet and Wind Ensemble....

.....McAllister
world premiere

Olympica Jan Van der Roost

Wind Ensemble

February 16, 1997

Fantasies on a Theme by Haydn....Dello Joio
Sanctuary.....Tyler Goodrich White

Jutish MedleyPercy Aldridge Grainger
"X" for Solo Clarinet and Wind Ensemble

.....Scott McAllister
Olympica Jan Van der Roost

Symphonic Band

March 6, 1997 - Nebraska Bandmasters
Association Convention

Transylvania FanfareWarren Benson
Fiesta Del PacificoRoger Nixon

A Solemn MusicVirgil Thomson
CanzonaPeter Mennin

Old Scottish Melody Charles Wiley
Pebble Beach Sojourn..... Ron Nelson

Star Puzzle MarchSoichi Konagaya

NEW YORK

Hartwick College Wind Ensemble

Brian S. Wilson, conductor

Fall Concert: A Musical Travelogue

Music for Prague 1968..... Karel Husa
Netherlands SuiteVan Lijnschooten

Guadalcanal March Richard Rogers
Quiet CityCopland/Hunsberger

Scenes from "The Louvre"Dello Joio
Australian Up-Country Tune Grainger

Spoon River..... Grainger

Winter Concert: Salute to Stage & Screen

MasqueMcBeth
Newsreel in Five ShotsSchuman

Colonel Bogey.....Alford
Theme from Schindler's ListWilliams

The Inferno from The Divine Comedy.Smith
The Music Man Willson/Reed

State Univ. of New York at Plattsburgh,

Daniel Gordon, conductor

"Hands across the Sea"

with Univ. of Vermont Symphonic Band ,

D. Thomas Toner, conductor

October 26, 1996

Combined Bands

Hands Across the Sea..... John Philip Sousa
University of Vermont Concert Band

Amazing Grace arr. Frank Ticheli
Chorale and Toccata.....Robert Jager

National EmblemE. E. Bagley

SUNY Plattsburgh Symphonic Band
 Second Suite in F, Op. 28b Gustav Holst
 NocturneJohn David Lamb
 Tarantella.....Richard Lane
Combined Bands

Resonances I Ron Nelson
 Carmina BuranaCarl Orff/Krance

SUNY Plattsburgh Symphonic Band
Daniel Gordon, conductor
December 11, 1996 - Musical Americana
 When Jesus Wept William Schuman
 Chester..... William Schuman
 Lincoln PortraitAaron Copland/Beeler
 From the Delta William Grant Still
 Old Home Days.....Charles Ives/Elkus
 The Stars and Stripes Forever.....Sousa

NORTH CAROLINA

East Carolina University Concert Band and Wind Ensemble
Christopher Knighten and Scott Carter, conductors
September 25, 1996
Concert Band

The Thunderer John Philip Sousa
 Heart of the MornH. Owen Reed
 Courtly Airs and Dances..... Ron Nelson
 Mock Morris Grainger/Kreines
Wind Ensemble
 Santa Fe Saga Morton Gould
 Down a Country Lane.....Aaron Copland
 Emblems.....Aaron Copland
 March: The Circus Band..... Charles Ives

November 20, 1996
Concert Band
 Incantation and Dance Chance
 Elsa's Procession.....Wagner/Cailliet
 Cave of the Winds.....Russell Peck
Wind Ensemble

PostcardFrank Ticheli
 Colonial Song.....Percy Grainger
 Divertimento for Brass and Percussion. Husa
 First Suite in E-Flat..... Gustav Holst

February 26, 1997
Concert Band

Flourish for Wind BandVaughan Williams
 When the Stars Began to FallAllen
 The Liberty Bell.....Sousa
 O Sacred Head Now Wounded Latham
 Flourish of the Youthful Spirit.....Whaley
Symphonic Band
 Gavorkna Fanfare..... Stamp
 Celtic Hymns and Dances.....Ewazen
 Komm, Susser Tod..... Bach
 Pageant Persichetti
 The Florentiner..... Fucik

Wake Forest University Wind Ensemble
C. Kevin Bowen, conductor
December 3, 1996

Fantasia in GTimothy Mahr
 La Fiesta MexicanaH. Owen Reed
 Commando March Samuel Barber
 The Ascension Robert W. Smith
 Resting in the Peace of his HandsGibson
 Wedding DanceJacques Press/Johnston

OKLAHOMA

Oklahoma City Univ. Symphonic Band
Matthew Mailman, conductor
September 19, 1996

In Storm and SunshineJ. C. Heed/Stevens
 Fugue in C Charles Ives
 English Dances, Set IArnold/Johnstone
 Sinfonia für Bläser Donizetti/Paeuler
 Hymn from Hymn and ToccataDahl/Boyd
 Divertimento for Band, Op. 42..... Persichetti

November 5, 1996
 Suite from the "Danseyere" ... Susato/Walters
 Serenade in C Minor K. 388/384aMozart
 Overture to "Candide" ..Bernstein/Grundman
 The Lads of Wamphray..... Grainger
 Secular Litanies, Op. 92Mailman
 Folk Song Suite.....Vaughan Williams

March 4, 1997
 Aubrey FanfareJack Stamp
 Savannah River Holiday Ron Nelson
 Concerto Grosso.....Stoezel/Rogers
 The Dogbreath VariationsFrank Zappa
 El Salon Mexico.....Copland/Hindsley
 Glory of the Yankee NavySousa/Fennell

Southern Nazarene Univ. Concert Band
Phil Moore, conductor
November 25, 1996

Florentiner March Fucik
 Suite Francais.....Milhaud
 Second Suite in FHolst
 A Contemporary Primer for Band Hodkinson
 Svenska Folkvisor och Danser Soderman
 The Hounds of Spring..... Reed

TEXAS

McLennan Comm. Coll. Wind Symphony
James Popejoy, conductor
October 23, 1996

Firework!.....Van der Roost
 Elegy and Affirmation Stamp
 The Corcoran CadetsSousa
 Hebrides Suite Grundman
 RondoArnold/Paynter

December 9, 1996
 Zacatecas Codina/Glover
 Sinfonia XVI: Transcendental ViennaBroege
 The Hounds of Spring..... Reed
 Sleigh RideAnderson

Temple College Wind Symphony
Stephen Crawford, conductor
November 21, 1997

Toccata Marziale Vaughan-Williams
 The Leaves Are Falling.....Warren Benson
 Andante and AllegroJ.E. Barat
 Rolling Thunder Henry Fillmore
 Hill-Song No. 2..... Grainger
 Four Scottish DancesMalcolm Arnold
 Chorale and Alleluia Howard Hanson

Texas Christian University
Wind Symphony and Chamber Winds
Gregory Clemons, conductor
Fall 1996 Repertoire

Atehortúa.....
 Latin American Fanfare, op.192, No. 1**
 Atehortúa....Music for Winds and Percussion
 Dvorák.....Serenade, Op. 44
 Grainger.....Gum-Suckers March
 Hanson.....Chorale and Alleluia
 Persichetti.....Symphony for Band
 ProkofievMarch, Op. 99
 Shostakovich/Renolds Prelude in Eflat Minor
 StraussSerenade, Op. 7
 WilsonSinfonia No. 1**
 **premieres

VIRGINIA

Virginia Tech University
Symphonic Wind Ensemble
David Widder, conductor
Nov. 16, 1996 : An Invitation to the Dance
 Symphonic Dance No. 3 "Fiesta"Williams
 Four Cornish DancesMalcomb Arnold
 Faroe Island Dance Grainger
 Tango, The Gliding Girl.....Sousa
 Waltz, La Reine de la MerSousa
 Two step, The Washington Post.....Sousa
 Ostinato DanceJames Sochinski
 Danzas Cubanas Ignazio Cervantes
 La ValseMaurice Ravel

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.

from the editor:

Good conferences spur debate, action, and new ideas. They challenge us to improve ourselves and broaden our horizons, to take a step back and evaluate what we do and how we do it. They provide a forum for the exchange of ideas, philosophies, random thoughts, heartfelt convictions and fajita recipes.

In an effort to continue the dialogue spurred by the Athens conference, we will provide this "op-ed" space in this and future editions of the Report. We encourage all CBDNA members to submit items that challenge us, that make us think, and, in the words of Frank Battisti, help us to "reflect, feel, imagine, share and create the Magic."

On Mothers, Midwives and Hearing New Works

—Robert Ponto, OB/GYN

Here are some personal, if not chaotic, thoughts I wrote down on the way home from our 1997 national conference.

During one of our conference performances, I heard someone nearby speak rather derisively about a piece that had just been performed. A composer friend sitting next to me feigned shock and replied, "Whoa! Tough crowd!" While the comment was fairly harmless and intended in good fun, it gave me pause. As a father to three children whom I positively adore, I experienced a peculiar flood of paternal and maternal associations. I wondered if the negative remark might not be analogous to someone entering a maternity ward, looking at an expectant mother and saying, "I just saw a defective newborn baby. I presume yours will be better!"

The more I thought about it, the more I realized that the creation of a new musical work is something truly miraculous! Just how do composers take an impulse or notion and translate it into a medium outside of themselves? Mere technique cannot account for this ability. Perhaps they are the magicians and alchemists of our time! Maybe we need to revere them more and be sure to bow to them at each greeting, reminding ourselves of the preciousness of the gifts they bear!

Like expectant mothers, composers labor long and hard at their task. They invest countless hours in bringing their ideas to fruition. I cannot imagine what a premiere must be like for composers — the moment their "child" is presented to the entire community! Irrespective of how many first performances they may have experienced (or endured), I suspect this must be a moment of some uncertainty and vulnerability. In the maternity ward, it is considered bad form to point at a wrinkled, squishy-faced newborn and announce: "It is flawed! Take it away!" How is it then that in the concert hall, some of us think nothing of subjecting a freshly heard composition to immediate and sometimes brutal criticism? When this happens, the concert hall no longer serves as a sanctuary for music and the "birthday party" becomes an autopsy!

Let me emphasize that I do not suggest that we become opinionless Pollyannas, uncritical thinkers or anti-intellectuals. Free and thoughtful discourse is central to our personal, academic and artistic freedom. What I object to is the instantaneous evaluation — or more accurately, devaluation — of a fledgling work before the last reverberations have ceased!

What if we assumed, for the sake of argument, that the language, syntax, expression, and all other compositional decisions in a given piece were absolutely perfect manifestations of the composer's intentions? What if we were prevented from reflex-

ively mapping our musical preconceptions on to the work? This scenario would present us with a challenge. In the absence of something "out there" to critique, we would be left with only one other entity (beside the performer) to evaluate: ourselves! In such an exercise, we would be compelled to meet the new work on its own terms instead of ours. We would be forced to breathe its unique air and wrestle with its distinctive idiosyncrasies. Can we really do that? Can we bend and twist ourselves in such a way that we might accommodate the piece? Is this not, after all, one of the fundamental differences between "consumer" music and art music: consumer music comes to us; we come to art music!

If we cannot seem to hear receptively, perhaps we need to take inventory of our personal and cultural filters. Maybe we can apply a bit of auditory drain cleaner to unclog our receptivity. Let's see now: do you prefer music of more, or less, complexity? Do you have a propensity for raw, sweaty expression — or do you prefer your music a bit more subtly prepared? Do you like the composer's intentions readily apparent — or do you seek your meaning somewhere below the surface? Do you like a fair amount of thematic and formal predictability — or do you crave the excitement of relentless surprise and variation? Come on, be honest! Do you like ear-tickling orchestrations — or is it craft that makes you go gaga?! Are you, or your ears, suffering from fatigue (does that bowed crotale really sound as fresh on the fourth day of the conference as it did on the first)? You get the idea. Let us be sure to assess ourselves prior to our critique of the music.

Here's another suggestion. Immediately following a performance, find some people who simply loved the piece. Without defending, or even presenting, your opinion, ask them what they found so engaging about the work. Open yourself up to their enthusiasm. As they speak, notice what makes their pupils dilate! Anyone fortunate enough to attend Mike Moss' presentation about music by African-American composers saw this phenomenon clearly illustrated. Although he presented his topic with appropriate scholarly dispassion, I found myself caught up in his infectious enthusiasm! There were times when I thought he might just might produce a pom-pom and lead us in a William Grant Still cheer! Thanks to him, I'll be programming some "new" works next year. I pray Mike never has a Tupperware party — I will surely be navel-deep in salad keepers!

As a corollary to this discussion, let me also suggest that when we do dislike a work, we should not assume that others around us feel the same way. Peer pressure in the concert hall is not very different from that found on the playground. We need to be careful not to "poison" the moment for someone else. When we do

express negative opinions, I believe it is important to convey our reactions without necessarily denigrating the work itself. It is also important that we take full responsibility for our opinions as such, and avoid the temptation of presenting them as objective or universal realities. Living in academia sometimes encourages bad habits!

I tried to imagine what would have happened if CBDNA had commissioned and premiered “Et Exspecto Resurrectionem Mortuorum”? How would we have received that work had we not already been trained to genuflect at the Messiaen altar? Would we have immediately heard the divine intent of his celestial aviary? Could we really have received his symbols of life embedded in the sacred gong rhythms? As we listened to his highly personal harmonic palette, would we have immediately intuited an ecstatic vision of light streaming through church windows? I doubt it. Most of us find we must study and labor to comprehend such works — and in so doing, we are somehow changed by them! Artistic works insist that, if we are to unlock their secrets, we must meet and serve them in their own houses— and so it should be with each and every new work.

I have one additional request of us all. Let us be sure to honor, without criticism, the all-important “midwives” of our art. I had the great privilege of witnessing, over the course of the conference, highly skilled conductors and ensembles assisting unselfishly in the birth, or rebirth, of many wonderful musical works. They prepared themselves gracefully as they transformed themselves into conduits for the composers’ creations. Each of these gifted birth partners was unique, yet each participated in their respective rite with utter commitment, passionate intent and extraordinary humility.

More than once over the years, I have observed fellow conductors and teachers publicly laud the performers they had just heard, while privately criticizing them. While this is hardly a behavior unique to our profession, I think it is a particularly insidious and corrosive practice in our re-creative art. Imagine a young conductor hearing a respected acquaintance criticizing a performing group. Will that young conductor endeavor to bring her or his group to such a forum? And what if indirect criticism courses back to the performing conductor (as it often does)? How can that possibly promote growth? It brings me great sadness when I see fellow travelers, lovers of music and lovers of people, lose their confidence — and their heart.

I would like to see us restore wide-eyed wonder to our calling. Let us not confuse sophistication with cynicism, confidence with arrogance or tact with duplicity. As we participate in the miracle of creation, whether in the birthing room or the concert hall, let us create a fertile and nurturing place where all may flourish.

Open Letter to CBDNA Membership

Dr. Mark Fonder, Assoc. Professor
School of Music, Ithaca College

I’m writing this at the risk of offending the status quo of CBDNA. But, please understand that the spirit in which this opinion is offered is one of a plea and a challenge to the organization.

While I was impressed with the musicianship and professionalism of all of the ensembles, I came out of the CBDNA Conference disappointed with the literature I heard at the concerts. Whether through commission, premier or other programming, the vast majority of the music was virtuoso-level literature — almost completely to the exclusion of all other literature. It was almost like saying if it didn't tax the ensemble fully, it wasn't worthy. I believe that this conference virtually ignored literature playable by the other 75% of this nation's college wind bands.

Now I fully understand that the CBDNA concerts are showcase events; that each group should have the license to push the envelope of individual and ensemble virtuosity. But, where is it written that music has to be hard to be good? This does not speak for the spirit of inclusion that Professors McMurray and Croft claimed in their banquet addresses.

I spoke with another colleague who, like me, conducts a "second band" at a well known university and he fully agreed with me. Further, he admitted to me that this was also the case in Boulder at the last conference. Frank Battisti, who has never minced words with my opinions also agrees with me. He reminded me that when Fred Fennell came out with the Eastman Wind Ensemble Mercury recordings, much of the literature he recorded was playable and played by high school bands. There has been a trend by commissioners to contact world-class composers to write for virtuosic levels only, thus negating a valuable link between the colleges and high school programs.

I conclude this opinion piece with a challenge and a request to those who seek to perform and commission for the next conference. Please remember your commitment toward building the repertoire by including new music of high quality that most collegiate wind bands could perform within a reasonable rehearsal timeframe. Offer (on occasion) commissions to world-class composers with stipulations as to technical limitations. (We've heard the composers state they do not mind these parameters).

Until our profession can claim a strong repertoire at all levels of difficulty, we will be living a superficial commitment toward the advancing the art of the wind band.

Ask your students

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

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

Contact the editor for more information.

8 - BUSINESS

COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION
 BOARD OF DIRECTORS MEETING
 DECEMBER 20, 1996
 HILTON HOTEL - CHICAGO, ILLINOIS

NATIONAL SECRETARY-TREASURER REPORT

1 ACCOUNT 0440008944, BANK ONE - AUSTIN

1335	10/1	Patty Esfandiari (clerical)	50.00
1336	10/1	Minuteman Press (membership cards)	95.13
1337	10/1	Bee Cave Printing (membership letters)	41.45
1338		Void	
1339		Void	
1340	10/9	EAM (member services)	1,595.05
1341	10/10	U.S. Postmaster (stamps)	96.48
1342	10/23	Laminating Plus (life membership cards)	9.74
1343	11/7	Patty Esfandiari (clerical)	50.00
1344	11/27	Tyler Press (Fall Report)	1,301.00
1345	11/27	Robert Spradling (state chairperson resource book)	387.20
1346	11/27	Patty Esfandiari (clerical)	50.00
1347	11/28	N.A.B.D.C.C. (dues)	50.00
1348	12/10	EAM (services)	737.48
1349	12/10	EAM (services)	280.48
1350	12/16	Eastern Division (division rebate)	1,300.00
1351	12/16	Southern Division (division rebate)	1,300.00
1352	12/16	North Central Division (division rebate)	1,300.00
1353		Void	
1354	12/16	Western Division (division rebate)	1,300.00
1355	12/16	Northwestern Division (division rebate)	1,300.00
1356	1/3	Patty Esfandiari (clerical)	50.00
1357	1/3	EAM (dues notice)	1,326.65
1358	1/3	Plymouth State (Report postage)	394.89
1359	1/3	ASCAP (live music fee)	180.00
1360	1/15	Richard Floyd (honorarium)	600.00
1361	1/16	Chicago Hilton Hotel (Mid-West meetings)	513.77
1362	1/17	Southern Division (division rebate)	350.00
1363	2.2	Patty Esfandiari (clerical)	50.00
1364	2/22	Brian Priestman (SW division rebate)	750.00
1365	2/22	Wichita State University (SW division rebate)	650.00
1366		Void	
1367	2/26	Eastern Division (division rebate)	100.00
1368	2/26	North Central Division (division rebate)	200.00
1369	2/26	Patty Esfandiari (clerical)	50.00
1370	3/11	EAM (services)	542.10
1371	3/11	David Stagg (dues refund)	60.00
1372	3/11	EAM (services)	480.30
1373	3/11	Jim Croft (travel)	369.10
1374	3/18	Western Division (division rebate)	100.00
1375	3/18	Northwestern Division (division rebate)	50.00
1376	4/8	Patty Esfandiari (clerical)	50.00
1377	4/8	Minute Man Press (stationary)	94.16
1378	4/24	Doug Stotter (Spring Report)	1,084.72

1379	4/24	EAM (services)	212.91
1380	4/24	Patty Esfandiari (clerical)	50.00
1381	4/24	EAM (services)	1,085.80
1382	5/21	Patty Esfandiari (clerical)	50.00
1383	5/21	Texas Secretary of State (Incorporation Fee)	5.00
1384		Void	
1385	5/21	Patty Esfandiari (clerical)	50.00
1386	6/11	Kristin Reynolds (conducting symposium)	250.00
1387	6/11	Steve Trana (conducting symposium)	200.00
1388	6/11	Jeff Vach (conducting symposium)	100.00
1389	6/11	Michelle Batty (conducting symposium)	100.00
1390	6/11	Amber Lamprecht (conducting symposium)	100.00
1391	6/11	Heidi Huckins (conducting symposium)	100.00
1392	6/11	Marty Province (conducting symposium)	100.00
1393	6/11	Darrell Rasmusse (conducting symposium)	100.00
1394	6/11	Mark Hyams (conducting symposium)	100.00
1395	6/11	Ron Von Dreau (conducting symposium)	100.00
1396	6/11	Kristin Apodaca (conducting symposium)	50.00
1397	6/11	Penny Patterson (conducting symposium)	50.00
1398	6/11	Colorado University Bands (conducting symposium)	1,650.00
1399	6/20	EAM (services)	99.87
1400		Void	
1401	7/3	Patty Esfandiari (clerical)	50.00
1402	7/26	Doug Stotter (Summer Report postage)	225.25
1403	7/26	Color Plus Printing (Summer Report)	498.00
1404	7/26	EAM (services)	80.10
1405	7/26	Patty Esfandiari (clerical)	50.00
1406	8/1	US Postmaster (stamps and postage)	98.98
1407	8/20	Chris Adams CPA (tax return)	415.00
1408	8/20	Doug Stotter (Summer Report)	50.00
1409	8/20	EAM (services)	316.00
1410	9/10	Patty Esfandiari (clerical)	50.00
1411	9/10	University of Georgia Bands (National Conference expenses)	3,000.00
1412	9/13	Minute Man Press (printing)	60.24
1413	9/30	Patty Esfandiari (clerical)	50.00

TOTAL 28,786.85

SUMMARY

Checking Account Balance 9/30/94	14,516.45
Total Deposits 10/1/94 -9/30/95	59,500.00
Interest 10/1/94- 9/30/95	516.04
Bad Checks	-130.00
Total Disbursements 10/1/94- 9/30/95	<u>-28,786.85</u>

Checking Balance 9/30/95 45,615.64

II. Dreyfus

Liquid Assets, Inc. 039 03227479-7

Balance 10/1/95 19,401.51
Interest 10/1/95 - 9/30/96 971.75

Balance 9/30/96 20,373.26

III. Total Assets 9/30/96 65988.90

COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION
1994-95 SUMMARY OF INCOME AND EXPENSES
OCTOBER 1, 1995 - SEPTEMBER 30, 1996

INCOME

ACTIVE MEMBERSHIP DUES 45,090.00
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