

Spring 1999

From the Podium

As I begin my tenure as President of the College Band Directors National Association, I find myself in the unique position of being able to look back and look forward at the same time. Who we have been, who we are, and who we will become, are so integrally related that it is next to impossible to separate the three. Every beginning provides the opportunity to take stock, to evaluate, to reflect and to dream.

First and foremost, I want to acknowledge the incredible leadership of Allan McMurray over the past two years. His vision for our organization has positioned us to move into the Twenty-first Century as a solvent, vital, and influential professional organization. His tireless commitment to and outright passion for our art has benefited all of our futures. I am thankful for his friendship and grateful for the enriching spirit that he has passed on to CBDNA.

I would be remiss if I did not also say thank you to my other colleagues on the Board including: David Blackington, Richard Bundy, Hal Cooper, James Croft, Richard Floyd, Michael Haithcock, Patricia Hoy, Craig Kirchoff, Richard Miles, Robert Ponto, and John Whitwell. I have been fortunate to serve with these fine musicians and dedicated professionals.

I hope all of you were as rejuvenated by the Austin Convention as I was. I cannot remember ever being more excited about the prospects for growth that were presented. Jerry Junkin, Paula Crider, and the entire University of Texas staff deserve our gratitude. Their convention has provided a template which will serve as a model for any future meeting that seeks to stimulate, challenge, and uplift.

While we need to continue to get composers to write for us, we also need to encourage historians to write about us. We must continue to refine and define our art, and to inject ourselves into our culture. Our goal should be nothing short of impacting and changing the culture. I believe that we can all do a better job of marketing what is a truly professionally viable art form to our students, colleagues, administrators, and most importantly the public at large.

If one is going to create ripples in the cultural pond, one must throw something into the water. The size of the stone may vary—pebble, rock, or boulder—each has its purpose. I have long believed that the greatest impact occurs right where the rock enters. One person may create a few ripples, however, several individuals all impacting their cultural environment or pond can create tidal waves. There are so many of you doing great work. Historically we are now enjoying more outstanding college bands than ever before. We are blessed with literally hundreds of serious professionals in our midst whose commitment to music education and college band is inspiring. College bands all over our country

are recording, touring, performing, and attaining higher professional standards than ever imagined.

We have developed a number of partnerships that are beneficial to our organization. One of the most important is our alliance with our colleagues in the military. They offer a future for all of our players who aspire to make a living playing their instrument.

Growth is a necessary part of our future. We need to be flexible and versatile enough to embrace all of those conductors and teachers who share our goals, but also diverse enough to reach out to those who would encourage us to expand our horizons. We have the ability and responsibility to define who we are to our colleagues and culture. The future of our art form is dependent on individuals who are willing to contribute and look beyond their own settings. This is asking a lot, for there are no busier people than wind conductors. To this end, we will be vigilant about seeking input. Shortly you will receive a survey that Michael Haithcock and I will be putting together. We would greatly appreciate your honest input. Our goal is to design a future that incorporates the desires of the membership into the plan.

The profession needs all of you to get involved and to contribute at what ever level you can manage. If you choose not to be involved or supportive, we need to know why. Our collective goal is to make CBDNA worth your time and energy. We want to be an organization that you cannot do without, that benefits you and your students. You can help us, help you, and become even more meaningful in your professional life. Please take a moment to respond to the survey. It will also be available to you on our national website.

To close, let me say as honestly and sincerely as I can, that I am honored and challenged by the job ahead. I look forward to working to advance our art and hope that you will join us as we continue into the next Century with all the fervor and passion that we can muster.

~Eugene Corporon

In this Issue:

Forum	2
Conference Wrap-up	3
News	7
Programs, State by State	10
Business.....	18

Reflections on the CBDNA National Conference from a Community College Band Director

In a conversation with Allan McMurray at the conference, he asked me to share my thoughts for the *Report*. This was my first national CBDNA conference. Last Fall I attended my first regional conference in Jacksonville. Although community college directors were in the vast minority at both conferences, participation was crucial for me. At one of the sessions, Robert Reynolds described the scope of CBDNA as including institutions ranging in size from “resume speed city college” to a large university. I am sure that scope includes me somewhere. The conference gave me the opportunity to:

1. meet and talk with colleagues and share ideas,
2. hear many great performances of colleagues’ ensembles (a rare occurrence with our busy schedules),
3. hear new works, recent works, and standards of the literature,
4. re-tune my hearing to a fine band sound produced by some excellent ensemble playing,
5. be challenged to excellence and personal creativity, and
6. encounter, at times, the “cutting edge” of our field, in performance, creativity, and leadership.

I realize that these responses could be shared by all who attended. For me, they are of particular importance because my students view themselves to be in “college,” not “community college.” They want the same quality that a four-year program can provide. If I have no contact with those programs, it would be an injustice both to my students and to the transfer institutions who will have them next. While we may not have the “horses” to perform all of the literature, it has been our goal to work among a subset of the literature that is accessible and challenging to us. To this end, CBDNA has been of great value to me.

Footnote: Ray Cramer made reference to two women directors who were important to his early musical inspiration. I would add that my earliest musical inspiration was provided by my middle-school band director, Charlotte Cooper, at Bay Point Junior High School in St. Petersburg, Florida. Although I revered her as a fine band director and wonderful person in the 60’s, it wasn’t until she recently passed away that I realized what an influence she had been in our county and state. When she was a student at Florida State College for Women (now FSU), she was responsible for starting a marching band, going against the grain of tradition at that time. During her tenure as a teacher she was one of the founders of our local youth orchestra program, the Pinellas (County) Youth Symphony, which is still going strong today. Hats off to her and many other pioneers who have shaped the future of music education, demonstrating the “power of one” to make a difference at every level.

*Jonathan Steele
Program Director,
Humanities and Fine Arts
St. Petersburg Junior College
steelej@spjc.edu*

A Bandanna Follow-up

Thank you to all CBNDA members who supported the *Bandanna* project!! Through your monetary and moral support, this project will leave a lasting mark on the band conducting profession. The opera in full and vocal scores, the two band pieces, the published libretto, the upcoming dissertation by Ed Powell, a CD to be released this summer, video tapes available from Carl Fischer, and reviews in many publications (including *Opera News*) provide ongoing evidence of CBDNA’s intentions to be a major force in classical music as we move into the new century.

While all these components of the project are now available how we utilize them remains a primary issue in our quest for mainstream artistic acceptance. If each of the 78 consortium members programs one or both of the two band pieces in the next year, we will have provided an extraordinary number of performances to a recently commissioned composer. If five institutions schedule the full opera within the next three years we will have even more tangible evidence that as a profession we are capable of providing “second performances” far beyond the norm from most performance mediums. Please encourage high school directors in your sphere of influence to examine the music and the libretto. These materials are ideal for directors looking for interdisciplinary ideas that relate to National Standards eight and nine.

We cannot control the life of this score in the opera-world at large. Only time and repeated performances will answer the lingering questions:

- a) is the libretto too “high brow?”
- b) is the first act too long and tedious?
- c) is the use of the violins in Mona’s prayer a wonderful dramatic moment or a blow to the concept of “wind accompaniment?” and
- d) will the lower versions of the roles for Morales and Kane make it more accessible?

These issues are questions I have, questions the membership of CBDNA expressed to me in Austin, and questions that the cast and company struggled with as the work progressed. The opera tradition is one of “tinkering” and Daron Hagen is well versed in that tradition. Find a way to work with this score and struggle with these issues in your place. Through this kind of artistic exploration *Bandanna* will become what it deserves.

One thing seems clear: the band and opera mediums can work together well! I look forward to the second opera with winds in the pit!!

Michael Haithcock

Your Page!

The forum is your page; an open forum for your comments, critiques, opinions. We will print your submissions (space permitting) as we receive them. See the back page for submission information.

**1999 National Conference,
University of Texas, Austin
Programs**

**The United States Marine Band
Lt. Col. Timothy Foley, conductor**

Jig Daniel S. Godfrey
Journey Through a Japanese Landscape Thea Musgrave
Janis Potter-Paulson, marimba
Decoration Day Charles Ives/Elkus
Catena: Refrains and Variations..... Tristan Keuris
Lincolnshire Posy.....Percy Grainger
Awayday Adam Gorb
Comrades of the LegionJohn Philip Sousa/Byrne

**The University of Texas Wind Ensemble
Jerry F. Junkin, conductor**

DC FanfareJohn Corigliano
Canzona, BWV 588Johann Sebastian Bach/Stock
world premiere
Couleurs de la Cité CélesteOlivier Messiaen
Jason Kwak, piano
J'ai ete au bal.....Donald Grantham
world premiere
Castle Creek Overture Dan Welcher/Bissell
Lieder eines fahrenden Gesellen..... Gustav Mahler/Bowlin
Barbara Conrad, mezzo-soprano
Red Cape Tango Michael Daugherty/Spede

**University of Oklahoma Wind Symphony
William K. Wakefield, conductor**

Overture..... Germaine Tailleferre/Paynter
Christina's World..... Kenneth Fuchs
Regional Accents..... Carolyn Bremer
world premiere
Fantasy VariationsDonald Grantham
A Crescent Still Abides David Gillingham
Lincolnshire Posy.....Percy Grainger

**Miami University Wind Ensemble
Gary A. Speck, conductor**

Holiday Overture..... Elliot Carter/Speck
First Essay Samuel Barber/Levey
Sinifonietta Ingalf Dahl
Adagio MusicNicholas C. K. Thorne
March With Trumpets William Bergsma

**The University of Mew Mexico Wind Symphony
Eric Rombach-Kendall, conductor
Glen Adsit, assistant conductor**

PostcardFrank Ticheli
Colors and Contours.....Leslie Bassett
Chronicles..... Joseph Turrin
Philip Smith, trumpet
world premiere
Concerto for Marimba and Wind EnsembleJames Mobberley
Marimba Yajalón
Motown Metal Michael Daugherty
Visions Fugitive Sergei Prokifiev
Masquerade Variations on a theme of Sergei Prokofiev.....
..... Stephen Gyr

**University of Kansas Symphonic Band
Robert Foster, conductor**

Tunbridge FairWalter Piston
T-Bone ConcertoJohann DeMeij
David Vining, trombone
Deus Ex MachinaKeith Michael Davis
Wedding Dance and Epiphany from Bandanna
.....Daron Hagen/Spede
Polka and Fugue from Schwanda ...Jaromir Weinberger/Bainum

**Louisiana State University Wind Ensemble
Frank B. Wickes, conductor
H. Robert Reynolds, guest conductor**

Southern HarmonyDonald Grantham
world premiere
The Wild Rumpus Stephen David Beck
world premiere
American GamesNicholas Maw
Colonial Song.....Percy Grainger
Niagara Falls Michael Daugherty

**Small College Intercollegiate Band
H. Robert Reynolds, conductor
Chosen Gems Session**

Flourish for Glorious John Ralph Vaughan Williams/Boyd
Herschel Beazley, conductor
For the New Day Arisen.....Steven Barton
Jim Worman, conductor
American Verses..... Timothy Broege
Stephen Rochford, conductor
Simple Song Andrew Boysen
Diane Janda, conductor
Pilgrims' ProgressThomas Duffy
Paul Davis, conductor
ShenandoahFrank Ticheli
Richard Fischer, conductor
Sun DanceFrank Ticheli
James Williamson, conductor
Amazing Grace..... arr.Hines/Maldonado
And Grace Will Lead Me HomeThomas Knox
Bandanna Overture.....Daron Hagen
world premiere
H. Robert Reynolds, conductor

CONFERENCE WRAP-UP

Conference Sessions, Lectures, and Panel Discussions

Research Session 1

Nicholas Morrison, moderator

Bradley Ethington: *W. A. Mozart's Serenade No. 10*

Michael Votta: *Alban Berg's Chamber Symphony*

Research Session 2

Poster Session

Linda Hartley & David O. Wolke—*Annotated Bibliography of Available College Texts for Instrumental Music Methods*

Christopher Hayes—*Six Highly Successful Band Conductors and the Development of their Band Programs*

Mark Heidel—*An Examination of the Rankings of Three Unfamiliar Wind Band Compositions and Eight Selected Musical Criteria Among Instrumental Music Education Students and Instructors*

Michael Hewitt—*Self-Assessment Techniques for Wind Performers*

Brian K. Hopwood—*Wind Band Repertoire: Programming Practices at Conventions of the CBDNA*

John William Jones—*Collegiate Wind Band Musicianship*

Jo A. Jossim—*Repertoire for Mixed Winds and Cello*

Kenneth Kohlenberg—*An Analysis of John Harbison's "Olympic Dances"*

Lectures

Tom Verrier: *Jazz and the Wind Band*

Keith Kinder: *Music for Voices with Winds*

Glenn Watkins: *"American" Conductors, Bands, and the Great War A Conversation with Joan Tower*

Panel Discussions

Gender and Ethnic Diversity Issues: An Outsider's Perspective

Dr. Ronald Cruther, Director, University of Texas School of Music; Deborah Malamud, Professor of Law, University of Michigan; Dr. Leroy Pernel, Dean, Northern Illinois University Law School; Thomas Duffy, moderator

Perspectives Beyond the Horn—A Dialogue with Band Directors and Members of the Athletic and Business Community

Marilyn Kretsinger, copyright specialist; Steve Uryasz, Associate Athletic Director, Texas Tech University; David Woodley, moderator

Editing Works for Incomplete or Inexperienced Groups

Timothy Broege, Larry Daehn, Thomas Duffy

The Birth of Bandanna: An Opera with Winds

Daron Hagen, composer; Robert Muldoon, librettist; Robert DeSimone, director; Michael Haithcock, conductor and moderator

Bandanna: An Opera with Winds

Daron Hagen, composer; Robert Muldoon, librettist

Bands in the Twentieth Century

Frederick Fennell, Ray Cramer, Richard Floyd, H. Robert Reynolds, Timothy Foley; Allan McMurray, moderator

The Professional Wind Band

John Anderson, Bob Garofalo, Larry Harper, Jerry Junkin, Ray Lichtenwalter, Jack Stamp; Eugene Corporon, moderator

Conversations with Composers

Steven Beck, Carolyn Bremer, Michael Daugherty, Dan Godfrey, Donald Grantham, Daron Hagen, Frank Ticheli, Dan Welcher

Convention Premieres

***Bandanna*, music by Daron Aric Hagen, words by Paul Muldoon**

Presented by The University of Texas Opera Theatre, Robert Simone, director; Michael Haithcock, conductor

from the composer:

The operas I have written with my librettist-partner Paul Muldoon share a basic tension between characters who can accept that love is earned or is temporary, and those who demand love be absolute. Naturally we see those who wish love to be definitive as adolescent or crazy, yet we are drawn to them because we empathize with their longing for purity. For better or worse, they have put themselves on the line for what they feel. *Bandanna's* story was described by an Irish Times critic as "*Touch of Evil* meets *Othello*." There is an affectionate debt owed, at least on the part of the composer, to the screenplays of Francois Truffaut and Orson Wells, but that influence is not central to the story the authors are telling. Our opera ends with the words "To live is to sleep, to die awaken" interwoven with words from the Catholic requiem. Dedicated to the memories of Olivia Kuenne, a girl cut down at the age of six by a freak accident, and my brother Britt Arvid Hagen, who died suddenly of pneumonia at the age of forty, *Bandanna* was written in the firm belief that remembering the dead permits one to struggle against the transience of life. Furthermore, our story's contemporary usefulness may stem more perhaps from its meditation on Spenglerian moral relativism than its revisitation of the simple truth that people, no matter who they are, "tend to overstep the line."

Synopsis from the librettist:

Set in a Texas border town, *Bandanna* is the story of the chief of police, Miguel Morales, and two officers who have served with him there and in Vietnam. There's Jake, who's resentful of Cassidy's advancement over him, and who is playing a dangerous double-role as policeman and guide to successive groups of immigrant workers. With the encouragement of a shady union leader, Kane, Jake determines to convince Morales that his wife, Mona, is having an affair with Cassidy, a plot in which Jake's fiancée, Emily, is an unwitting accomplice. Conceived as both an opera and a musical, *Bandanna* is a brilliant revisiting of the great themes of fate and sexual infatuation.

***Bandanna Overture* by Daron Hagen**

Small College Intercollegiate Band

H. Robert Reynolds, conductor

from the composer:

Bandanna Overture begins with an introduction juxtaposing two ideas: a recurring rhythmic motive which, in the opera, is associated with the beating of Mona's heart, and a melody to which the women of the tiny border town cry, "Santa Maria, Salve!" This is followed by a seven bar refrain based on music from a fist fight in the opera's first scene during which townspeople are singing things like "Beat him to death!" and "Slap on the cuffs!"

The introduction is followed by the first major section of the overture which weaves together two melodies—one to which the character Jake sings "Donde esta mi querida?" and the other to which the chorus sings "To live is to sleep; to die is to awaken." The refrain is then expanded to include a tune which the chorus sings the words "Day of the Dead: Dia de los Muertos."

The second section juxtaposes two more themes from the opera—one to which the character Kane sings "Off the hook, all of you working in the onion fields!" and the other to which the chorus sings "Dona nobis requiem."

The third section, marked "Like the Main Title of a '30's Melodrama," is the melody with which the opera begins, climaxes and ends. The first time it appears, a chorus of migrant workers sings the words "We strike out across the river, with our lives between our teeth" as they plunge across the Rio Grande from Mexico to the United States. The second time we hear the melody it underpins the scene in which Morales "crosses over" from jealousy to madness. We hear the melody a final time at the opera's close, immediately after Mona's death, when her soul is passing from this world to the next across a metaphorical river Styx.

The overture ends as the opera opens and closes, with the recurring chorale melody whose words at the beginning of the opera, "To live is to sleep; to die is to awaken" and "Dona nobis pacem" have returned at the opera's end with greater, sadder significance.

It is important to note that *Bandanna Overture* was composed especially for the concert hall, it is not to be performed as part of the staged opera.

***Wedding Dances and Epiphany from Bandanna* by Daron Hagen (arr. Spede)**

University of Kansas Symphonic Band

Robert E. Foster, conductor

As the character in Orson Welles' unforgettable film *Touch of Evil* observes, "Border towns bring out the worst in people." *Bandanna* is an opera set in 1968 in a small border town in Texas. The second act begins with a wedding reception at which the principle characters of the opera pair off in a sequence of wedding dances. This suite contains the music from that anything-but-happy wedding reception. During the course of the dances, Mona, the pretty wife of the town's police chief Morales, dances innocently with each of her husband's associates. Morales, a jealous man by nature who has been led to believe that he is being cuckolded, grows increasingly drunk, his rage mounting, as he watches each successive paring.

***J'ai ete au bal* by Donald Grantham**

The University of Texas at Austin Wind Ensemble

Jerry F. Junkin, conductor

from the composer:

J'ai ete au bal is a celebration of some of the popular/folk music styles of Louisiana—in particular Cajun music and the brass band tradition of New Orleans. The dance flavor of much of the music is suggested by the title ("I went to the dance"), and two traditional Cajun dance tunes are employed. The first appears near the beginning and later at the end. "Allons danser, Colinda" ("Let's go dancing, Colinda") is a boy's attempt to coax Colinda into going dancing, and part of his argument is "it's not everyone who knows how to dance the two-beat waltzes." This touching little tune does work better in a syncopated two, but is usually represented in notation as 3+3+2. The second Cajun song is "Les flammes d'infer" ("The flames of Hell"), most often performed as a heavily accented two-step. My version is much faster and lighter, and is introduced by a country-fiddle style tune. The brass band section begins with solo tuba, followed by a duet with the euphonium, and culminating in a full brass presentation.

J'ai ete au bal was commissioned by The University of Texas Wind Ensemble, Jerry F. Junkin, conductor.

***Regional Accents* by Carolyn Bremer**

University of Oklahoma Wind Symphony

William K. Wakefield, conductor

from the composer:

Though the title *Regional Accents* seems to imply the music has some connection with geographically delineated speech mannerisms, in fact it does not. It refers instead to a loose structure based on areas of distinct rhythmic patterns.

The piece can be divided into three large sections. The first plays with the subdivisions of six beats into a duple (6/8) or triple (3/4) meter, often simultaneously. A melodic fragment returns sometimes more ornamented, sometimes bare-boned. Throughout this section, light elements are interspersed with more aggressive ones which eventually give way to the whimsy of section two.

The middle section is meant to be awkward in many ways. It is rhythmically quite challenging and oafish; the pitches incorporate large leaps making them cumbersome and clumsy, and formally, there is a certain elegance omitted from the structure.

At last organization reigns in the blundering ensemble. The final section relies on a simple duple pulse which is attacked only through various syncopations. There are elements of large-scale return. The opening marimba line appears again, this time twice as fast and attached to different foreground material. The simple melody bellows in near the end, giving the low brass a moment in the foreground and a chance for the ensemble to play really loud. In a sense, the notion of areas of shifting accents is subsumed by the power of the wind ensemble as a whole; smaller gestures are transformed into longer lines. Still, the forceful rhythm fragments have their final say with one lone slapstick getting the last laugh.

Conference Premieres, continued

Chronicles by Joseph Turrin

The University of New Mexico Wind Symphony

Eric Rombach-Kendall, conductor

from the composer:

I composed *Chronicles* during the summer of 1998. It's the second large trumpet work I've written for Phil Smith; the first being a Concerto for Trumpet commissioned by the New York Philharmonic in 1988. This work in many ways could also be considered a concerto, if not in a strict sense of form, at least in its expansiveness.

The first movement (*Prologue*), has several thematic ideas that interweave throughout. There's a mixture of pointillism versus lyricism here along with a driving pulse created by running scale passages shared between soloist and ensemble. I also use a fanfare-like motive that reappears throughout the piece. At times, it seems to be the one unifying force in the movement; holding all the disjunct elements in place. There is a quick coda, ending with a seven bar chorale in which the solo trumpet recaps material from the opening cadenza.

The second movement (*Lamentation*) begins with a chorale and is followed by five contrasting sections. Although this movement on the surface with all its many sections seems a bit scattered it is in fact very tightly constructed.

The last movement (*Epilogue*) is no more than a rondo in 3/4 time. There's a hint of the waltz style here which seems to have gone awry. There is a middle section that is slowly lyrical. There's a return of the rondo which eventually leads to the climax of the complete work.

The Wild Rumpus by Stephen David Beck

Louisiana State University Wind Ensemble

Frank Wicks, conductor

The Wild Rumpus was inspired by the children's book *Where the Wild Things Are* by Maurice Sendak. Near the middle of the story, the hero, a young boy named Max, discovers the world of the Wild Things and is crowned King of the Wild Things. At that point, Max shouts, "Let the wild rumpus start!" The following pages contain three tableaux, each depicting part of the wild rumpus, including the wild things howling at the moon, swinging from the trees, and marching through the forest. This piece is based on the first and third tableaux.

This work was commissioned by and dedicated to Frank Wicks and the Louisiana State University Wind Ensemble.

Other recent premieres

The world premiere of *The Palace Rhapsody*, op. 72 by Aulis Sallinen was given at the Cheltenham International Festival July 6, 1997 by the **RNCM Wind Orchestra**, conducted by **Timothy Reynish**. The work was commissioned jointly by the Royal Northern College of Music, Manchester UK, (with funds provided by the Foundation for Sport and the Arts) and the College Band Directors' National Association.

Sallinen has viewed this work in the vein of the Harmonie arrangements of 18th Century opera and has based the piece on his

very successful opera *The Palace*, deriving the composition from some of the main themes. *The Palace* was premiered at the Savollinna Festival in Finland and received its premiere in the original English version at the New York City Opera in 1998. The opera is a satire with dark undertones on the subject of authoritarian power. The libretto draws on two different sources, borrowing characters from Mozart's opera *Die Entführung aus dem Serail* and ideas from Kapuscinski's novel *The Emperor*, which observes the fall of Haille Selassie, last Emperor of Ethiopia. While the score includes many of Sallinen's most infectious melodies, the undertones are ominous as the occupants of *The Palace* transfer power from one dictator to an equally totalitarian authority. The music of the Rhapsody deliberately reflects the black comedy of the opera—exaggerated contrasts of style mirror the dramatic shifts of mood, from bustling mater-of-factness to dark, bleak drama via jazzy episodes of comic burlesque.

The work is scored for orchestral winds, brass and percussion with one additional saxophone and piano, and is published by Novello/Music Sales.

The **Temple College Wind Symphony**, conducted by **Stephen Crawford**, premiered *Temple of Tolerance* by Ken Langer on November 22, 1998. Dr. Langer is currently associate professor of music at Lyndon State College in Lyndonville, Vermont.

Temple of Tolerance is written for brass quintet and eight percussionists.

The composer provided the following notes:

Temple of Tolerance was inspired by a dream of mine. In this dream, I envisioned several scientists and adventurers who took a journey in the midst of some remote jungle. They were searching for a lost civilization. After searching for many days, they discovered the remains of a civilization. In their explorations, they found a large temple in the midst of the village. What they discovered, however, was that the temple was erected not for the worship of any particular god. Rather, it was constructed to the worship of an idea. What these ancient people worshipped was the idea of tolerance—the acceptance of the diversity of people and all things.

Temple of Tolerance musically explores the sonorities of the brass and percussion, exploiting the contrasts in color. The composition opens with a mysterious fugue in the brass that eventually gives way to the shimmer of percussion suggesting the explorers finding their way out of the jungle to their destination. The next section is percussion: ostinato patterns are found in the mallet percussion underscored by the quasi-primitive rhythms. The two groups are then joined where we hear elements of the original fugue in the brass and then again in the chorale-like setting of the mallet percussion. The work ends in a flurry of rhythmic ostinati.

The **Catholic University of America Chamber Winds**, **Robert J. Garofalo**, conductor, will premiere a new composition by Andrew Simpson. The three-movement work for solo piano and wind ensemble is titled *Candelas* with three movements: *Pneumatic Hammers*, *the river is filled with lights*, and *The Phosphorus Garden*. The premiere will take place at Catholic University in Washington, D. C. on April 30, 1999.

Frank Battisti spent three weeks in China last Fall. During his visit he presented a conducting clinic for Beijing-area band directors at the Beijing Central Conservatory. He also conducted concerts with three Beijing bands/wind ensembles. Frank was the first non-Chinese conductor to ever conduct the People's Liberation Army National Band (the Chinese Marine Band) in a public concert.

The New England Conservatory Wind Ensemble has two CDs in current release: a new CD from Albany Records (Bernard Rands' Ceremonial, Harbison's Olympic Dances, Kraft's Concerto for Four Solo Percussion & Wind Ensemble, and Husa's Les Couleurs Fauvre) and Windjammers Unlimited re-release of the two-CD set, *A Tribute to Merle Evans*, an anthology of circus music originally recorded in 1970.

Frank Battisti has also passed-along this note regarding his upcoming retirement from the NEC:

"I have informed the Conservatory that this year (1998-99) will be my last year at the Conservatory. When I finish next May it will make a good 30 years at NEC. The Conservatory has been and continues to be a great place to teach and make music. I love what I do and my students. However, as I approach my 68th birthday I feel that I want to jettison the demands of a weekly schedule and be able to pursue some of the other things that I have a passion for. I know I will miss the Conservatory but I am looking forward to the possibilities and opportunities open to me when I make this move. I plan to continue guest conducting and teaching (I have bookings through 2002), commission more music, write, study American History (maybe earn a degree and eventually teach it?) and travel the world with my wife, Charlotte. I also want to become involved in projects and activities that are aimed at improving music education in our schools, especially those that explore new ways of preparing young musicians to teach music. We need to develop a whole corps of "music missionaries" who will go into the public schools and create experiences that will foster an involvement, appreciation and love of "the art of music" in young people."

John Locke, Director of Bands at the **University of North Carolina at Greensboro**, Southern Division President and host of the 2000 CBDNA Southern Division Conference, announces the following regarding the conference:

Conference Hotel

The Greensboro Hilton; 304 North Greene Street (downtown); phone: 336-379-8000.

This is a full service, luxury hotel with many amenities including a parking garage, airport shuttle service, an enormous health club and indoor pool. A very attractive convention rate of \$79 per room plus 12% tax (single thru quad) has been negotiated for our conference. Most of our CBDNA meetings, clinics, sessions, etc. will occur at the Hilton. The Intercollegiate Band will be housed at the Hilton and will rehearse there. Members of bands invited to perform will also be housed at the Greensboro Hilton.

The UNCG School of Music will occupy a new 27 million dollar music building in July 1999 and we will plan to have at least one event in our new Recital Hall.

Request for Performing Group Tapes

Following past Southern Division CBDNA traditions, the President-Elect will serve as Chair of the Performing Group Selection Committee and will receive tapes of groups applying to perform at the February 2000 conference in Greensboro, NC. The Chair will form a select committee which will listen blindly and evaluate all tapes submitted. The Chair will make recommendations to the Southern Division President who will extend invitations to chosen bands.

As in the past, an attempt will be made to invite bands to the convention not only from well established band programs at colleges and universities, but also from small colleges and universities, from traditionally African-American institutions and from colleges which do not have a department or school of music.

Tapes should be approximately 30 minutes in length and in cassette or DAT format. (no open reel tapes, please) Do not include any identification on the tape itself. Please do label the box and include a list of repertoire in the order it appears on the tape with the date of the recording. Tapes should be from unedited performances. An edited compact disc or edited DAT tape is not acceptable. Tapes are to

be received by May 15, 1999 and notification of selection to perform will be made by June 20, 1999.

All tapes are to be submitted to our Southern Division CBDNA President Elect and Chair of the Performing Group Selection Committee: Dr. Bobby Adams; Director of Bands; School of Music; Campus Box 8399; Stetson University; DeLand, FL 32720

Southern Division Intercollegiate Band

Building on the success of the 1998 conference in Jacksonville, this conference will also feature a Southern Division Intercollegiate Band comprised of outstanding talent from the college and university bands from throughout our Division. Richard Greenwood of the University of Southern Florida has agreed to lend his expertise again to us for the task of organizing this event. A committee of volunteers will be appointed by the Southern Division President to undertake this important task.

Rehearsals will take place in Greensboro at the Hilton Hotel on Thursday and Friday, February 24-25, with the concert occurring on Saturday, February 26, 2000 in Aycock Auditorium at UNCG.

The twenty fourth annual Symposium for New Band Music, sponsored by the **Virginia chapter of CBDNA**, was held February 11-13, 1999 at Old Dominion University in Norfolk, Virginia.

Five composers from across the country were chosen to conduct their new works in open rehearsals over the three day period. Composers and their works were:

Harry Bulow (Charlotte, NC) - *Kakkazan*

Frank Felice (Indianapolis) - *Passage*

Stephen Gryc (Hartford) - *Masquerade Variations on a Theme of Sergei Prokofiev*

Stephen Taylor (Bloomington, IL) - *Shattering Suns*

Kevin Walczyk (Monmouth, OR) - *An American Portrait*

The Virginia Intercollegiate Band served as the performing ensemble. The 65 member band was composed of students from eight Virginia colleges and universities.

Next year's symposium, the twenty fifth annual, will be held February 10-12, 2000, at the University of Richmond.

The **Duke University Wind Symphony** is currently planning its eighth study abroad program to Vienna, Austria.

During the Spring semester of 2000, the Duke University Wind Symphony, **Kraig Alan Williams**, director, will travel to Vienna for course work and concert tours. The Wind Symphony's Vienna Program is a fully-approved semester-long residency program offered by Duke University's Office of Foreign Academic Programs in conjunction with the Department of Music. Members of the ensemble will study in Vienna and give a series of concerts in and around Austria and Eastern Europe.

The ensemble will depart on January 11, 2000, fly to Vienna, which will serve as the "home base" for classes, weekend concert tours, sightseeing trips, a week-long concert tour to Malta and optional semester break trips. After final exams, a significant concert tour is scheduled.

Students will take a semester's worth of Duke courses (taught in English by Viennese professors), along with a schedule of two hours per day of rehearsals. Kraig Alan Williams, conductor of the Duke Wind Symphony, will serve as principal conductor, director of the program, and will oversee all instruction. Jerry F. Junkin, director of bands at The University of Texas at Austin will be the featured guest conductor for a week-long session of rehearsing and concerts. The musicians will also have numerous opportunities to work with other European conductors and ensembles throughout the semester.

The Vienna Program welcomes and encourages ALL undergraduate and graduate applicants from ANY accredited college or university. All participants must have a scholastic average of at least a B-. Applications for the program (due October 1, 1999) are available from either address listed below. For additional information, a brochure, and an application, contact: Office of Foreign Academic Programs; 121 Allen Building, Box 90057; Durham, NC 27708-0057; Tel: (919) 684-2174; Fax: (919) 684-3083; abroad@asdean.duke.edu, OR: Kraig A. Williams, Department of Music; 105 Biddle, Box 90665; Durham, NC 27708-0665; Tel: (919) 660-3306; Fax: (919) 660-3301; kraigw@duke.edu

The **Arkansas Chapter of CBDNA** had the first Intercollegiate Band in over 30 years. The band rehearsed and performed January 29 and 30 at Ouachita Baptist University's Jones Performing Arts Center with clinician Eugene Corporon. Represented were members from every college and university band in Arkansas.

The program performed was:
 Tempered Steel..... Charles Rochester Young
 Bacchanale, Op 29 Rolf Rudin
 Laboring Songs Dan Welcher
 In the Bleak MidwinterHolst/Smith
 Overture from Symphony in B-flat
 Paul Fauchet/Gillette

The **Sudler International Wind Band Composition Competition** now has rules and information listed on the world-wide-web at <http://members.aol.com/byrnefp/page/sudler.htm>. Deadline is October 30, 1999. Application form and compliance with all rules required. See website for official rules.

News Releases from **Robert Garofalo**:
New publication: Suite Francaise by Darius Milhaud: A Teaching/Learning Unit by Robert J. Garofalo; Meredith Music Publications, 1998.

This publication documents the folk song sources used by Milhaud in the composition, and includes an interpretive analysis of the work, a teacher's lesson plan, and a student learning guide. Written for any band or orchestra conductor planning to perform the work. Applies MENC Standards to the podium. (60pgs.) \$16.95 from Meredith Music Publications.

New Publishing Company Established: Whirlwind Music Publications was established to fulfill a perceived need: the publication of high quality literature for woodwind, brass, and percussion instruments. Whirlwind Music will specialize in publishing noteworthy chamber wind music (8 to 15 players) as well as outstanding music for small ensembles (trios, quartets, quintets, etc.), wind orchestra, and chorus and winds. For more information, contact Robert Garofalo.

The **University of Kansas** held a "Fennell Festival" in October, 1998, a two-week residency celebrating the musical life and scholarship of the distinguished conductor, lecturer, scholar, founder of the Eastman Wind Ensemble and conductor laureate of the Kosei Wind Orchestra, Tokyo. Fennell presented three lectures: "Composers I Have Known," "A Last, Here Comes the Band," and "What's Out There For You...LOTS!"

Two concerts were presented, each conducted by Dr. Fennell:

Chamber Music for Winds
 Serenade, Op. 7Strauss
 Serenade No. 1, Op. 1 Persichetti
 Old Wine in New Bottles..... Jacob
 Leid et ScherzoShmitt
 Serenade, Op. 44 Dvorak
Wind Ensemble Concert
 Folk Song Suite.....Vaughan Williams
 ShoonthreeCowell
 Woodland Sketches McDowell
 Facade.....Walton
 Elegy..... Chance
 Divertimento Persichetti

The **New England College Band Association** presented its prestigious Chrisman Award for Lifetime Achievement (for 1998) to **Commander Lewis J. Buckley**, conductor of the US Coast Guard Band. Named in honor of Lee Chrisman, a long-time contributor to the NECBA, the award is given for outstanding contributions to the development of band music in New England.

Glen J. Hemberger, The University of North Texas, recently presented a session at the 25th National Conference of the Sonneck Society for American Music. Titled "Quintessentially Americana: Rediscovering the Songs of John Philip Sousa," the session included the first live performance reconstruction of three Sousa songs in over seventy years. In keeping with Mr. Hemberger's ongoing research into these songs and their historic performance practice by a chamber-sized wind ensemble (and not the full forces of the Sousa Band), the lecture-recital included performance of "The Snow Baby," "The Maid of the Meadow," and "I've Made My Plans for the Summer" featuring vocal soloist Shannah Cheek.

Al Sergel of Northwest Missouri State University, in his capacity as Kappa Kappa Psi Vice President for Professional Relations announces auditions for the 1999 National Intercollegiate Band. The ensemble will perform at the national convention held in St. Louis July 25-27. Taped auditions must be postmarked no later than April 20, 1999. For more information, contact the Kappa Kappa Psi/Tau Beta Sigma national headquarters at 800-543-6505, or Al Sergel 660-562-1794 (ASERGEL@mail.nwmissouri.edu) or Suzanne Banister 785-231-1010 x1518 (zzbani@washburn.edu)

INTERNATIONAL NEWS

The **International Society for the Promotion and Investigation of Band Music**, announces the second Fritz-Thelen-Prize for an outstanding band dissertation, completed during the years 1995 to 1999. Applicants from the United States should send two copies of your dissertation to Bob Grechesky, Butler University, Jordan College of Fine Arts, 4600 Sunset Avenue; Indianapolis, IN 46208. Others send to: Dr. Wolfgang Suppan, Institute for Ethnomusicology, University for Music and Theatre Arts in Graz, Leonhardstraße 15, A-8010 Graz/Austria. Acceptance of entries will end June 30th, 1999.

The next **IGEB-Conference** will be held July 17-23, 2000 in Bad Waltersdorf/Styria, Austria. Proposals for papers or research reports can be sent until December 15th, 1999 to Dr. Wolfgang Suppan, at the address above. Welcome are papers and research-reports about new musicological, sociological, educational etc. research, connected with the band development. Papers of high quality will be printed in *Alta Musica*.

The **2nd International MID-EUROPE Conference for Symphonic Bands and Ensembles** will take place July 14-18, 1999, in Schladming, Austria. Concerts from bands from all over the world, clinics, meetings, exhibitions will make this MID-EUROPE a top band event in central Europe and a bridge to a just beginning development of bands in eastern European countries. Contact Dr. Wolfgang Suppan for more information.

IN MEMORIAM

Norman E. Smith passed away on November 23, 1998 after a brief illness. Among Dr. Smith's most notable publications were *Band Music Notes* and *March Music Notes*. Two additional publications, *Program Notes for Band* and *Trumpet Player Interviews* were still in preparation at the time of his death. The completed materials will be prepared for publication by his two daughters, Pam and Linda.

A native of Missouri, Dr. Smith's family moved to Oklahoma in 1927 and then to Louisiana in the late '30's. He earned degrees from the University of Southwestern Louisiana, Louisiana State University and Florida State University. During World War II he was a B-17 pilot. After 9 years teaching at the secondary level, Dr. Smith began a 16-year tenure as Director of Bands at McNeese State University. He continued as professor of music for eight additional years and retired as Professor Emeritus in 1978.

Submissions to the Report

Send all materials to:

Douglas Stotter, editor
CBDNA Report
Department of Bands
Merrill Hall
Indiana University
Bloomington, IN 47405

Submission deadlines:

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

Format preferences:

- 1st: Disk (MAC or PC)
- 2nd: send an email message to *dstotter@indiana.edu*
- 3rd: hard copies

For programs:

Please include your STATE and DATE OF PERFORMANCE in all submissions. The CBDNA Executive Board and the editor encourage program submissions for specific concerts in performance order rather than repertoire lists for semesters, tours, or school years. Many CBDNA members are as interested in how their fellow members program as they are in what they program.

Please note: When sending email or computer disk, do not use tabs, leader characters, boldface, italics, centering, justification, or other formatting. Submissions will be formatted prior to publication.

0 - PROGRAMS

PLEASE NOTE:

Include your STATE and DATE OF PERFORMANCE in all submissions.

The CBDNA Executive Board and the editor encourage program submissions for specific concerts in performance order rather than repertoire lists for semesters, tours, or school years. Many CBDNA members are as interested in how their fellow members program as they are in what they program.

When sending email or computer disk, do not use tabs, leader characters, or other formatting. Submissions will be formatted prior to publication.

address for submissions

Douglas Stotter, editor
CBDNA Report
Department of Bands
Merrill Hall
Indiana University
Bloomington, IN 47405
email-dstotter@indiana.edu

ARIZONA

**University of Arizona
Chamber Wind Ensembles**

**Gregg I. Hanson and Dan Asia, conductors
Martin C. Reynolds, graduate conductor
October 15, 1998**

March for Brass and PercussionMilhaud
Serenade No. 12Mozart
Konzertmusik für Blasorchester ... Hindemith

**University of Arizona Campus Band
Martin C. Reynolds, conductor
Michael Hewitt, graduate conductor
December 2, 1998**

Intrada: Adoration and PraiseSmith
PartitaCurnow
Poem..... Tatgenhorst
The Divine Comedy.....Smith

**University of Arizona Wind Symphony
Jay C. Rees, conductor
Will Halsey, graduate conductor**
Overture to Candide..... Bernstein/Beeler
Blessed are TheyBrahms
Prelude and Fugue in g minor
.....Bach/Moehlman
Symphonic Suite from "Far and Away"
..... Williams/Lavender

**University of Arizona Wind Ensemble
Gregg I. Hanson, conductor
December 8, 1998**

Symphony in B-flat..... Hindemith
Passacaglia Nelson

**University of Arizona Wind Symphony
and Wind Ensemble
Jay C. Rees and Gregg I. Hanson, conductors
February 4, 1999**

Wind Symphony
Americans WeFillmore
Urban Scenes..... Boysen
Folk Song Suite..... Vaughan Williams
Wind Ensemble
Eternal Father, Strong To SaveSmith
Symphony for Band Gould
The University of Arizona March.....DeLuca
Ave MariaBiebl/Ballenger
Selections from "West Side Story".....
..... Bernstein/Dutoit

ARKANSAS

**Ouachita Baptist University
Symphonic Band and Wind Ensemble
Craig V. Hamilton, conductor
February 18, 1999**

**Arkansas School Band and Orchestra
Association Convention**

Fanfare for a New Era..... Stamp
Paris SketchesEllerby
Trauersinfonie Wagner
Illyrian DancesWoolfenden
Lied ohne Worte Rudin
Gmyway's RevengeHolsinger

**University of Arkansas Wind Symphony
W. Dale Warren, conductor
Eldon Janzen, guest conductor
October 14, 1998**

Apocalyptic Dreams Gillingham
La Procession du RocioTurina
Flute Concerto in D..... Gordeli/Singleton
Ronda Mains, flute
Divertimento for Band Persichetti
March from Symphonic Metamorphosis.....
..... Hindemith

**University of Arkansas Wind Symphony
W. Dale Warren, conductor
December 2, 1998**

Armenian Dances, Part 1 Reed
The Fairest of the Fair.....Sousa
Symphony on Themes of Sousa Hearshen
Trauermusik Wagner/Votta & Boyd
Concertino von Weber
Deborah Shaw, clarinet
Be Glad Then AmericaSchuman
Timothy Gunter, conductor
Spiel.....Toch
A Fugal Overture.....Gustav Holst/Singleton

**University of Central Arkansas Fall
Symphonic Band
Ricky Brooks, conductor
Thomas Burritt, assistant conductor
Denis Winter, guest conductor
December 2, 1998**

Earl of Oxford's March..... Jacob
First Suite in E-flat.....Holst
Poet and Peasant Overture von Suppé
When Thou Art Near.....Stolzel/Shoop
March from Second Suite Holst/Werden
Folk Song Suite.....Vaughn Williams
Russian Christmas Music Reed
Sleigh RideAnderson

CALIFORNIA

**Pomona College Band
Graydon Beeks, conductor
November 20 and 22, 1998**

The Courtly Dances from "Gloriana"
.....Britten/Bach
Ye Banks and Braes Grainger
Country Gardens Grainger
Colonial Song..... Grainger
Angel Camp Cushing
Four Chorales for Brass Bach/Klein
Stephen Klein, guest conductor
Dance Rhythms, Op.58aRiegger
A Moorside Suite Holst/Wright

DISTRICT OF COLUMBIA

**United States Marine Band
Selected Repertoire January-April, 1999**

BernsteinPrelude Fugue and Riffs
Chaitkin Summersong
Colgrass.....Winds of Nagual
CrestonConcerto for Alto Saxophone
Dvorak.....Serenade Op. 44
Gershwin/Verrier..... Rhapsody in Blue
GodfreyJig
Gorb..... Awayday
Gorb.....Yiddish Dances
Grainger/Fennell Lincolnshire Posy
Grantham..... Fantasy Variations
Ives/Elkus.....Decoration Day
Keuris Catena
MaysDreamcatcher
Mozart Serenade in C minor, K. 388
Musgrave Journey Through a Japanese Landscape
Nelson.....Aspen Jubilee
OliverioTimpani Concerto No. 1
PoulencSuite Francaise
Schuman Chester
Weber/SedlakOverture to Der Freischutz

United States Marine Band
James Sinclair, guest conductor
March 14, 1999

A program of the music of Charles Ives
 trans. Sinclair Country Band March
 trans. Singleton Postlude in F
 trans. Sinclair Fugue in C
 trans. Elkus..... Decoration Day
 trans. Sinclair They are There!
 ed. Brion..... Omega Lambda Chi

United States Marine Band
Gunther Schuller, guest conductor
April 18, 1999

Mozart Serenade No. 10
 Berlioz/Schuller Corsaire Overture
 Schuller On Winged Flight
 Hindemith..... Symphony in B-flat

GEORGIA

Columbus State University Wind Ensemble
Robert Rumbelow, conductor
September 13, 1998

Fanfare for the Common Man Copland
 Sinfonia and Chorale Bach/Behnke
 October Mountain Hovhannes
 Quatre Pieces..... Bird
 Nonet for Winds Bird
 Waltz and Scherzo..... Presser
 Canzon XIV Gabrieli
 Elegy and Dance Karel
 Serenade for Winds Bird

Columbus State University Wind Ensemble
Robert Rumbelow, conductor
September 24, 1998

Serenade in G Mozart
 Serenade in B-flat Mozart

Columbus State University Wind Ensemble
Robert Rumbelow, conductor
October 26, 1998

First Suite in E-flat..... Holst
 Folksong Suite No. 3 Stanhope
 More Old Wine In New Bottles..... Jacob
 Lincolnshire Posy Grainger
 Invercargill Lithgow

Columbus State University Wind Ensemble
Robert Rumbelow, conductor
January 24, 1999

Fest Marsch Wagner/Rumbelow
 Canzona Mennin
 Clarinet Concerto Mozart
Edwin Riley, clarinet
 Symphony No. 3 Giannini
 Rifle Regiment Sousa

Columbus State University Wind Ensemble
Robert Rumbelow, conductor
March 4, 1999

Theme and Variations Schoenberg
 O Cool is the Valley Persichetti
 Fast Forward Mahoney
 Four Scottish Dances Arnold/Paynter

University of Georgia Wind Symphony
Dwight Satterwhite and John Culvahouse,
conductors

Jerry Junkin, guest conductor
January 22, 1999

Jig Godfrey
 Symphony in B-flat..... Hindemith
 Introduction, Theme and Variations .. Rossini
Andrew Harwood, clarinet
 Niagara Falls Daugherty
 Dionysiaques..... Schmitt

University of Georgia Wind Symphony
Dwight Satterwhite, John Culvahouse, and
Steve Dancz, conductors
February 21, 1999

Roger Lee Dancz, "A Memorial Celebration"
 Festive Overture...Shostakovich/Hunsberger
 Rocky Point Holiday..... Nelson
 Jericho Rhapsody Gould
 Overture to Candide.....Bernstein/Grundman

University of Georgia
Tuesday/Thursday Concert Bands
March 1, 1999

2:00 Concert Band
Michael Oubre, graduate conducting associate; Laura Moates, Dion Muldrow, undergraduate conductors
 Celebration Fanfare..... Reed
 Havendence Holsinger
 Eternal Father, Strong to Save Smith
 The Sea Treaders.....McBeth
 Rejouissance.....Curnow
 Esprit de Corps.....Jager

3:30 Concert Band
David Richardson, graduate conducting associate; Elizabeth Reynolds, undergraduate conductor
 Sinfonia Noblissima.....Jager
 British Eighth March Elliott/Gore
 Horkstow Grange Grainger/Fennell
 Symphonic Dance No. 2 Williams
 The Ascension Smith

University of Georgia Wind Symphony
Dwight Satterwhite and John Culvahouse,
conductors

March 30, 1999

Symphony for Band Gould
 Southern Harmony Grantham
 When speaks the signal-trumpet tone.....
 Gillingham

Fred Mills, trumpet
 Rocky Point Holiday..... Nelson
 The Gridiron Club..... Sousa/Satterwhite

University of Georgia Symphonic Band
and Concert Choir
Dwight Satterwhite, John Culvahouse, and
Edgar Scruggs, conductors
April 8, 1999

Galactic Empries..... Gillingham
 Ghost Dance Hilliard
 Rogues and Lovers..... Adler
 A Song of Moses Holsinger
 Battle Hymn of the Republic ...arr. Zananelli
 America the Beautiful..... arr. Dragon
 The Star and Stripes Forever Sousa

ILLINOIS

Illinois Wesleyan University Concert Band
and Symphonic Winds
Roger Garrett, conductor
November 19, 1998

Concert Band
 Folk Song Suite.....Williams
 Italian in Algiers Overture Rossini/Calliet
 Prelude and Fugue in G minor.....
Bach/Moehlmann
 AllerseelenStrauss/Fennell
 Northern Pines March.....Sousa
Symphonic Winds
 Fanfare for a New Era..... Stamp
 Triumph and TraditionJager
 Symphony No. 3 Barnes

Northern Illinois University Wind Ensemble
Lawrence Stoffel, conductor
October 6, 1998

Overture for Band, Op. 24Mendelssohn
 Music for Prague 1968..... Husa
 Sun Flower Slow Drag.....Joplin
 The Ragtime Dance.....Joplin
 The Easy WinnersJoplin
 Blue Shades..... Ticheli

Northern Illinois University
All-University Band
Lawrence Stoffel, conductor
November 22, 1998

Libuse FanfareSmetana/Nelhybel
 Fortress Ticheli
 Second Prelude.....Gershwin/Krance
 Kentucky 1800 Grundman
 The Carnival of Venice .. Remington/Lourens
 Someone to Watch Over Me
Gershwin/Fernie/Lourens
Alan Lourens, euphonium
 Marching Song.....Holst
 GalopShostakovich/Hunsberger

2 - PROGRAMS

INDIANA

**Indiana University
University Band and Wind Ensemble
Douglas Stotter & Ray Cramer, conductors
February 9, 1999**

University Band

Fanfares from LibuseSmetana/Nelhybel
A Festival Prelude Reed
Yoshiaki Tanno, conductor

Retreat and Pumping Song Stanhope
Psalm Persichetti
Black Horse TroopSousa
Wind Ensemble

Chester.....Schuman
Chester Leaps InBryant
In evening's stillness..... Schwantner
Darin Schmidt, conductor

IslandCrockett
D.R. III's Honor March Mostad

**Indiana University
Concert Band and Symphonic Band
David Woodley & Steven Pratt, conductors
February 16, 1999**

Concert Band

Rejoicing Reed
Mark Duker, conductor

Symphony No. 3 Giannini
Nobles of the Mystic ShrineSousa
Symphonic Band

Outrageous! Ott
A Lincoln Address Persichetti
Blessed Are They Brahms/Buehlman
Ghost Train.....Whitacre
Paul Nickolas, conductor

Tannhauser Finale Wagner/Mayer

**Indiana University Concert Band
David C. Woodley, conductor
March 2, 1999**

Jericho Gould
NocturneTailleferre
Variations on a Korean Folk Song..... Chance
Darin Schmidt, conductor

Prelude to Third Act of Kunihiild Kistler/Barr
Poem of the SeaToda
First Suite in F.....George
Trombone KingKing

**Indiana University Wind Ensemble
Ray Cramer, conductor
March 7, 1999**

A Tribute to Newell H. Long

March, Op. 99Prokofiev/Yoder
Daughter of the Stars Benson
Fantasy Variations..... Grantham
Short Ride in a Fast Machine ..Adams/Odom
Paul Nickolas, conductor

Concertino for Woodwind Quintet and Band.
..... Long
Allegretto from Symphony for Band..... Long
Descantation..... Long
Stars and Stripes ForeverSousa

**Indiana University
University and Symphonic Bands
Douglas Stotter & Steven Pratt, conductors
March 9, 1999**

University Band

Ballet du Plaisir..... Charpentier
Satiric DancesDello Joio
In Memoriam: KristinaYurko
Masada Hultgren

Symphonic Band

Children of the Regiment Fucik
Ronde for Isolde..... Bedford
Music for Prague..... Husa

KANSAS

**The University of Kansas
Symphonic Wind Ensemble
Robert Foster, Naoya Takizawa, Dean
Mussen, Jon Rosenthal, Michael Dove,
and Julie West, conductors
December 2, 1998**

March in F Beethoven
Geschwindmarsch Hindemith
Tempered Steel.....Young
Hands Up! Boysen
Crusade for Freedom Richards
A Christmas Intrada Reed
An American in Paris.....Gershwin/Krance
Sleigh RideAnderson
White Christmas.....Berlin/Moss

**Wichita State University
Symphonic Wind Ensemble
Victor Markovich and Larry Blocher,
conductors
October 12, 1998**

Fanfare on Motifs of Die Gurrelieder
.....Schoenberg
Scherzo alla MarciaVaughan Williams
Ave MariaBieble/Cameron
Heroes, Lost and Fallen Gillingham
Overture to Russlan and Ludmilla.....
.....Glinka/Hindsley
Lincolnshire Posy Grainger
It Takes a Village..... Yuponce
Steve Houghton, percussion

**Wichita State University Concert Band
and Symphonic Wind Ensemble
Larry Blocher and Victor Markovich,
conductors
Adam DeVault and Ken Hakoda,
graduate conductors
December 11, 1998**

Concert Band

Sea SongsVaughan Williams
Paris SketchesEllerby
Trauersinfonie Wagner
Le Basque.....Phillips
Earl Powers, horn

Sun Dance Ticheli
King Cotton.....Sousa

Symphonic Wind Ensemble

Prestidigitato Kindred
Symphonic Dances..... Basler
Earl Powers, horn

Intermezzo..... Mascagni/Chisham
Kanapolis..... Chisam
premiere

Villanelle Dukas
Earl Powers, horn
Ghost Train.....Whitacre

KENTUCKY

**Eastern Kentucky University
Wind Ensemble
Robert Hartwell, conductor
Christopher Hayes, associate conductor
November 18, 1998**

Through Countless Halls of Air.....McBeth
Fantasia in G Bach
Liberty Bell March.....Sousa
Morning, Noon and Night in Vienna von Suppe
Incantation and Dance Chance

**Eastern Kentucky University
Symphonic Band
Robert Hartwell, conductor
Christopher Hayes, associate conductor
Jonathan Martin, trumpet soloist
February 19, 1999**

Lincolnshire Posy Grainger
CanzonaMennin
Concerto for Trumpet..... Arutunian
Ballet SacraHolsinger

**Eastern Kentucky University Concert Band
Christopher Hayes, conductor
Richard Bromley, flute soloist
March 4, 1999**

Tivoli Festival Overture..... Hyldgaard
Scenes from The Louvre.....Dello Joio
Sentimentale..... Bolling
Pageant Persichetti
Ye Banks and Braes Grainger
Fantasy on American Sailing Songs.....
..... Grundman
Variations on a Korean Folk Song.... Chance

**Kentucky State University Symphonic Band
Timothy Chambers, conductor
Robert Griffin, assistant conductor
December 6, 1998**

Sleigh RideAnderson
Variations on "Deck the Halls".....Smith
Vaxuosity..... Field
Sounds of Christmas Wasson
A Festival PreludeAlfred Reed
Nutcracker Suite.....Tchaikovsky/Longfield
Westminster Carol.....James L. Hosay
Hallelujah ChorusHandel/Longfield

Morehead State University Symphonic Band
Richard Miles, conductor
February 13, 1998

Slava!.....Bernstein/Grundman
 Watchman, Tell Us of the Night..... Camphouse
 Paris SketchesEllerby
 They Sing of LoveMahr
 world premiere
 Fantasy Variations..... Barnes
 Rolling ThunderFillmore

Morehead State University Symphonic Band
Richard Miles, conductor
March 25-26, 1998 (tour)

Australian Up-Country Tune Grainger
 Blue Lake Overture..... Chance
 Chester OvertureSchuman
 A Child's Garden of DreamsMaslanka
 Circus Polka Stravinsky
 Country Gardens Grainger
 Huntingtower Respighi/Binney
 In Storm and Sunshine Heed/ Buchtel
 Orient et Occident Saint-Saens
 Rolling ThunderFillmore
 Slava!.....Bernstein/Grundman
 Watchman, Tell Us of the Night..... Camphouse
 Ye Banks and Braes Grainger

Morehead State University Concert Band
Susan D. Creasap, conductor
November 3, 1998

Procession of the Nobles ..Rimsky-Korsakov
 As Summer Was Just Beginning.....Daehn
 Children's March Grainger
 Nimrod Elgar/Reed
 Crystals.....Duffy
 Madurodam de Meij
 Them Bases Huffine

Murray State University Wind Ensemble
Dennis L. Johnson, conductor
October 15, 1998

Blue Shades..... Ticheli
 Symphony in B-flat..... Hindemith
 Apocalyptic Dreams Gillingham

University of Louisville Symphonic Band
Frederick Speck, conductor
James Croft, guest conductor
October 2, 1998

Aspen Jubilee Nelson
 The AlcottsIves
 Paris SketchesEllerby
 Les Couleurs Fauves..... Husa
 Dance of the JestersTchaikovsky/Cramer

University of Louisville Symphonic Band
Frederick Speck, conductor
KMEA In-Service Conference
February 5, 1999

Bicentennial Fanfare.....Speck
 In evening's stillness..... Schwantner
 Finale from Symphony No. 2 Ives/Elkus
 Barnum and Bailey's FavoriteKing

University of Louisville
Concert Band and Symphonic Band
Eric Becher and Frederick Speck,
conductors
February 19, 1999

Concert Band

George Washington Bridge.....Schuman
 Firework!..... Van der Roost
 March of the Mogul EmperorsElgar
 With Quiet CourageDaehn
 Symphony No. 3 (IV) Giannini

Symphonic Band

The Dauntless Battalion.....Sousa
 Der Traum des OenghusRudin
 The Dragoon's Farewell Karrick
 Finale from Symphony No. 2 Ives/Elkus

Western Kentucky University
Symphonic Band

John C. Carmichael, conductor
October 25, 1999

H.R.H. Duke of Cambridge March Arnold
 Epiphanies Nelson
 Paris SketchesEllerby
 GallimaufryWoolfenden

Western Kentucky University
Symphonic Band

John C. Carmichael, conductor
Robert S. Hansbrough, associate conductor
December 8, 1998

Roman Carnival Overture....Berlioz/ Kreines
 Music for Prague 1968..... Husa
 Huldigungsmarsch Wagner
 Dance Movements Sparke
 Ghost Train.....Whitacre
 Epiphanies Nelson

Western Kentucky University
Wind Ensemble

John Carmichael and Robert Hansbrough,
conductors

KMEA In-Service Conference
February 6, 1999

Epiphanies Nelson
 HuldigungsmarschWagner/Schaefer
 Concerto for ClarinetShaw/Farrell
 Roman Carnival Overture....Berlioz/Kreines

Western Kentucky University
Wind Ensemble

John Carmichael and Robert Hansbrough,
conductors

K. Tod Kerstetter, clarinet soloist
March 9, 1999

DivertimentoCichy
 The Three Aces Clarke
 Colonial Song..... Grainger
 Concerto for ClarinetShaw/Ferrell
 Paris SketchesEllerby
 Polacca from Concerto No. 2 von Weber
 Blue Shades..... Ticheli
 Honey Boys on Parade.....Cupero/Bourgeois

MARYLAND

The Peabody Wind Ensemble
Harlan D. Parker, conductor
October 7, 1998

MercuryVan Der Roost
 George Washington Bridge.....Schuman
 DivertimentoCichy
 CandideBernstein/Grundman
 Symphony No. 3 Barnes

The Peabody Wind Ensemble
Harlan D. Parker, conductor
October 30, 1998

Five ImpressionsElliot
 Octet Stravinsky
 Symphony for Brass and Timpani.....Haufrecht

The Peabody Wind Ensemble
Harlan D. Parker, conductor
December 9, 1998

Sonata pian e forte Gabrielli
 Mutations on BachBarber
 T-bone Concerto..... de Meij
James Olin, trombone
 Sinfonietta for Ten Wind Instruments Raff
 DyonyssiaquesSchmitt

The Peabody Wind Ensemble
Harlan D. Parker, conductor
March 3, 1999

Childrens March..... Grainger
 Concerto for Saxophone Emerson
Jason McFeaters, saxophone
 world premiere

Second Suite in FHolst
 Theme and VariationsSchoenberg
 The Tsars Bride Rimsky-Korsakov/Harding

MASSACHUSETTS

New England Conservatory of Music
Wind Ensemble
Frank Battisti, conductor
October 22, 1998

Sonata XVIII Gabrieli
 Canzona XII Gabrieli
 DivertissementBernard
 Red Pony Suite.....Copland
 Capriccio EspagnolRimsky-Korsakov
 Symphonies of Wind Instruments....Stravinsky
 Music for Prague..... Husa
Karel Husa, conductor

University of Massachusetts Amherst
Wind Ensemble and Symphony Band
Malcolm Rowell, conductor
November 22, 1998

Jig Godfrey
 Dog Breath Variations.....Zappa
 Morning StarMaslanka
 Armenian Dances, Part I..... Reed
 Poem..... Frantzen
 With Quiet CourageDaehn
 Zion Welcher

4 - PROGRAMS

**University of Massachusetts Amherst
Chamber Winds
Malcolm Rowell, conductor
January 31, 1999**

Serenade in C MinorMozart
Octet Stravinsky
Serenade in D Minor..... Dvorak

**University of Massachusetts Amherst
Wind Ensemble and Symphony Band
Malcolm Rowell, conductor
February 6, 1999**

Symphonic Band

Flourish Vaughan Williams
Cajun Folk Songs..... Ticheli
Cakewalk.....Bennett
AscensionSmith

Wind Ensemble

Glory of the Yankee NavySousa
Lincolnshire Posy (I, II, VI) Grainger
Country Wildflowers.....Daehn
Variations on a Korean Folk Song.... Chance

**University of Massachusetts Amherst
Wind Ensemble and Symphony Band
Malcolm Rowell, conductor
February 21, 1999**

March from Symphonic Metamorphosis.....
..... Hindemith
After a Gentle Rain Iannaccone
Waking Angels Gillingham
Folk Song Suite.....Vaughan Williams
Country Wildflowers.....Daehn
ProfanationBernstein

MICHIGAN

**Michigan State University Wind Symphony
John L. Whitwell and John T. Madden,
conductors**

**Wesley J. Broadnax, graduate conductor
Patricia Green, mezzo-soprano
September 16, 1998**

Folk Song Suite.....Vaughn Williams
Variations on 'Mein junges Leben hat ein end'
.....Sweelinck
Chants d'AuvergneCanteloube/Walters
March Militaire Francaise Saint-Saens
The Passing Bell Benson
New England TriptychSchuman

**Michigan State University Symphony Band
John T. Madden and John L. Whitwell,
conductors**

October 4, 1998

Petite SymphonieGounod
Whatsoever Things Camphouse
Joyce's 71st Boyer/Lake
Fantasia in G MajorBach/Goldman
Symphonic Metamorphosis
.....Hindemith/Wilson

**Michigan State University Wind Symphony
John L. Whitwell and John T. Madden,
conductors**

**Wesley J. Broadnax, graduate conductor
Ralph Votapek, piano
October 17, 1998**

Ouverture für Harmoniemusik..Mendelssohn
Concerto for Piano and Wind Instruments
..... Stravinsky
Musica Boema.....Lukas
American Salute.....Gould/Lang
Were You There.....Allen
premiere performance
Blue Shades..... Ticheli

**Michigan State University Symphony Band
John T. Madden and John L. Whitwell,
conductors**

November 19, 1998

Visions of Light.....Binney
Rocky Point Holiday..... Nelson
Dance Rhythms Riegger
O Sacred Head Now Wounded Latham
Music for Prague..... Husa

**Michigan State University Wind Symphony
John L. Whitwell, conductor**

**Wesley J. Broadnax, graduate conductor
Philip Sinder, tuba
November 21, 1998**

Serenade, Op.40 Bird
Concerto Broughton
IslandCrockett
Duke of Marlborough Fanfare Grainger
Colonial Song..... Grainger
Molly on the Shore Grainger
Concerto for Wind Ensemble Husa

**Michigan State University
Campus Band and Concert Band**

**Wesley Broadnax, Stephen Burian, Joan
deAlbuquerque, Ryan Hourigan, and
William Petersen, graduate conductors
December 2, 1998**

Campus Band

Music for a Festival Jacob
Ye Banks and Braes Grainger
Country Gardens Grainger
The ThundererSousa
John Muir Suite..... Vogel
Egmont Overture..... Beethoven/Page
Concert Band

Pieces of EightHawkes
Designs For BrassNelhybel
My Jesus! Oh, What AnguishBach/Reed
Medieval Suite Nelson

MINNESOTA

**College of St. Benedict/St. John's University
Wind Ensemble
Dale White, conductor
November 4, 1998**

Toccata Marziale Vaughan Williams
Funeral March Grieg
DaydreamMahr
Cajun Folk Songs..... Ticheli
Symphonic Dance No. 3Williams

**College of St. Benedict/St. John's University
Wind Ensemble
Dale White, conductor
December 8, 1998**

Overture to Candide..... Bernstein/Beeler
Amazing Grace Ticheli
Toccata Frescobaldi/Slocum
Canticle Stamp
Rocky Point Holiday..... Nelson

**St. Cloud State University Wind Ensemble
Richard K. Hansen, conductor
November 5-8, 1998 Concert Tour**

Molto Ritmico Sparke
Trombone ConcertoBourgeois
The Thunderer Hearshen
The ThundererSousa
British EighthElliot
Barnum and Bailey's FavoriteKing

MISSOURI

**Central Missouri State University
Fall Band Concert**

**David L. Stagg and Patrick F. Casey,
conductors**

Kelly A. Leach, grad. assist. conductor

Collegiate Band

American Fanfare..... Wasson
Suite in F (II-III)Holst
Encounters.....Bullock
Fall Campus Band

Symphonic Overture Carter
Romanza..... Mozart/Bardeen
Adrienne Arnold, horn

From Shire and Sea Davis
Sandra Greene, guest conductor

Gershwin!Barker
University Concert Band

Alpina Fanfare Cesarini
Fantasia in G major.....Bach/Goldman
Dance of the JestersTchaikovsky/ Cramer

**Central Missouri State University
Patrick F. Casey, conductor**

**Kelly A. Leach, grad. assist. conductor
February 15, 1999**

Collegiate Band

Americans WeFillmore
On an American SpiritualHolsinger
Fantasy on Yankee DoodleWilliams
Three London Miniatures Camphouse
Rondo from Third SuiteJager

University Concert Band
 George Washington Bridge.....Schuman
 A Lincoln Address Persichetti
 Heroes, Lost and Fallen Gillingham
 Cajun Folk Songs II Ticheli

**University of Missouri-Columbia
 Concert Band
 Mary C. Carlson, conductor
 December 1, 1998**

Amparito RocaTexidor/Winter
 RhosymedreVaughan Williams/Beeler
 Scenes from The Louvre.....Dello Joio
 A Tribute to Rodgers and Hammerstein.....
Custer

**University of Missouri-Columbia
 University Band
 Mary C. Carlson, conductor
 December 1, 1998**

Americans We Fillmore/Fennell
 Variations on a Korean Folk Song.... Chance
 Norwegian Folk Song Suite..... Erickson
 Russian Christmas Music Reed

**University of Missouri-Columbia
 Symphonic Wind Ensemble
 Dale J. Lonis, conductor
 December 2, 1998**

Overture to Candide.....Bernstein/Grundman
 Urban Requiem Colgrass
 Symphony No. 2Maslanka

**University of Missouri-Columbia
 Symphonic Band
 Dale J. Lonis, Laurence L. Marks,
 Steve Williams, conductors
 December 3, 1998**

Fanfare for a New Era..... Stamp
 La Belle Helene..... Offenbach/Odom
 Bliethe Bells..... Grainger
 A Passing FantasyTull
 Finale from Sym. No. 4Tchaikovsky

**University of Missouri-Columbia
 Concert Band
 Mary C. Carlson, conductor
 February 16, 1999**

Emperata OvertureSmith
 Ye Banks and Braes Grainger
 Folk Song Suite.....Vaughan Williams

**University of Missouri-Columbia
 Symphonic Wind Ensemble
 Dale J. Lonis, Marcia Spence,
 Mary C. Carlson, conductors
 February 17, 1999**

Gathering of the Armies.... Wagner/Friedman
 Folksongs for Band No. 3.....Stanhope
 Molly on the Shore Grainger
 Symphonic Songs for BandBennett
 Danza FinalGinastera

**University of Missouri-Columbia
 Symphonic Band
 Laurence L. Marks, Steve Williams,
 conductors
 February 18, 1999**

CanzonaMennin
 Chorale and Alleluia Hanson
 William Byrd Suite Jacob
 Pas Redouble.....Saint-Saens/Frackenpohl

NEW YORK

**Hartwick College Wind Ensemble
 Brian S. Wilson, conductor
 Fall Concert
 Invitation to the Dance**

Satiric DancesDello Joio
 Pavane Faure
 Danza FinalGinastera
 GalopShostakovich
 March to the ScaffoldBerlioz
 Symphonic Dance No. 3Williams

**Hartwick College Wind Ensemble
 Brian S. Wilson, conductor
 Winter Concert
 Opera Highlights**

Emissary Fanfare from OtelloVerdi
 Elsa's Procession..... Wagner
 Caro Nome from RigolettoVerdi
 Overture to William Tell Rossini
 Una Voce Poco Fa from Barber of Seville
 Rossini
 Quando Le Sere Al Placido from Louisa Miller
Verdi
 L'ultima CanzoneTosti
 Intermezzo from Vanessa.....Barber
 Overture to Candide.....Bernstein

**Hartwick College Wind Ensemble
 Brian S. Wilson, conductor
 Spring Tour Program
 Kim Paterson, piano**

Morning Alleluias Nelson
 Rhapsody in BlueGershwin
 Divertimento Persichetti
 Elegy..... Chance
 Ghost Train.....Whitacre
 Lord Maxwell's Goodnight Grainger/Wilson
 British Waterside..... Grainger/Wilson

**Plattsburgh State University
 Symphonic Band
 Daniel Gordon, conductor
 November 20, 1998**

Salvation Is Created Erickson/Tchesnokov
 Scenes from The Louvre.....Dello Joio
 Aria for Trombone and Band..... Tanner
Timothy Stedman, trombone
 A Festival Prelude Reed
 Canticle of the CreaturesCurnow
 Variations on a Korean Folk Song.... Chance

NORTH CAROLINA

**East Carolina University
 Wind Ensemble and Symphonic Band
 Scott Carter & Chris Knighten, conductors
 September 21, 1998**

Symphonic Band
 Fanfare and Flourishes.....Curnow
 NimrodElgar/arr. Reed
 Rikudim..... Van der Roost
Wind Ensemble
 Children's March Grainger
 Masquerade Persichetti
 Aspen Jubilee Nelson

**East Carolina University
 Wind Ensemble and Symphonic Band
 Scott Carter & Chris Knighten, conductors
 November 19, 1998**

Symphonic Band
 CanzonaMennin
 Down a Country Lane.....Copland
 CouleursCichy
Symphonic Band Chamber Winds
 Resting in the Peace of His HandsGibson
Wind Ensemble
 Folk Dances.....Shoskatovich
 Irish Tune from County Derry Grainger
 Music for Prague..... Husa

**Elon College Wind Ensemble
 Thomas R. Erdmann, conductor
 November 23, 1998**

DDA40X Downs
 March in F Beethoven
 Geschwindmarsch Hindemith
 An Original Suite Jacob
 Danse Macabre.....Saint-Saens/Hindsley
 Bravo! Encore!Diement
Don Eagle, trumpet
 Outrageous! Ott

**University of North Carolina-Greensboro
 Wind Ensemble
 ABA Convention
 March 3, 1999**

Pineapple PollSullivan/Mackerras
Harry Begian, conductor
 Ghost Train.....Whitacre
Thomas Leslie, conductor
 Blue Shades..... Ticheli
Dennis Zeisler, conductor
 The Sword and the CrownGregson
Don Wilcox, conductor
 Celebration Sparke
John R. Locke, conductor
 Dance IShostakovich/de Meij
David R. Holsinger, conductor

6 - PROGRAMS

OHIO

Hiram College Concert Band
Gary A. Viebranz, conductor
November 4, 1998

March of the Belgian Paratroopers..Leemans
Down a Country Lane.....Copland/Patterson
Trombone ConcertoBourgeois
Bradley Edwards, trombone
Sorgemarsj.....Grieg/Viebranz
Ghost Train.....Whitacre
Porgy and Bess Medley ... Gershwin/Lowden

Hiram College Concert Band
Gary A. Viebranz, conductor
April 7, 1999

Chester.....Schuman
Amazing Grace Ticheli
Blue Shades..... Ticheli
Concertino for Marimba and Winds Reed
Chicago Tribune March Chambers

OKLAHOMA

Oklahoma City University Symphonic Band
Matthew Mailman, conductor
November 8, 1998

Medieval Suite Nelson
Rhapsody in Blue Gershwin/Verrier
Mark Allen, piano
Lincolnshire Posy..... Grainger
The Padstow Lifeboat Arnold

Oklahoma City University Symphonic Band
Matthew Mailman, conductor
March 5, 1999

Unions: Merging with the Universe
..... Schroeder
Concerto in D Major Mozart/Mailman
Mary Lynn Perkin, flute
O King from SinfoniaBerio
Symphony in B-flat..... Hindemith
Variations on a Korean Folk Song.... Chance
A Simple Ceremony.....Mailman

The University of Oklahoma
Wind Symphony
Willima K. Wakefield, conductor
James Batcheller, guest conductor
Esequiel Meza, piano
October 6, 1998

Festival Sinfonia Barrett
world premiere
Fantasia in G MajorBach/Leist
Prelude II for Piano.....Gershwin
Fantasy Variations..... Grantham
Lincolnshire Posy..... Grainger
Children's March Grainger
The SinfoniansWilliams

The University of Oklahoma
Symphonic Band
James Batcheller, conductor
William K. Wakefield, guest conductor
October 8, 1998

Königsmarch Strauss/Barrett
The Earle of Oxford's March..... Byrd/Jacob
The Gods Go A' Begging.....Handel
Serenade for Wind BandBourgeois
Amazing Grace Ticheli
PusztaVan Der Roost
The Washington PostSousa

The University of Oklahoma Wind
Symphonic and Symphony Band
James Batcheller, conductor
William K. Wakefield and
Don Abernathy, guest conductors
Andrew Cooperstock, piano
November 17, 1998

Symphonic Band
Chester.....Schuman
Salvation is Created Tchesnokov
I'm Seventeen Come Sunday Grainger
William Byrd Suite Jacob
The Three Trumpeters.....Agostini/Bainum
Wind Symphony
Live On, UniversitySmith
Concerto for Piano and Wind Instruments
..... Stravinsky
A Crescent Still Abides..... Gillingham
Concerto Grosso.....Bencriscutto
Molly on the Shore Grainger
Irish Tune from County Derry Grainger
Shepherd's Hey Grainger

The University of Oklahoma
Symphonic Band and Concert Band
Gene Thrailkill and James Batcheller,
conductors
William K. Wakefield, guest conductor
March 9, 1999

Concert Band
American Civil War Fantasy Bilik
On a Hymnsong of Philip BlissHolsinger
La Quintessenza de Meij
Parade of the Tall Ship..... Chattaway
Symphonic Band
Merry Music..... Frigyes
Illyrian DancesWoolfenden
Before Thy Throne I Now Appear....Bukvich
Four Scottish DancesArnold/Paynter
Sabre and Spurs.....Sousa

The University of Oklahoma
Wind Symphony
James Batcheller, conductor
March 30, 1999

Overture for WindsMendelssohn/Boyd
Spiel.....Toch
Waking Angels Gillingham
Second Suite in FHolst

OREGON

Western Oregon University
Symphonic Band
Richard Sorenson, conductor
December 2, 1998

Symphony No. 3Kozhevnikov/Bourgeois
Italian Polka Rachmaninoff/Leidzen
Russian Christmas Music Reed
Grand Russian Fantasia Levy/deVille
GalopShostakovich/Hunsberger

PENNSYLVANIA

Swarthmore College Wind Ensemble
Michael Johns, conductor
November 14, 1998

Night Flight MarchKing
American Civil War Fantasy Bilik
Variations on a Shaker Melody.....Copland
RhythmooodsEllington/Yoder
Pageant Persichetti
Chester.....Schumann
Variations on America.....Ives/Rhoads
An American in Paris.....Gershwin/Krance

SOUTH CAROLINA

University of South Carolina
Wind Ensemble I
James K. Copenhaver, conductor
November 2, 1998

An Original Suite Jacob
Theme and VariationsSchoenberg
Dance Movements Sparke

University of South Carolina
Wind Ensemble II
David A. O'Shields, conductor
November 2, 1998

Entry March of the Boyares.....Halvorsen
Second Suite in FHolst
Apocalyptic Dreams Gillingham

University of South Carolina
Chamber Winds
James K. Copenhaver, David A. O'Shields
and William J. Moody, conductors
November 15, 1998

Serenade No. 12, K.388.....Mozart
The Good Soldier Schweik Suite Kurka
Sinfonietta da camera, Op. 38Brottons

TENNESSEE

Austin Peay State University
Symphonic Wind Ensemble
Bob Lee, conductor
February 21, 1999

Fanfare for a New Era..... Stamp
Liturgical DancesHolsinger
David Holsinger, conductor
Themes from Green Bushes Grainger
March from Jazz Suite....Shostakovich/de Meij

TEXAS

Rice University Symphonic Band
Robert Cesario, conductor
October 25, 1998

Gavorkna Fanfare..... Stamp
 Variations on a Shaker Melody.....Copland
 American Overture..... Jenkins
 Jubilee Concert MarchKenny
 Hands Across the Sea.....Sousa

Rice University Symphonic Band
Robert Cesario, conductor
December 3, 1998

Gavorkna Fanfare..... Stamp
 Satiric DancesDello Joio
 Elegy..... Chance
 A Jubilant Overture Reed
 Florentiner Fucik
 Hands Across the Sea.....Sousa

Rice University Symphonic Band
Robert Cesario, conductor
February 21, 1999

Symphony No. 1 de Meij

Southwestern University Wind Ensemble
Lois Ferrari, conductor
November 22, 1997

Die Bänkelsangerlieder.....ed. King
 Serenade No. 12Mozart
 Toccata Frescobaldi/Slocum
 First Suite in E-flat.....Holst
 Outdoor Overture Copland/Beeler
 Symphony No. 1Bukvich

Southwestern University Wind Ensemble
Lois Ferrari, conductor
April 5, 1998

African SketchesWilliams
 Valdres.....Hanssen/Bainum
 Elsa's Procession..... Wagner/Caillet
 Cajun Folk Songs..... Ticheli
 March to the Scaffold Berlioz/Leidzen
 Overture to Candide..... Bernstein/Beeler

Southwestern University Wind Ensemble
Lois Ferrari, conductor
November 22, 1998

Serenade No. 10Mozart
 Danzon Bernstein/Krance
 Western One-StepBennett
 Four Dances from West Side Story
Bernstein/Polster
 Chorale and Shaker Dance..... Zdechlik

Temple College Wind Symphony
Stephen Crawford, conductor
Robb Belcher, associate conductor
October 11, 1998

American Overture..... Jenkins
 TrauermusikWagner/Votta/Boyd
 Sinfonia XVIroege
 Serenade No. 1 Persichetti
 Colonial Song..... Grainger
 First Suite in E-flat.....Holst

Temple College Wind Symphony
Stephen Crawford, conductor
Robb Belcher, associate conductor
November 22, 1998

Mars.....Holst
 When Jesus WeptSchuman
 Giles Farnaby Suite..... Jacob
 Temple of Tolerance..... Langer
 world premiere

Sussex Mussmer's Xmas Carol Grainger
Robb Belcher, conductor
 Prelude and Rondo.....Holsinger

Trinity University
Symphonic Wind Ensemble
James V. Worman, conductor
October 27, 1998

Carmina Burana Orff/Wanek
 Fête-Dieu à Séville.....Albéniz/Calliet
 Danza Final Ginastera/ John
 A Movement for Rosa..... Camphouse
 As Summer Was Just Beginning.....Daehn
 National Game March.....Sousa

Trinity University
Symphonic Wind Ensemble
James V. Worman, conductor
March 2, 1999

Folk Dances..... Shostakovich/Reynolds
 Color.....Margolis
 Second Suite in FHolst
 Revival March.....Sousa/Worman

WASHINGTON

University of Washington Wind Ensemble
and Concert Band
Timothy Salzman, conductor
December 1, 1998

Concert Band
 Armenian Dances, Part 1 Reed
Wind Ensemble
 Sheep Shearing SongGoosens/Grainger
 Country Gardens Grainger
 Paris SketchesEllerby
 In evening's stillness..... Schwantner
 Four Maryland Songs..... Stamp
Carmen Pelton, soprano
 Niagara Falls Daugherty

The University of Washington
School of Music
February 16, 1999

Judson Scott, student conductor
 Canzon Septimi Toni No. 2 Gabrieli
 Canzon Noni Toni Gabrieli
 Sonata No 13..... Gabrieli
Concert Band
Timothy Salzman & David Hebert, conductors
 As Summer Was Just Beginning.....Daehn
 Symphonic SuiteWilliams
Symphonic Band
J. Bradley McDavid, conductor
 Mock Morris Grainger
 ShenandoahSmith
 Meditation from Thais Massanet
 William Byrd Suite Jacob
Brian Akesson, conductor

ENGLAND

Royal Northern College of Music
Wind Orchestra
Tim Reynish & Clark Rundell, conductors
October 23, 1998

Changing ScenesLongstaff
 SamuraiClarke
 Concerto for Piano and Wind Instruments
 Stravinsky
 Hommage a Stravinsky..... Schmidt
 The Four Seasons.....Bennett

Royal Northern College of Music
Wind Orchestra
Tim Reynish & Clark Rundell, conductors
November 27, 1998

Suite FrancaiseMilhaud
 Concerto Grosso..... Ewers
 Instant Music.....Schwertsik
 Yiddish Dances Gorb
 Resonances I Nelson
 Battle of StalingradKhachaturian

Royal Northern College of Music
Wind Orchestra
Tim Reynish & Clark Rundell, conductors
February 3, 1999

New World DancesEllerby
 Concerto for TubaGregson
 American Games..... Maw
 Symphony in B-flat..... Hindemith

Dear Colleague:

We are trying to determine the state of chamber wind playing at the collegiate level in the United States. Please take a moment to respond to this short questionnaire. Include your name and school along with your responses and email Robert J. Garofalo at: Garofalo@his.com

Thanks in advance for your help.

Robert Garofalo, Catholic University of America

James Croft, Florida State University

DEFINITIONS:

1) Chamber Winds are comprised of mostly woodwind, brass, and percussion instruments with occasional limited use of strings, keyboard, voice, and/or voices. 2) Chamber Winds consist of approximately 8 to 15 players. 3) Most Chamber Winds music would require a conductor.

QUESTIONNAIRE:

1. Does your school have a separate performing ensemble titled Chamber Winds? Yes___ No___ If no, skip to question 3.
2. If yes, please answer the following questions:
 - a. How often does the group rehearse?
 - b. How much credit does the course receive?
 - c. How many concerts does the group perform during the academic year?
 - e. Do you conduct the ensemble? Yes___ No___
 - f. If no, who conducts the group?
3. If your school does not have a separate Chamber Winds ensemble, do you perform chamber wind literature with members of your band or wind ensemble? Check One: Never___ Rarely___ Occasionally___ Often___ Very Often___

Any comments about Chamber Wind practices at your school would be appreciated. Thanks.

**COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION
BOARD OF DIRECTORS MEETING
DECEMBER 18, 1998
HILTON HOTEL - CHICAGO, ILLINOIS**

NATIONAL SECRETARY-TREASURER REPORT

1 ACCOUNT 0440008944, BANK ONE - AUSTIN

1487	10/4	U. of Texas (postage)	831.21
1488	10/4	EAM (membership services)	1,698.64
1489	10/6	Patty Esfandairi (clerical)	50.00
1490	10/13	Minute Man Press (membership letters)	48.04
1491	11/10	Binary Net (web page)	28.43
1492	11/10	Patty Esfandairi (clerical)	50.00
1493	11/15	U. S. Postmaster (stamps)	96.00
1494	11/27	Charles Young (Big 12 Commission)	4,000.00
1495	11/30	Richard Floyd (exp. for 10/24 Pres. planning mtg)	133.50
1496	12/8	CBDNA Eastern Division (rebate)	1,300.00
1497	12/8	CBDNA Southern Division (rebate)	1,300.00
1498	12/8	CBDNA North Central Division (rebate)	1,300.00
1499	12/8	CBDNA Southwestern Division (rebate)	1,300.00
1500	12/8	CBDNA Western Division (rebate)	1,300.00
1501	12/8	CBDNA Northwestern Division (rebate)	1,300.00
1502	12/10	Patty Esfandairi (clerical)	50.00
1503	12/10	EAM (services)	251.37
1504	12/10	EAM ((services & Journal)	2,949.16
1505	12/29	Binary Net (web page)	13.96
1506	1/13	EAM (services & Journal and Report)	4,351.37
1507	1/13	Chicago Hilton and Towers (Midwest meetings)	907.30
1508	1/20	Richard Floyd (honorarium)	600.00
1509	1/20	Eugene Corporon (travel)	94.92
1510	1/24	Patty Esfandairi (clerical)	50.00
	1/24	Wire Transfer (Hagen Commission)	15,012.00
1511	1/27	Binary Net (web page)	83.79
1512	2/5	Chicago Hilton and Towers (marching comm.mtg)	72.10
1513	2/5	David Woodley (marching committee meeting)	138.78
1514	2/10	CBDNA Eastern Division (rebate)	100.00
1515	2/10	CBDNA Southern Division (rebate)	200.00
1516	2/10	CBDNA North central Division (rebate)	200.00
1517	2/10	CBDNA Southwestern Division (rebate)	150.00
1518	2/10	CBDNA Western Division (rebate)	100.00
1519	2/10	CBDNA Northwestern Division (rebate)	50.00
1520	3/4	Richard Floyd (travel)	250.00
1521	3/9	Eugene Corporon (travel)	541.00
1522	3/9	Michael Haithcock (travel)	424.58
1523	3/9	Patty Esfandairi (clerical)	50.00
1524	3/23	EAM (services)	708.79
1525	3/9	Patty Esfandairi (clerical)	50.00
1526	4/16	EAM (services)	107.72
1527	4/16	EAM (services)	1,328.68
1528	5/13	EAM (services & Journal)	3,586.31
1529	5/13	Patty Esfandairi (clerical)	50.00
1530	6/9	Jerry Junkin (conducting symposium)	2,000.00
1531	6/9	Robert Reynolds (conducting symposium)	500.00
1532	6/9	U. of Colorado Bands (conducting symposium)	500.00
1533	6/9	Patty Esfandairi (clerical)	50.00
1534	7/3	EAM (services)	148.22
1535	7/3	EAM (services & Journal)	2,167.99
1536	7/21	Binary Net (web page)	55.88
1537		Void	
1538	7/11	Patty Esfandairi (clerical)	50.00
1539	8/7	EAM (services & Report)	1,589.13
1540	8/7	Patty Esfandairi (clerical)	50.00
1541	9/7	Minute Man Press (stationary)	248.39
1542	9/7	Adams, Gorence and Co. CPA (tax return)	425.00
1543	9/7	EAM (services)	1,050.77
1544	9/7	Patty Esfandairi (clerical)	50.00
	9/15	Wire Transfer (Hagen Commission)	10,000.00
1545	9/26	U. of Texas (postage)	338.46
1546	9/30	U.S. Postmaster (stamps)	96.00
		TOTAL	66,527.49

SUMMARY

Checking Account Balance 9/30/97	10,806.22
Total Deposits 10/1/97 -9/30/98	74,223.31
Interest 10/1/97 - 9/30/98	309.24
Debit for bad check	(65.00)
Total Disbursements 10/1/97 - 9/30/98	(66,527.49)
Checking Balance 9/30/98	18,746.28

II. Dreyfus Liquid Assets, Inc. 039 03227479-7

Balance 10/1/97	11,362.35
Interest 10/1/97 - 9/30/98	575.56
Balance 9/30/98	11,937.91

III. Total Assets 9/30/98

30,684.19

*Richard L. Floyd, National Secretary
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION*

**1997-98 SUMMARY OF INCOME AND EXPENSES
OCTOBER 1, 1997 - SEPTEMBER 30, 1998**

INCOME

ACTIVE MEMBERSHIP DUES	39,300.00
RETIRED MEMBERSHIP DUES	960.00
PROFESSIONAL ASSOCIATE DUES	3,400.00
MUSIC INDUSTRY MEMBERSHIP DUES	2,300.00
STUDENT MEMBERSHIP DUES	1,340.00
INSTITUTIONAL MEMBERSHIP DUES	2,375.00
LIFE MEMBERSHIP DUES	1,800.00
LABELS	4,886.00
DIRECTORY	0.00
HARBISON COMMISSION	15,750.00
BIG 12 COMMISSION	500.00
CBDNA JOURNAL ACCOUNT TRANSFER	1,435.07
MISC. INCOME	137.00
GORDON JACOB ROYALTIES	40.24
INTEREST	884.80
TOTAL INCOME	75,108.11

EXPENSES

POSTAGE (not including publications and dues notices)	1,361.67
PRINTING (not including JOURNAL or REPORT)	296.43
TRAVEL	1,444.00
CBDNA JOURNAL	7,734.66
CBDNA REPORT	5,251.44
WEB PAGE	182.06
CLERICAL	550.00
CHICAGO MEETINGS	1,118.18
DIVISION REBATES	8,600.00
COMMISSIONS	29,012.00
DIRECTORY (production and mailing)	0.00
MEMBERSHIP SERVICES	6,952.05
NATIONAL CONFERENCE	0.00
CONDUCTING SYMPOSIUM	3,000.00
MISC EXPENSES (CPA, dues refunds, etc.)	1,025.00
TOTAL EXPENSES	66,527.49

Submissions to the Report

Send all materials to:

Douglas Stotter, editor
CBDNA Report
Department of Bands
Merrill Hall
Indiana University
Bloomington, IN 47405

Submission deadlines:

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

Format preferences:

- 1st: Disk (MAC or PC)
- 2nd: send an email message to *dstotter@indiana.edu*
- 3rd: hard copies

For programs:

Please include your STATE and DATE OF PERFORMANCE in all submissions.

The CBDNA Executive Board and the editor encourage program submissions for specific concerts in performance order rather than repertoire lists for semesters, tours, or school years. Many CBDNA members are as interested in how their fellow members program as they are in what they program.

Please note: When sending email or computer disk, do not use tabs, leader characters, boldface, italics, centering, justification, or other formatting. Submissions will be formatted prior to publication.

Change of Address

Please send changes of address to:

Richard Floyd
University of Texas
Box 8028
Austin, TX 78713

Old Address:

Name _____

School _____

Address _____

City _____ State _____ Zip _____

New Address:

Name of School _____

School Address _____

City _____ State _____ Zip _____

Office Phone _____

e-mail (if applicable) _____

Home Address _____

City _____ State _____ Zip _____

Home Phone _____

CBDNA

COLLEGE BAND DIRECTORS
NATIONAL ASSOCIATION

Report

823 Congress Ave Suite 1300
Austin, TX 78701-2429