

Summer 2001

From the Podium

Dear CBDNA Colleagues,

I hope this finds you well and enjoying the change of pace summer brings. For me, summer means an opportunity to “catch up” on stacks of reading materials and the time to look seriously at the many new scores that arrived during the academic year. During this period of “rehabilitation” I also review each concert tape from the previous year and begin to make programming decisions for the upcoming year. As Dickens said, “these are the best of times and the worst of times”. It is often difficult to be brutally honest with myself (have you seen the recent commercials on this subject?) regarding the quality of my own performances. However, this annual ritual has been a real catalyst for growth as I try to determine what I need to labor over before Labor Day. The job does not end there. The intensive task of making programming decisions can be exhaustive also! If I examine the repertoire I am perusing with the same standard that I hope for in my performances, Dickens famous quote once again rings true. Today’s wind conductor has more music available to choose from than at any point in history, a profound change since I joined CBDNA twenty years ago. I find a quandary in having so many titles available since much of the music appears to me to be “skin deep” and strikingly similar in its construction and orchestration. This “best of times” (amount of music) and “worst of times” (quality versus amount) dilemma is an ongoing artistic question all who conduct bands face on a daily basis.

There is a historic sifting process that happens with the passing of time. As a result, much of the music from all previous eras of music history goes unheard today. All wind conductors participate in this process each time they select repertoire for any concert. As a result, the process and artistic reasons that go into programming seems to be the friction point for positive change toward building on these “best of times”. I used to think the solution to the “worst of times” was totally in the hands of composers (“build it and they will come”). If we conductors could only convert the composers who would not write for band, we would be on our way to developing a stronger repertoire. The change in attitude toward the wind band medium by composers may be our single greatest accomplishment over the past fifty years. A tremendous amount of effort by many has gone into this revolution in attitude. I now think the next step for defining our repertoire is increasingly placed in the hands of conductors more so than composers (“program it and they will write it”).

In my opinion the “band” culture in the 20th century has been primarily entertainment oriented. This is true from the professional bands of the early century to school bands of today including marching and concert organizations. What was revolutionary about the Wind Ensemble as conceived by Fred Fennell was not the size of the ensemble but the awakening to the reality that a band should and could consider the quality of the music to be performed before all other aspects of the organization. The number of people on the stage was simply a bi-product of selecting quality music. Instrumentation, names (Wind Ensemble, Symphony Band, Wind Symphony), and numbers are perpetual arguments that cloud the real issue: quality of music. The Wind Ensemble movement as begun by the Eastman Wind Ensemble, and practiced by many others, is a cultural revolution within the wind band medium. Those who are willing to be revolutionaries will perhaps always be the minority in the total band conducting profession. However, it is the revolutionaries in our profession who lead the repertoire toward its ultimate potential, as has been the case throughout the history of music.

As you prepare for next year, be brutally honest with yourself and your students in programming music of the highest quality within the grasp of your players potential.

Who knows, a revolution may occur within your sphere of influence!

Michael Haithcock

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The date of the **Southern Division Conference** has been changed from Feb. 13 - 16 to Feb. 20 - 23, 2001. The conference will be held at the Clayton County Public Schools Performing Arts Center in Atlanta.

The **U.S. Army Bands** have created a website with many resources for music educators. "Army Bands Online," at <http://bands.army.mil>, features monthly articles by some of the top instrumentalists in the nation. It also has a worldwide web-schedule to see what free band performances are being held in a particular area or on a specific date. There are free music downloads and information about Army careers in music.

Last spring the **North Central Division** held elections for Regional Vice President and Representative to the National Commissioning Project. **Matt George** from the University of St. Thomas [MN] was elected to the position of Vice President. **Rodney Winther** from the Cincinnati Conservatory of Music becomes the representative to the National Commissioning Project.

A consortium of 20 colleges and universities have commissioned four composers to write pieces to commemorate **Frank Battisti's** 70th birthday on June 27, 2001. All of the composers are or have been affiliated with the New England Conservatory.

Michael Gandolfi will compose a tango for wind ensemble, 6-8 minutes in length. This choice honors Frank's love of tangos and the music of Astor Piazzola. Gandolfi is on the Composition Faculty at New England Conservatory.

Michael Weinstein will compose a serenade with the exact instrumentation of the Dvorak Serenade, Op. 44. The piece will be 15-20 minutes in length. Weinstein is on the faculty of the Berklee College of Music and the Extension Division of New England Conservatory.

Kenneth Amis, tuba player of the Empire Brass Quintet will compose a 8-10 minute overture for orchestral winds.

Lior Navok will compose a 20 minute work for chorus and wind ensemble. Presently he is completing doctoral work at the New England Conservatory where he studies with John Harbison.

All pieces will be premiered sometime between Spring 2002 and Fall 2003.

Glenn Price at the University of Calgary announces their wind conducting diploma program featuring **Gunther Schuller**, **Rodney Winther**, **Baldur Bronnimann**, **Allan Bell** and Glenn Price on its faculty in the summer of 2001. The comprehensive course of study includes conducting techniques, score analysis and literature along with a number of related topics of interest. An international range of conductors and teachers at all levels of work and experience are welcomed annually to this intensive 3-week program.

The program runs July 23 - August 10, 2001. For information contact Glenn Price, Dept. of Music, University of Calgary, 2500 University Dr. NW., Calgary, Alberta, Canada, T2N 1N4
Tel: (403) 220-6968
Fax (403) 284-0973
email: pricegd@ucalgary.ca

Gary Corcoran will tour Germany and Austria with the Plymouth State College Symphonic Band in March 2002. The itinerary will include performances in Munich, Innsbruck, Salzburg, and Vienna. As background preparation for the tour, the band presented a concert entitled "On the Road to Vienna" in April. The concert included:

Rosamunde, OvertureSchubert/Takahashi
Chaconne, from Partita No. 2 in D minor
.....Bach/Erickson
St. Anthony Divertimento.....Haydn/Wilcox
Variations on a Theme by Haydn, Op. 56a
..... Brahms/Wasson
Die Zauberflöte, Overture.....Mozart/Posch
Liebestod Wagner/Bainum
Rondovon Weber/Snavely
Der Rosenkavalier, Waltzes ...Strauss/Cailliet
Radetsky March, Op. 282 Strauss/Reed

The **University of North Carolina at Greensboro** hosted the 12th Annual Carolina Band Festival and Conductors Conference February 15-17, 2001. The festival attracted 190 high school students from North Carolina, South Carolina, Virginia, Tennessee, Georgia, Pennsylvania, Maryland, Florida, Ohio and Alabama, chosen by audition, as well as 70 band conductors. The Carolina Band Festival Honor Bands were conducted by **Gary Green**, [Miami University], who conducted the Symphonic Band (grades 11-12) and **Stephen Gage**, [Youngstown State University] who conducted the Concert Band (grades 9-10).

The Carolina Conductors Conference featured **W. Francis McBeth**, Professor Emeritus at Ouachita University in Arkansas, as well as **John R. Locke**, Festival Host and Director of Bands at UNCG.

In July 2001, the UNCG Summer Music Camp program, directed by John R. Locke, will attract some 1,730 students musicians to campus in two one-week sessions. As the largest university-sponsored music camp in America, the UNCG program will include 15 concert bands, 3 orchestras, 3 choirs and 120 pianists.

*The following invitation is from **Tim Salzman**, who can be reached at: salzman@u.washington.edu*

The outstanding Australian composer, David Stanhope, has agreed to write a work for premiere at the combined Western/Northwestern Divisional conference to be held at the University of Nevada-Reno, March 20-23, 2002. The work will be premiered by the Western/Northwestern Division CBDNA Intercollegiate Band conducted by Michael Haithcock.

I'm hopeful that you will strongly consider becoming a part of this commission. We are seeking \$500 contributions from participating schools. Mark Rogers from Southern Music Company (Stanhope's new American distributor) has indicated that Southern will provide complimentary score and parts to the contributing schools. There has already been considerable interest in participating in this commission from outside of our divisions with commitments having been received from the University of Illinois, University of Georgia and Texas Tech University. We are hopeful that the sum of money collected will assist our divisions in bringing David Stanhope to Reno for the premiere where we could further benefit from sessions with him on his music, conducting, etc.

Please send your checks to:

*Robert Spittal
Treasurer, Northwest CBDNA
Director of Bands
Gonzaga University
Music Department
E. 509 Boone Ave.
Spokane, WA 99258*

On-Line Publications Survey

Surveys were distributed to CBDNA members in the Spring edition of the CBDNA Report and via email to those who have email addresses listed in the association's directory. A total of 132 surveys were returned, 110 (83%) electronically, 22 (17%) by mail or fax. The results listed below will be used as a resource by the Executive Board as they give consideration to the distribution of information and association publications over the next two years.

1. *Do you use a computer?* yes: 132 (100%) no: 0 (0%)
2. *Do you use email?* yes: 132 (100%) no: 0 (0%)
3. *Do you access it yourself?* yes: 132 (100%) no: 0 (0%)
4. *If yes, how often?* daily: 125 (95%) every few days: 7 (5%) occasionally: 0 (0%)
5. *Do you use Internet access at...* the office: 19 (15%) at home: 11 (8%) both: 102 (77%)
6. *What kind of computer do you use?*
 PC: 75 (57%) Macintosh: 54 (41%) WebTV: 1 (0.8%) Other: 2 (1.2%)
[of these, 17 respondents (13%) indicated that they use both PC and Macintosh]
7. *Have you visited the CBDNA web site?* yes: 113 (86%) no: 19 (14%)
8. *If yes, how often?* frequently: 25 (22%) occasionally: 54 (48%) not very often: 34 (30%)
9. *Have you used the online membership directory located at the web site?* yes: 42 (32%) no: 90 (68%)
10. *Which Internet browser do you use?*
 Internet Explorer: 44 (33%) Netscape: 80 (61%) AOL: 5 (4%) I don't know: 3 (2%)
[of these, 22 respondents (17%) use both Netscape and Internet Explorer; 3 respondents (2%) use both Netscape and AOL]
11. *Does your computer have "Adobe Acrobat" installed?*
 yes: 115 (87%) no: 8 (6%) I don't know: 9 (7%)
12. *If you received an electronic version of the "CBDNA Report" via your computer, do you think you would read it more often: 15 (11%) just as often: 70 (53%) not as often: 28 (22%)
 I'll have to wait and see: 19 (14%)*
13. *If you received an electronic version of the "CBDNA Journal" via your computer, do you think you would read it more often: 15 (11%) just as often: 57 (43%) not as often: 39 (30%)
 I'll have to wait and see: 21 (16%)*
14. *If electronic versions of the association's publications were provided "free," and there was an added cost for hard copies, which would you prefer to receive?*
 electronic only: 79 (60%) hard copy only: 16 (12%) both: 37 (28%)

Committee:

Bob Cesario, Rice University

Tony Spano, Culver City High School

Gary Corcoran, Plymouth State College, Chair

Doug Stotter, Indiana University

Cheryl Fryer, Georgia State University

Michael Votta, University of North Carolina

The following article is reprinted at the request of Michael Haithcock from the June 3, 2001 edition of the Dallas Morning News. -ed.

Scott Cantrell: Learning Cliburn's Lessons Young pianists need to find subtlety of music, performance

Reprinted with permission of The Dallas Morning News

The quality of the playing at this year's 11th Van Cliburn International Piano Competition is higher than ever, say veterans of the quadrennial contest. And the choice of music is more varied—and more interesting.

At each step of the competition—preliminaries, semifinals (which conclude tonight), and finals—each listener will have a different list of favorites from the judges. But whoever "wins" and "loses" on June 10—and whatever that means—it's amazing to hear so many young pianists, from so many countries, playing with such assurance and brilliance.

That said, performances in the preliminary round, held May 25 through last Tuesday at Bass Performance Hall, prompt a few suggestions for these formidably gifted and trained young musicians:

1. Playing loud and fast will get you a standing ovation every time. But resist the temptation to pound through showpieces as fast and as loudly as you can, flattening the music's contours in the process.

2. Notes and dynamic markings printed on the page are the barest skeletons; it's up to you to flesh out the music and give it life. That means a constant and subtle adjustment of timings and colors, not just at the beginnings and ends of phrases.

3. Music is all about tension and release, from start to finish of a sonata, and from one harmony to the next. Feel it and project it.

4. The difference between a great performance and a merely good one is the illusion of spontaneity, and much of this has to do with subtle rhythmic adjustments. A great performance is fastidiously prepared, but it sounds made up on the spot.

5. Western music makes much use of repetition. Some of our favorite composers—Schubert and Schumann come to mind—often present an idea and immediately repeat it. But as the great pianist Alfred Cortot advised: Never play a repeated phrase the same way twice.

6. You'll do most of your practicing in the "dry" acoustics of a living room or studio, but you'll perform in much larger spaces with livelier sonics. Adjust your speeds and pedaling so the music doesn't get lost in a blur. (This has been a recurrent problem in the fairly "live" Bass Hall.)

7. Fast music needs shaping, in volume and time, as much as slow movements. (We've heard too many players who beautifully mold more introspective movements but heedlessly barrel through the extroverted ones.)

8. There's nothing wrong with playing baroque music, written for harpsichord, on the piano, but it's not easy. In the first place, baroque dance rhythms underlie almost every note of it. You can subtly play with the rhythm, but make sure the downbeat is always clear. You can learn much about baroque tempos, articulation and ornamentation from harpsichordists, who tend to keep up with the latest scholarship on these issues. (There's been a lot of research in the last 40 years.)

9. Give music from different times and places different sounds. Most pianists now play Haydn and Mozart differently than they play Brahms, but we've had too much Chopin—who, after all, was known for his delicate, perfumed playing—that sounded like Bartók.

10. You can learn a lot from recordings of early 20th-century pianists. Some of them were wildly uneven, but they had a whole range of expression we've largely lost. (There really was life before Alfred Brendel and Vladimir Ashkenazy.) Now available on CD are revelatory performances by Rachmaninoff, Cortot, Benno Moiseiwitsch, Ignaz Friedman, Ignacy Jan Paderewski, Vladimir Sofronitsky and Samson François.

11. Applause can be a heady intoxicant. When you hear it night after night, and when your best friends won't tell you when you've had a bad night, you can get delusions of perfection. No matter how great you get, play from time to time for a musician you respect, one who'll give you honest feedback. Writers never lose their need for editors; the same is true of musicians.

12. Finally, go out there and have fun. Like life, music is much too important to be taken too seriously. The Cliburn Competition continues through June 10 at Bass Performance Hall, Fourth and Commerce, Fort Worth. Concluding semifinals begin at 1:30 and 7:30 p.m. today. Single tickets \$8.50 to \$121.50. Call Central Ticket Office, 817-335-9000, or www.cliburn.org.

Let us hear from you!

All members of CBDNA are invited to submit their thoughts on topics of interest to the organization.

Send your "forum" submissions to:

Douglas Stotter, editor

CBDNA Report

Department of Bands

Merrill Hall

Indiana University

Bloomington, IN 47405

To have your most recent disc listed email or regular mail the following information:

Name of ensemble
 Name(s) of conductor(s)
 Disc title [if any]
 Works followed by composers
 Anything special about the disc [world premier, farewell recording, etc.]
 Record label/catalog number [if any]
 Contact information

Send new release information to:

Ed Powell
Assistant Director of Bands
University of Tennessee
149 Music Building
University of Tennessee
Knoxville, TN 37996-2605
edpowell@utk.edu

Electronic format and email are preferred. Please use simple text format only when submitting via floppy disc.

Calvin College Band
Derald De Young, conductor
Tour 2000

A Summer Flourish Clark McAlister
 Lincolnshire Posy Percy Grainger
 Amazing Grace Frank Ticheli
 Concertino for Tuba and Band
 Frank Bencriscutto
 Southern Harmony Donald Grantham
 Easter Monday on the White House Lawn.....
 John Phillip Sousa
 Symphony No. 2 IV. Finale Tchaikovsky

Information:
 (616) 957-6304
 dyng@calvin.edu

Westminster College Wind Ensemble
R. Tad Greig, conductor
The Military Marches, Unit and
Ceremonial of Colonel Donald T. Kellitt

The Far Shore
 Subway Soldier
 March Manchu
 Spader Parader
 The Big Red One
 Congressional Honors
 Secretary of the Army
 Follow Me!
 Move Out

Information:
 (724) 946-7279 x7270

Texas Tech University
Symphonic Wind Ensemble
John Cody Birdwell, conductor
Keith Bearden, guest conductor
Will Streider, trumpet
Live In Concert

Profanation Leonard Bernstein
 Laboring Songs Dan Welcher
 October Dmitri Shostakovich
 When Speaks the Signal Trumpet Tone
 David Gillingham
 Yiddish Dances Adam Gorb
 Niagara Falls Michael Daugherty
 The Gumsuckers March..... Percy Grainger

Special Note: All works except for Niagara Falls and Gumsuckers March were recorded at the 2000 CBDNA Southwest Regional Conference at the University of Oklahoma.

Label: Mark, MCD 3372

Information:
 Tel: 806-742-2272
 Fax: 806-742-2294
 email: jbirdwel@ttu.edu

University of North Carolina-Greensboro
John R. Locke, conductor
A Tribute to Sousa - Live!

Semper Fidelis Sousa
 Dance of the Jesters Tchaikovsky/Cramer
 Washington Post..... Sousa
 The Carnival of Venice Arban
Herbert L. Clarke portrayed by Edward Bach
 El Capitan..... Sousa
 Light Cavalry von Suppe
 William Tell..... Rossini
 1812 Tchaikovsky
 The Thunderer Sousa
 Easter Monday on the White House Lawn.....
 Sousa
 The Elephant & The Fly Kling

Piccolo & Tuba Duo,
Deborah Egekqvist & Dennis AsKew
 "Vilya" from the Merry Widow..... Lehar
Soprano Solo, Marjorie Moody
portrayed by Nancy Walker

King Cotton..... Sousa
 Stars and Stripes Forever Sousa

Information:
 Phone: 1-800-999-2869
 Fax: (336) 334-5349

Youngstown State University
Symphonic Wind Ensemble
Stephen L. Gage, conductor
Star Wars and Other Scores!

Festive Overture.... Shostakovich/Hunsberger
 Concertino for Clarinet and Wind Orchestra .
 Weber/Brooks
 Star Wars Trilogy Williams/Hunsberger
 Old Wine in New Bottles..... Jacob
 Fanfare for a New Era..... Stamp
 Salute to the Chief..... Brooks
 Third Symphony, No. 89 (III)..... Barnes
 The Gum-suckers March Grainger/Rogers

Special Note: The soloist on the Weber Concertino is Joseph Edwards, Director, Dana School of Music. The Concertino for Clarinet and Wind Orchestra and the Salute to the Chief, Concert March are new compositions by Dr. Lee Brooks, President, Concert Masters Recording Co., Canton, Ohio. Old Wine in New Bottles is performed by the Dana Chamber Winds; this ensemble consists of Dana faculty members and graduate students.

Label: Electronic Records CD-YSUSWE2K

Information:
 (330) 742-1832
 slgage@cc.ysu.edu

Winthrop University Symphonic Band
and Jazz Ensemble
William F. Malambri and
Phil A. Thompson, directors

Finale from Symphony No. 5 Shostakovich
 Cheers..... Mancini
 Deutsche Art Marsch Teike
 Luralisa Mantooth
 Toccata Marziale Vaughan Williams
 Samba Dees Gotta Do It Kubis
 Symphonic Songs for Band Bennett
 Blackberry Winter Wilder/McGlohon
 That Old Black Magic..... Arlen
 I See Voices Zvacek

Submissions to the Report

Send all materials to:

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

- 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

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CBDNA Report
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email-dstotter@indiana.edu

ARKANSAS

University of Arkansas Wind Symphony W. Dale Warren, conductor October 11, 2000

Fanfare.....Bernstein
Tales for Tuba and Wind BandKalke
Skip Gray, Tuba
Third Symphony Barnes

University of Arkansas Wind Symphony W. Dale Warren, conductor December 4, 2000

Second Suite.....Holst
Concerto for Horn Thompson
Timothy Thompson, horn
world premiere
American Salute..... Gould
Eldon A. Janzen, conductor
Vortex Wilson
Divertimento Hearshen
Danza FinalGinastera/Johns

University of Arkansas Symphonic Band Timothy Gunter, conductor March 5, 2001

JoyanceSmith
The Soaring HawkMahr
Fantasies on a Theme by Haydn....Dello Joio
His HonorFillmore

University of Arkansas Wind Symphony W. Dale Warren, conductor March 6, 2001

CanzonaMennin
Fantasia di Concerto Boccalari/Akers
Russell Pettitt, euphonium
Symphony in B-flat..... Hindemith
Whirl.....Smith
Russian Christmas Music Reed
National Emblem Bagley

University of Arkansas Wind Symphony W. Dale Warren, conductor April 24, 2001

Festive Overture....Shostakovich/Hunsberger
Molly on the Shore Grainger
Fascinating Ribbons..... Tower
Petite SymphonieGounod
Martin Reynolds, conductor
Music for Prague 1968..... Husa
Dancin' into the '20s.....Hunsberger

University of Arkansas Concert Band Martin Reynolds, conductor March 6, 2001

March - AmazonasSalutari
Elegy for a Young American.....Lo Presti
SerenadeBourgeois
With Quiet CourageDaehn
Bridgewater Breeze..... Gorb
As the Stars Forever.....Hutchison

University of Arkansas Concert Band Martin Reynolds, conductor April 24, 2001

Seapower Fanfare.....Brubaker
Fantasia for Band Giannini
Pie Jesu..... Webber
Partita for BandCurnow
Riders for the FlagSousa

University of Arkansas Symphonic Band Timothy Gunter, conductor April 25, 2001

Florentiner March Fucik
Concertino for Marimba (I)Creston
An American Elegy..... Ticheli
Light Cavalry Overture..... von Suppe
The Rakes of Mallow.....Anderson

University of Arkansas at Monticello Symphonic Band Michael Davidson, conductor April 24, 2001

Gavorkna Fanfare..... Stamp
Songs of the West.....Holst/Curnow
Well Met, My Own True Love
.....Vaughan Williams/Daehn
Morceau SymphoniqueGuilmant/Shepard
Josh Tedeton, trombone
Fallen, Fallen is Babylon!.....Spears
Flashing Winds.....van der Roost

University of Central Arkansas Wind Ensemble February 8, 2001

Ricky Brooks, conductor
Tony Baker, trombone
Leigh Bradley, soprano
New Century Dawn..... Gillingham
Amazing GraceTraditional
...and grace will lead us homeKnox
Concerto for Trombone, Op. 114bBourgeois
Yiddish Dances Gorb
Morning StarMaslanka

University of Central Arkansas Wind Ensemble March 14-16, 2001

Ricky Brooks, conductor
Lorraine Duso, oboe
Yiddish Dances Gorb
Divertimento for Band Hearshen
Morning StarMaslanka
Andante and AllegroWalter
Symphony for Brass and Timpani....Haufrecht
Circus BeeFillmore

University of Central Arkansas Wind Ensemble April 24, 2001

Ricky Brooks, conductor
Lorraine Duso, oboe
Robert Holden, narrator
Divertimento Hearshen
Variations on a Theme by Glinka
..... Rimsky-Korsakov/McAlister
Lincoln PortraitCopland
Molly on the Shore Grainger
Lincolnshire Posy Grainger
Circus BeeFillmore

University of Central Arkansas Symphonic Band February 28, 2001

Thomas Burritt, conductor
Jarrett Robinett and Jonathan West,
graduate conductors
Scenes of the Rappahannock Long
Down A Country LaneCopland
Scenes from the LouvreDello Joio
Be Thou My Vision..... Stamp
Three Ayres from Gloucester.....Stuart
Slavonic Folk Suite Reed

**University of Central Arkansas
Symphonic Band
April 25, 2001
Ricky Brooks, conductor
Kevin Powers, guest conductor
Jonathan West, graduate conductor**

Fiesta! Chance
Old American Country SetCowell/Worman
Rikudim.....van der Roost
Do Not Go Gentle Into That Good Night.....
.....del Borgo
Concord Grundman

CALIFORNIA

**Pomona College Band
Graydon Beeks, conductor
Stephen Klein, guest conductor
April 21 and 22, 2001**

Toccata for Band Erickson
Serenade II for BandKohn
Lads of Wamphray March Grainger
Suite for Brass..... Bartok/Klein
California Jubilee Nixon
Tales of a Traveler..... Sousa/Rogers

**California State University, Sacramento
Wind Ensemble
Robert Halseth and Jeffrey Edom,
conductors
Lisa Buringrud, graduate conductor
October 4, 2000**

Olympic Fanfare and ThemeWilliams
Old Home Days..... Ives/Elkus
Concerto for Bassoon and Winds Hidas
Match PointWalker
Pastime Stamp

**California State University, Sacramento
Concert Band
October 25, 2000
Robert Halseth and Jeffrey Edom,
conductors**

Lisa Buringrud, graduate conductor
WaterdanceStrommen
Tricycle..... Boysen
Prisoner of the Ring Giroux
Sarabande and Polka Arnold
Hymn of St. JamesClark
Balladair Erickson

**California State University, Sacramento
Wind Ensemble
Robert Halseth and Jeffrey Edom,
conductors
Lisa Buringrud, graduate conductor
November 12, 2000**

Elfin Thunderbolt..... Galbraith
Rondo di JazzCaviani
Prelude in FGershwin
Angela Mann, piano
Fantasy Variations..... Grantham
Eccentric MarchGlovinsky

**California State University, Sacramento
Concert Band & Wind Ensemble
Robert Halseth and Jeffrey Edom,
conductors
Lisa Buringrud, graduate conductor
December 6, 2000**

Concert Band
Gavorkna Fanfare..... Stamp
Sun Dance Ticheli
Third Journey to a Holy Mountain..... Hovhaness
Liturgical MusicMailman
Wind Ensemble

Molly on the Shore Grainger
The Last Spring..... Grieg
Yiddish Dances Gorb
Combined Bands
Whatever Things Camphouse
Sleigh RideAnderson

**California State University, Sacramento
Wind Ensemble
Robert Halseth and Jeffrey Edom,
conductors
Lisa Buringrud, graduate conductor
February 28, 2001**

March with Trumpets..... Bergsma
After a Gentle RainIannaconne
Music for 13 Wind Instruments Miller
Theatre Music Sparke
First SuiteHolst

**California State University, Sacramento
Concert Band
Robert Halseth and Jeffrey Edom,
conductors
March 7, 2001**

Fanfare..... Montenegro/Tatgenhorst
Two Journeys to a Holy Mountain..... Hovhaness
Bagatelles for Band..... Persichetti
EpinicionPaulson
Valdres.....Hanssen
Polly OliverRoot

**California State University, Sacramento
Wind Ensemble
Robert Halseth and Jeffrey Edom,
conductors
Lisa Buringrud, graduate conductor
March 28, 2001**

Theatre Music Sparke
Variations on a Shaker Melody.....Copland
Zion Welcher
First SuiteHolst
Air for Band Erickson

**California State University, Sacramento
Wind Ensemble
Robert Halseth and Jeffrey Edom,
conductors
Lisa Buringrud, graduate conductor
May 16, 2001**

Concert Band
Trevelyan Suite Arnold
Chester OvertureSchuman
March des Parachutistes BelgesLeemans
My Robin is to the Greenwood Gone..... Grainger
Folk Song Suite.....Vaughan Williams

Wind Ensemble
Celebration Fanfare..... Tower
Zion Welcher
Suite of Old American DancesBennett
Timepiece McTee
Country Band MarchIves
Combined Bands
Hobbits de Meij

DELAWARE

**University of Delaware Wind Ensemble
Robert J. Streckfuss, conductor
MENC Eastern Division Meeting
March 2, 2001**

Festmusik der Stadt WienStrauss
American Elegy Ticheli
English WaltzGrainger/Rogers
Occident et Orient Saint-Saens/Whitwell
Fantasy Variations..... Grantham
The Firebird Suite.....Stravinsky/Earles/Fennell

FLORIDA

**University of North Florida Wind Ensemble
Gordon Brock, conductor
October 22, 2000**

Scenes from The Louvre.....Dello Joio
Greensleeves Reed
Der Traum des OenghusRudin
Variations on a Korean Folk Song.... Chance

**University of North Florida Wind Ensemble
Gordon Brock, conductor
October 22, 2000**

Konigsmarsch.....Strauss
Shenandoah Ticheli
FestivoGregson
Pusztavan der Roost
Sleigh RideAnderson
Christmas Sing-A-Long.....Ployhar

**University of North Florida Wind Ensemble
Gordon Brock, conductor
February 24, 2001**

CanzonaMennin
Irish Tune Grainger
Semper FidelisSousa
Rhapsody in BlueGershwin
Gary Smart, piano

- PROGRAMS

University of North Florida Wind Ensemble
Gordon Brock, conductor
April 24, 2001

Symphony No. 6 Persichetti
Irish Tune Grainger
Concertino for Jazz and Legit Clarinets..... Prince
A Movement for Rosa..... Camphouse
Semper Fidelis Sousa

University of South Florida Wind Ensemble
William Wiedrich, conductor
October 25, 2000

Overture for Winds Mendelssohn
Concerto for 23 Winds..... Hartley
Masquerade Persichetti
Symphony in B-flat..... Hindemith

University of South Florida Wind Ensemble
William Wiedrich, conductor
March 3, 2001

George Washington Bridge..... Schuman
Theme and Variations Schoenberg
The Waterclown Powell
world premiere
Lullaby for Kirsten..... Bassett
Music for Prague..... Husa

University of South Florida Wind Ensemble
William Wiedrich, conductor
April 25, 2001

La Procession du Rocio Turina
Psycho, Schizo, Scherzo Beringer
world premiere
La Fiesta Mexicana Reed
Irish Tune Grainger
Shepherd's Hey Grainger
Danza Final Ginastera

GEORGIA

Columbus State University Band
Robert Rumbelow, conductor
September 28, 2000

Overture to Candide..... Bernstein/Grundman
Old Home Days Suite Ives/Elkus
A Little Threepenny Music Weill
Quiet City Copland
Rhapsody in Blue Gershwin
Mikhail Yanovitsky, piano
Variations on a Shaker Melody..... Copland

Columbus State University Band
Robert Rumbelow, conductor
November 14, 17, and 18, 2000

Sparkle..... Mahoney
Passacaglia and Fugue in C Minor
..... Bach/Hunsberger
Petite Symphonie Gounod
Concerto for Jazz Clarinet Calandrelli
Lisa Oberlander, clarinet
Suite Francaise Milhaud
The Black Horse Troop..... Sousa

Columbus State University Band
Robert Rumbelow, conductor
March 25, 2001

Symphony for Band Gould
Concerto for Horn in E-FlatMozart/Rumbelow
Kristen Hansen, horn
Concert Piece for Bassoon..... Phillips
Ronald Wirt, bassoon
Concerto for Flute and Wind Orchestra ... Badings
Sarah Gill, flute
A Southern Harmony Grantham

Columbus State University Band
Robert Rumbelow, conductor
April 21, 2001

Suite of Old American Dances Bennett
Concerto for Clarinet Shaw
Todd Palmer, clarinet
A Southern Harmony Grantham
The Stars and Stripes Forever..... Sousa

Emory Wind Ensemble
Scott A. Stewart, conductor
Otis C. French, guest conductor
February 23, 2001

Octet in E-flat..... Beethoven
March in F Beethoven
Geschwindmarsch Hindemith
Music for Prague 1968..... Husa
Red Cape Tango Daugherty

Emory Wind Ensemble
Scott A. Stewart, conductor
Susan Rider, trumpet; Carolyn Bremer,
guest composer; Eve Payor, narrator
April 20, 2001

Early Light Bremer
Soundings..... McTee
Concerto for Trumpet..... Arutiunian/Duker
Danza de los Duendes..... Galbraith
Venus Palimpsest Bremer

Fort Valley State University Concert Band
Glenn Garrido, conductor
March 22, 2001

Salvation is Created Tschesnokoff
Folk Song Suite..... Vaughan Williams
Flight of the Bumble Bee..... Rimsky-Korsakov
Persuasion Nestico
Chorale and Alleluia Hanson
Simon Bolivar March..... Garrido

Fort Valley State University Concert Band
Glenn Garrido, conductor
Roby George, guest conductor
April 19, 2001

Irish Tune Grainger
First Suite Holst
Concerto in E-flat..... von Weber
What a Wonderful World Weiss
Triumphal March Verdi

State University of West Georgia
Wind Symphony
M. Scott McBride, conductor
Eric Slay, graduate assistant
March 8, 2001

Fanfare for a Festive Day Cichy
Walls of Zion..... Danner
Ayre for Eventide Stuart
Country Gardens Grainger
Canzon Duodecimi ToniGabrieli/Garofalo
Chaconne in D minor Bach/Daehn
Vesuvius Tichelli

State University of West Georgia
Wind Symphony
M. Scott McBride, conductor
Eric Slay, graduate assistant
April 24, 2001

Earle of Oxford's Marche Byrd/Jacob
Variations on Amazing Grace Walker
Caccia and Chorale Williams
Two Chorale Preludes ... Brahms/Boyd/Fennell
Coriolanus Hidas

University of Georgia Wind Symphony
Dwight Satterwhite, John Culvahouse, and
David Romines, conductors
January 19, 2001

Commando March Barber
Arrows of Time Peaslee/Hauser
Scott Hartman, trombone
Concerto for 23 Winds..... Hartley
Carmen Fantaisie Borne/Duker
Angela Jones-Reus, flute
Valdres..... Hanssen/Bainum
The Warriors..... Grainger/Pappajohn
Pastime Stamp

University of Georgia
Symphony and Concert Bands
Scott Corley, David Romines, conductors
Matthew Koperniak, undergraduate
conductor
February 12, 2001

Monday/Wednesday Concert Band
Fortress Tichelli
As Summer Was Just Beginning..... Daehn
Concord Grundman
Pas Redouble..... Saint-Saens/Frackenpohl
Symphony Band
and Make a Joyous Sound Cichy
Bugs..... Cichy
Second Essay..... Barber/Schneider
From Tropic to Tropic..... Alexander/Bainum

**University of Georgia Symphonic Band
and Tuesday/Thursday Concert Band**
Michael Knight, Scott Tobias,
Dwight Satterwhite, and
Christine Kraemer, conductors
Laura Moates, undergraduate conductor
February 13, 2001

Concert Band

The Klaxon.....Fillmore
An Original Suite Jacob
Down A Country LaneCopland/Patterson
Hounds of Spring Reed
Symphonic Band
Jubilee Overture Sparke
The Final Covenant.....Tull
Morning, Noon, and Night in Vienna
..... von Suppe/Fillmore
Be Thou My Vision..... Stamp
Into the StormMelillo

University of Georgia Symphony Band
David Romines, John Culvahouse, and
Dwight Satterwhite, conductors
April 19, 2001

Homage: Three TapestriesHolsinger
Symphony No. 3Kozhevnikov/Bourgeois
Piece of Mind Wilson

University of Georgia Wind Symphony
Dwight Satterwhite, John Culvahouse, and
David Romines, conductors
Liana Rivkin, piano
April 26, 2001

Petite SymphonyGounod
Symphony No. 1Stanhope
Concerto for Piano and Winds..... Stravinsky
Awayday..... Gorb

ILLINOIS

Illinois Central College Band
Anthony Jones, conductor
December 6, 2000

Academic Procession.....Williams
Hymnsong of Lowell MasonHolsinger
Chester.....Schuman
Jefferson: A Vision for AmericaSmith
Illinois Central College Alma Mater
.....Richardson and Lewellen
The Boxer.....Monk
Ballet Parisien Offenbach/Issac
Hymnsong of Philip Bliss.....Holsinger
High School CadetsSousa
Christmas Music for Wind..... Cacavas

Illinois Central College Band
Anthony Jones, conductor
May 9, 2001

Shenandoah Ticheli
Second Suite.....Holst
Harlem Nocturne.....Hagen
With Quiet CourageDaehn
Pas Redouble..... Saint Saens/Franckenphol

Northern Illinois University University Band
Lawrence Stoffel, conductor
Cecil Lytle, pianist
November 8, 2000

Light Cavalry Overture.....von Suppé/Fillmore
Three Ayres from Gloucester.....Stuart
A Longford Legend..... Sheldon
Circus DaysKing
Shenandoah Ticheli
Rhapsody in Blue Gershwin/Grofé

**Northern Illinois University
University Band & University Chorus**
Margarite Ortega, Sandra Frey Stegman
& Lawrence Stoffel, conductors
February 25, 2001

O Clap Your HandsVaughan Williams
Turn Back O ManHolst
Yeoman of the GuardSullivan/Hummel
Meditation from ThaïsMassenet/Harding
West Side Story Selections ...Bernstein/Duthoit

Northern Illinois University University Band
Lawrence Stoffel, conductor
Stephen Squires, guest conductor
April 24, 2001

Variation Overture.....Williams
Königsmarsch..... Strauss/Pelz/Barrett
America VersesBroege
Angel Band Hartley
Rhythm of the Winds Erickson
Deep River Swearingen
PortraitsColonna

INDIANA

Ball State University Wind Ensemble
Joseph Scagnoli, conductor
April 29, 2001

Fanfare March Goldman/Leidzen
Peace: A Place for Us.....Hakoda
Diversions Sparke
Spoon River.....Grainger/Sheldon
Concerto for Trumpet and Winds Reed
Larry McWilliams, trumpet
Dance SuiteForte
Pastime Stamp

Ball State University Symphony Band
Christian Zembower, conductor
April 26, 2001

Chester.....Schuman
Shadows of Eternity..... Stone
Liturgical Music for BandMailman
Watchman, Tell Us of the Night..... Camphouse
Fantasia in GMahr

Ball State University Concert Band
Maggie Helms and Bart Roberts, conductors
April 26, 2001

Summer DancesBalmages
Procession of the Nobles Korsakov/Swor
On A Hymnsong of Lowell Mason ... Holsinger
The GladiatorSousa
Reflective Mood..... Nestico
John Seidel, soloist
Instant Concert Walters
FestivoNelhybel
Where Never Lark Or Eagle Flew.....Curnow

**Indiana State University Symphonic Band
and Wind Ensemble**
Doug Kaiser and John Boyd, conductors
February 26, 2001

Symphonic Band

Merry Music..... Hidas
Andante and AllegroLefebvre
The ThundererSousa
After the Thunderer..... Hearshen
Harlem Nocturne.....Hagen
In the Forest of the King..... La Plante
Wind Ensemble
Festal Scenes Ito
DiversionHeiden
Lincolnshire Posy Grainger
Tosca Fantasy Puccini
Yagi-Bushi.....Traditional

**Indiana State University Concert and
Symphonic Bands**
Eugene Bechen and Doug Kaiser, conductors
April 10, 2001

Concert Band

Lindberg Variations..... Sheldon
Down a Country Lane.....Copland
Chant Rituals.....Del Borgo
Freckles Rag Buck
Symphonic Band
Toccata Cassado
Corsican Litany.....Nelhybel
His HonorFillmore
Symphony No. 2 Boysen
Variations on a Bach Chorale Stamp

IOWA

University of Iowa Symphony Band
Myron Welch, conductor
April 18, 2001

Aegean Festival Overture Makris
Red Cape Tango Daugherty
Into the AirMahr

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KANSAS

**Kansas State University Concert and
Symphony Bands**
Daniel Duffy and Frank Tracz, conductors
October 11, 2000

Concert Band

Cenotaph Stamp
March and Procession of Bacchus Osterling
Jesu, Joy of Man's Desiring.....Bach/Leidzen
William Byrd Suite (I) Jacob
The Freelance March.Sousa
Symphony Band
Signaturevan der Roost
CanzonaMennin
Divertimento Persichetti
Awayday..... Gorb
El Relicario Padilla/Longfield

**Kansas State University Concert and
Symphony Bands**
Daniel Duffy and Frank Tracz, conductors
November 29, 2000

Concert Band

Second Suite in FHolst
Komm Susser Tod..... Reed
Petite Symphonie (I)Gounod
Variations on a Korean Folk Song.... Chance
BacchanalStout
Symphony Band
Commando MarchBarber
Early Light Bremer
Hebrides Suite Grundman
Hammersmith.....Holst
Wedding DancePress

**Kansas State University Concert and
Symphony Bands**
Daniel Duffy and Frank Tracz, conductors
March 14 & 15, 2001

Concert Band

Country Gardens Grainger
Prelude, Siciliano, and Rondo Arnold
Russian Sailor's DanceGliere/Isaac
The SinfoniansWilliams
Symphony Band
Duke of Marlborough Fanfare Grainger
Marching Song of Democracy..... Grainger
Irish Tune Grainger
Lincolnshire Posy Grainger
Handel in the Strand Grainger

**Kansas State University Concert and
Symphony Bands**
Daniel Duffy and Frank Tracz, conductors
April 23 & 26, 2001

Concert Band

Pagaent. Persichetti
Cajun Folk Songs..... Ticheli
PortraitsColonna

RhosymedreVaughan Williams
Symphony Band
A Copland Portrait Grundman
Variations on America.....Ives
Concertino for Trombone and Band ... Ticheli
Three Merry MarchesKrenek
Rhapsody in BlueGershwin
Sun Dance Ticheli

Wichita State University Concert Band
Larry Blocher, conductor
February 23, 2001

Celebration Variations.....Curnow
New World DancesEllerby
Tribute Camphouse
The Kings Go ForthGregson

**Wichita State University Concert Band
and Wind Ensemble**
**Larry Blocher and Victor Markovich,
conductors**
March 20, 2001

Concert Band

Symphonic SuiteWilliams
An American Elegy..... Ticheli
Variations on America.....Ives
TulsaGillis
Wind Ensemble
SinfoniettaDahl
Irish Tune Grainger
Satiric DancesDello Joio
Fantasia in GMahr

**Wichita State University Concert Band
and Wind Ensemble**
**Larry Blocher and Victor Markovich,
conductors**
May 2, 2001

Concert Band

Fiesta Sparke
Chorale in D Minor Bach
Lord of the Rings (I, V) de Meij
Whip and SpurAllen
Wind Ensemble
His HonorFillmore
The Passing Bell Benson
Handel in the Strand Grainger
Enigma VariationsElgar

KENTUCKY

University of Kentucky Wind Ensemble
Richard Clary, conductor
Skip Gray, tuba
October 9, 2000

Marche Joyeuse..... Chabrier
Mevagissey TalesKalke
El Salon Mexico.....Copland
Kentucky Harmony..... Grantham
Symphony No. 6 Persichetti

University of Kentucky Wind Ensemble
Richard Clary, conductor
Denise Schmidt, clarinet
November 20, 2000

Tribute Camphouse
Hillandale WaltzesBabin
Lincolnshire Posy Grainger
Flag of Stars Jacob
From a Dark Millenium Schwantner
ConcertinoShostakovich/Singleton

University of Kentucky Wind Ensemble
Richard Clary, conductor
David Elliott, horn
March 5, 2001

Overture to The Wasps.....Vaughan Williams
Symphony No. 3 Welcher
Awayday..... Gorb
Lied & SherzoSchmitt
Gloriosa Itó

University of Kentucky Wind Ensemble
Richard Clary, conductor
Noemi Lugo, soprano
April 20, 2001

Epiphanies Nelson
Five Folksongs for Soprano..... Gilmore
A Child's Garden of DreamsMaslanka

University of Kentucky Symphony Band
George Boulden III, conductor
**Jennifer Hamilton and Belinda Parks,
graduate conductors**
March 4, 2001

Gandalf de Meij
Cajun Folk Songs..... Ticheli
Be Thou My Vision..... Gillingham
Second Suite.....Holst
Homagevan der Roost
Color.....Margolis
Pastorale NocturneYurko
Dance of the JestersTchaikovsky

University of Kentucky Symphony Band
George Boulden III, conductor
**Jennifer Hamilton and Belinda Parks,
graduate conductors**
April 13, 2001

Symphony No. 2 (III)..... Hanson
Scenes from the LouvreDello Joio
Caccia and ChoraleWilliams
Black Horse TroopSousa
A Match of Hope.....Yariv
Canto e Camdombe..... Reed

University of Kentucky Concert Band
Richard Clary & George Boulden, conductors
Jennifer Hamilton & Belinda Parks,
graduate conductors
November 14, 2000

Moorside March.....Holst
 Girl with the Flaxen HairDebussy
 Sun Dance Ticheli
 Suite Provençale.....van der Roost
 Medieval Suite Nelson
 Godspeed!Melillo

LOUISIANA

McNeese State University Wind Ensemble
Jeffrey Lemke, conductor
April 24, 2001

Tempered Steel.....Young
 Gloriosa Ito
 Four Scottish Dances Arnold
 Ghost Train Triptych.....Whitacre

McNeese State University Symphonic Band
Bruce Lambert, conductor
Jason Liles, guest conductor
April 26, 2001

Signaturevan der Roost
 Caccia and ChoraleWilliams
 Impressions of Japan..... Barnes
 It Will Be Liles
 SlavaBernstein
 Carmina BuranaOrff/Krance

MARYLAND

Salisbury University Wind Ensemble
Richard Johnson, conductor
December 7, 2002

Rocky Point Holiday..... Nelson
 Five Folk Songs for Soprano and Band... Gilmore
 Seilig sind, die da Leid tragen..Brahms/Buehlman
 Liturgical Music for BandMailman
 Pas Redoublé.....Saint Saens
 InvictusBalmages
 Folk Song Suite.....Vaughan Williams
 Milano March..... Ponchielli
 GalopShostakovich

Salisbury University Wind Ensemble
Richard Johnson, conductor
May 3, 2001

Summer DancesBalmages
 Mein Jesu, Was Für SeelenwehBach/Reed
 Suite Porvençale.....van der Roost
 Blue Shades..... Ticheli
 Godzilla Eats Las VegasWhitacre
 Walls of Zion.....Danner
 Mannin Veen Wood

2001 Maryland Intercollegiate Band
Maryland Music Educators Assoc. All-State
Harlan Parker, coordinator
February 16, 2001

TriptychonVojnovich
Richard Johnson, conductor
 The Unknown SoldierHilliard
Melvin Miles, conductor
 Through A Vulcan's EyeSmith
John Lampin, conductor
 Irish Tune from County Derry Grainger
Brad Zimmerman, conductor
 Ghost Train(I).....Whitecare
Dana Rothlisberger, conductor
 Songs of Sailor and SeaSmith
Noel Kunkle, conductor
 March from Symphonic Metamorphosis.....
 Hindemith
Harlan Parker, conductor

MICHIGAN

Wayne State University Wind Symphony
Douglas Bianchi, conductor
Alma Konjevod, assistant conductor
March 6, 2001

Evocation.....Bianchi
 Prayer of St. GregoryHovhanness
 Blue Shades..... Ticheli
 Salvation is Created...Tschesnokoff/Houseknecht
 William Byrd Suite Jacob
 Polka & FugueWeinberger/Bainum

Wayne State University Wind Ensemble
Douglas Bianchi, conductor
March 28, 2001

Concertino von Weber/Garofalo
Bryan Ventura, oboe
 Scherzo Alla Marcia.....Vaughan Williams
 The Good Soldier Schweik Suite Kurka

Wayne State University Wind Ensemble & Wind Symphony
Douglas Bianchi, conductor
April 19, 2001

Wind Ensemble
 The Good Soldier Schweik Suite Kurka
Wind Symphony
 The Hounds of Spring..... Reed
 Evocation.....Bianchi
 Fiesta del Pacifico..... Nixon

MINNESOTA

Bemidji State University Band
Jeffrey Macomber, conductor
February 11, 2001

Commemoration March..... Gould
 Suite in FHolst
 On a Hymn Song of Philip BlissHolsinger
 The Blue and The Gray.....Bullock
 Song of Destiny.....Brahms/Whitney
 Marche Royaledel Borgo
 The CowboysWilliams/Curnow

Bemidji State University Band
Jeffrey Macomber, conductor
April 16, 2001

Symphonic Concert March.....Bonelli/Falcone
 Vistasdel Borgo
 Variations on a Shaker Melody.....Copland
 Zion Welcher
 Rushmore Reed

College of St. Benedict/St. John's University Wind Ensemble
May 6, 2001

Overture for BandMendelssohn
 Shenandoah Ticheli
 Blue Bells of ScotlandPryor
 Concertpiece No. 2Mendelssohn
 Sing My Tongue, Alleluia Zdechlik
 world premiere
 Suite of Old American Dances Bennet
 A Slavic Farewell.....Agapkin

Winona State University Wind Ensemble
Donald Lovejoy, conductor
October 29, 2000

By Dawn's Early Light Dawson
 Shenandoah Ticheli
 At the Strongholds of En GediHolsinger
 Entrata FestiveNystedt
 Swedish Festive Dances Erickson
 Fantasie on a Danish Theme..... Davis
 War March and Battle Hymn of the Vikings..
 Reed

Winona State University Wind Ensemble
Donald Lovejoy, conductor
November 4, 2000

The Knight's ArrivalMaske
 Fantasia for Alto Saxophone.....Smith
Perry Rask, saxophone
 At the Strongholds of En GediHolsinger

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Winona State University Wind Ensemble
Donald Lovejoy, conductor
February 27, 2001

L'UnionGottschalk/Adler
Gloria Chuang, piano
Concertino for Solo PercussionistCurnow
Richard MacDonald, percussion
Reflective Mood..... Nestico
James Wheat, trombone
Second Suite.....Holst
Gemeinhardt SuiteSmith
Zoe Shepherd, flutes
Ireland: of Legend & LoreSmith

Winona State University Wind Ensemble
Donald Lovejoy, conductor
April 29, 2001

Territorie.....Maske
Six Songs of the Winds..... Schmidt
Persis Hosay
Elsa's Procession..... Wagner/Calliet
Bugler's HolidayAnderson
Paul Vance, conductor
Irish Tune Grainger
Shepherd's Hey Grainger
The Stars and Stripes Forever.....Sousa

MISSISSIPPI

Northwest Mississippi Community College
Symphonic Band
John Ungurait and Todd Hill, conductors
February 2, 2001

National Emblem Bagley
Impressions on an old Swedish AirJones
world premiere
The Light Eternal Swearingen

Northwest Mississippi Community College
Symphonic Band
John Ungurait and Todd Hill, conductors
April 26, 2001

Americans WeFillmore
Parade of the Tall Ships Chattaway
From Southern Harmony, 1835 Hill
world premiere
Armed Forces Salute..... Lowden
Where Never Lark or Eagle Flew.....Curnow
Eternal Father, Strong to SaveSmith
TapsKnox
America the Beautiful..... Dragon
Stars and Stripes ForeverSousa

Mississippi State University Wind Ensemble
Rod Chesnutt, conductor

Elva Kaye Lance, associate conductor
Quincy Hilliard, guest conductor
Boston Brass, guest artists

Mississippi Bandmasters Convention
December 8, 2000

Music for a Festival (III) Sparke
Southern Harmony Grantham
Ave MariaBiebl
The Circus Bee.....Fillmore
The Unknown SoldierHilliard
Tangents Wasson
Blue Shades..... Ticheli

Mississippi State University Wind Ensemble
Rod Chesnutt, conductor

James Croft, John Carmichael and
Gary Cook, guest conductors
January 26, 2001

Resonances I Nelson
CanzonaMennin
Country Gardens Grainger
Nordic Symphony (II)..... Hanson
Sea SongsVaughan Williams
English Dances, Set 1 Arnold
FestivoGregson

Mississippi State University Symphonic Band
Elva Kaye Lance, conductor
February 27, 2001

Army of the NileAlford
An American Elegy..... Ticheli
God of Our FathersKnox
Songs of Sailor and SeaSmith

Mississippi State University Symphonic Band
Elva Kaye Lance, conductor
Ernest Cadden, guest conductor
Mark Howle and Austin Howle, tubas
April 26, 2001

Fanfare from La Peri..... Dukas
Night Dances.....Yurko
Old Scottish MelodyWiley
CousinsClarke
Cajun Folk Songs..... Ticheli
America the Beautiful..... Dragon

Mississippi State University Wind Ensemble
Rod Chesnutt, conductor

Lois Hicks, saxophone
April 29, 2001

First Suite in F.....George
Dream Dancer Colgrass
The Pathfinder of PanamaSousa
Overture to Colas Breugnon Kabalevsky
Lincolnshire Posy Grainger
March from Symphonic Metamorphosis.....
..... Hindemith

MISSOURI

Evangel University Symphonic Band
John Shows, conductor
March 20, 2001

American Fanfare..... Wasson
Colonial Song..... Grainger
Morceau SymphoniqueGuilmant/Shepard
Andy Judd, trombone
Valdres MarchHanssen/Bainum
Rocky Point Holiday..... Nelson
Fanfare Prelude: And Can It Be?.....
..... Wesley/Johnson
Scenes from The Louvre.....Dello Joio
Night Soliloquy.....Kennan
Meredith Reed, flute
'Round Midnight..... Monk/Nestico
British Eighth Elliott

Central Missouri State University
University Concert Band
Patrick Casey, conductor
Eric Blankenship and Clif Thurmond,
guest conductors
April 18, 2001

Fanfare for SpartacusCurnow
Four Scottish Dances Arnold
Old Wine in New Bottles..... Jacob
Pastime Stamp
DialogueParker
Eric C. Honour, Jr., alto saxophone
Endurance.....Mahr
An American Elegy..... Ticheli
Semper FidelisSousa

University of Missouri-Rolla Symphony Band
Donald Miller, conductor
February 18, 2001

Chorale and Shaker Dance..... Zdechlik
Scenes from the LouvreDello Joio
March of the Belgian Paratroopers Lemans
Third Suite.....Jager
RhosymedreVaughn Williams
Blue Shades..... Ticheli

University of Missouri-Rolla Symphony Band
Donald Miller, conductor
May 6, 2001

Overture to Candide..... Bernstein/Beeler
Folk Songs Suite Vaughn Williams
Lincolnshire Posy (I, II, V, VI) Grainger
Prelude, Siciliano and Rondo Arnold
American Elegy Ticheli
The Liberty Bell.....Sousa

St. Louis Community College at Meramec
Symphonic Band
Ronald Stilwell, conductor
December 3, 2000

A Copland Centennial.....Copland
Fanfare for the Common ManCopland
An Outdoor OvertureCopland
El Salon Mexico.....Copland
Quiet CityCopland
Variations on a Shaker Melody.....Copland
Hoe DownCopland

**St. Louis Community College at Meramec
Symphonic Band
Ronald Stilwell, conductor**

Variations on a Bach Chorale Stamp
When Jesus WeptSchuman
Variants on the Air Force Hymn.....Jager
Holy Roller.....Larsen/Boyd
Jeffrey L. Collins, alto saxophone
Be Thou My Vision..... Gillingham
Variants on a Mediaeval TuneDello Joio
Just a Closer Walk with TheeCuster

MONTANA

**Montana State University Wind Orchestra
Jonathan Good, conductor
November 13, 2000**

Fanfare for the Common ManCopland
Emblems.....Copland
Variations on a Shaker Melody.....Copland
Quiet CityCopland
Suite from The Red PonyCopland

**Montana State University Wind Orchestra
Jonathan Good, conductor
February 21, 2001**

Children's March Grainger
Serenade No. 10, Allegretto.....Mozart
Symphonies of Wind Instruments....Stravinsky
Paris SketchesEllerby
Folk Dances.....Shostakovich

**Montana State University
Symphonic Band and Wind Orchestra
Jonathan Good, conductor
April 25, 2001**

Symphonic Band
Merry Music for Wind Band Hidas
PortraitsColonna
Shenandoah Ticheli
Bullets and BayonetsSousa
Wind Orchestra
Commando MarchBarber
George Washington Bridge.....Schuman
An American Elegy..... Ticheli
DanzonBernstein
Benny Goodman: Memories of You.....Kidd
Gregory Young, clarinet
Variations on America.....Ives

**University of Montana
Symphonic Wind Ensemble
Steve Bolstad, conductor
October 31, 2000**

New Century Dawn..... Gillingham
Fantasia in G Major..... Bach/Goldman & Leist
Fugue a la Gigue Bach/Holst
Amazing Grace Himes/Maldonado
Emblems.....Copland
Toccata MarzialeVaughan Williams
Laboring Songs Welcher
Illyrian DancesWoolfenden

**University of Montana Concert Band and
Symphonic Wind Ensemble
Peter Haberman & Steve Bolstad, conductors
December 12, 2000**

Concert Band
American Salute..... Gould
Rikudim.....van der Roost
Canticle Stamp
Variations on a Korean Folk Song.... Chance
Russian Christmas Music Reed
Symphonic Wind Ensemble
Weiner Philharmoniker Fanfare.....Strauss
Awayday..... Gorb
Elegy..... Chance
Four Scottish DancesArnold/Paynter

**University of Montana
Symphonic Wind Ensemble
Steve Bolstad, conductor
MENC Northwest Division Conference
February 17, 2001**

Awayday..... Gorb
Four Scottish DancesArnold/Paynter
Niagara Falls Daugherty
March, Op. 99Prokofiev

**University of Montana
Symphonic Wind Ensemble
Steve Bolstad, conductor
Patrick Sheridan, tuba
February 26 & 27, 2001**

Tuba Concerto.....Ellerby
Estrellita Ponce/Sheridan
Hailstorm..... Rimmer

**University of Montana Concert Band and
Symphonic Wind Ensemble
Peter Haberman & Steve Bolstad, conductors
May 2, 2001**

Procession of the NoblesRimsky-Korsakov
Corsican Litany.....Nelhybel
An American Elegy..... Ticheli
Liturgical DancesHolsinger
The Gumsucker's March Grainger
Buffalo Jump Ritual.....Bukvich
West Side Story..... Bernstein/Duthoit

**University of Montana
Symphonic Wind Ensemble
Steve Bolstad, conductor
May 8, 2001**

Hammersmith.....Holst
Music for Prague 1968..... Husa
Lincolnshire Posy Grainger

NEW JERSEY

**Montclair State University
Symphonic Band and Wind Symphony
Mary Ann Craig, conductor
Jack Stamp, guest conductor
April 4, 2001**

Symphonic Band
Aloft Stamp
Salvation Is Created ..Tschesnokoff/Houseknecht
George Washington Bridge.....Schuman
The Valedictory of Saint Paul.....Burns
world premiere

Wind Symphony
Awayday..... Gorb
Old Home Days.....Ives
The Circus Bee.....Fillmore
Symphonic Band
Be Thou My Vision..... Stamp
PastimeJack Stamp
Country Band MarchIves/Sinclair

NEW YORK

**Fordham University Concert Band
Barry Robert White, conductor
April 22, 2001**

Variations on a Korean Folk Song.... Chance
Hobbits de Meij
Puszta van der Roost
Overture to Candide.....Bernstein
Ye Banks and Braes Grainger
Riverdance FinaleWhelan/Strommen
The Fordham Ram March..... Coveney

NORTH CAROLINA

**Appalachian State University Wind Ensemble
William Gora, conductor
October 22, 2000**

An Outdoor OvertureCopland
Suite FrancaisePoulenc
Lincolnshire Posy Grainger
J'ai ete au bal Grantham

**Appalachian State University Wind Ensemble
William Gora, conductor
November 29, 2000**

Marsch in C Major Beethoven
March No. 1 Rossini
March from Symphony No. 6...Tchaikovsky
March from Symphonic Metamorphosis.....
..... Hindemith
March, Op. 99Prokofieff
Commando MarchBarber

4 - PROGRAMS

Appalachian State University Wind Ensemble
William Gora, conductor
February 16, 2001

Ruffle and Flourish Gillingham
March from Symphonic Metamorphosis.....
..... Hindemith
Southern Harmony Grantham
Carmen FantasyBorne/Rogers
William Gora, alto saxophone
Jay Jackson, conductor
Barnum and Bailey's FavoriteKing
In Storm and Sunshine Heed
Rolling ThunderFillmore

Appalachian State University Wind Ensemble
William Gora, conductor
April 11, 2001

Myaku.....Dzubay
Sonata for Marimba Tanner/Boyd
Out and Back Again Benschopf
Nancy Bargerstock, violin
Kenneth Lurie, cello
Chiaroscuro: Zebra VariationsSchwartz

University of North Carolina Greensboro
Wind Ensemble
John R. Locke, conductor
April 24, 2001

Icarus and Daedulus..... Gates
Four Maryland Songs..... Stamp
Levone Tobin-Scott, mezzo soprano
Into the Air!Mahr
Dance BacchanaleSaint-Saëns/Steiger
Tammy Fisher, conductor
The AlcottsIves/Thurston
Andrea Brown, conductor
Equus.....Whitacre

University of North Carolina Greensboro
Wind Ensemble
John R. Locke, conductor
February 16, 2001

Vesuvius Ticheli
Scootin' on HardrockHolsinger
Toccata, Adagio, and FugueBach/Paynter
Chester.....Schuman
Chester Leaps InBryant
David Kish, conductor
Star Wars TrilogyWilliams/Hunsberger

University of North Carolina Greensboro
Wind Ensemble
John R. Locke, conductor
December 5, 2000

Fiesta! Sparke
Shenandoah Tichelli
American Games..... Maw
Early Light Bremer
Southern Harmony Grantham
Niagara Falls Daugherty

Wake Forest University Wind Ensemble
C. Kevin Bowen, conductor
May 1, 2001

IntradaDenhard
Second Suite.....Holst
Icarus and Daedalus Fantasy Gates
An American Elegy..... Ticheli
Summer DancesBalmages
Zion Welcher
Ballet Music from Prince Igor ... Borodin/Godfrey
Be Thou My Vision..... Gillingham
Daughters of TexasSousa

NORTH DAKOTA

University of North Dakota
Wind Ensemble and University Band
James Popejoy, conductor
Wendy McCallum, graduate conductor
March 1, 2001

University Band

Cenotaph Stamp
On a Southern Hymnsong.....Holsinger
Excerpts from The Firebird Stravinsky/Bocook
Declaration, Ballade and FinaleHuckeby
Russian Sailors' DanceGliere/Isaac
Wind Ensemble
PrestissimoKing
Ghost Train.....Whitacre
Suite FrancaiseMilhaud
Country Band MarchIves/Sinclair
Robert Brooks, conductor
Variations on a Korean Folk Song.... Chance

University of North Dakota Wind Ensemble
James Popejoy, conductor
Eugene Migliaro Corporon, guest conductor
March 30, 2001

PrestissimoKing
An American Elegy..... Ticheli
Illyrian DancesWoolfenden
Pastime Stamp
That's A Plenty.....Creamer/Wasson
UND Faculty Brass Quintet

University of North Dakota
Wind Ensemble and University Band
James Popejoy, conductor
Wendy McCallum, graduate conductor
April 24, 2001

University Band

Flourish for Wind Band ...Vaughan Williams
Walls of Zion.....Danner
Emperata OvertureSmith
Highlights from The Music Man Willson/Reed
On the MallGoldman

Wind Ensemble

Fugue on Yankee DoodleSousa
I've Made My Plans for the Summer..... Sousa
Catherine Canham, soprano
Into the Skies..... Tucker
world premiere
Polonaise for PiccoloFord
Aslaug Hestø, piccolo
Chorale and Shaker Dance..... Zdechlik
A Tribute to Lionel..... Waiglein
Pastime Stamp

OHIO

Columbus State Community College
Concert Band
Thomas Lloyd, conductor
March 7, 2001

Sound Off MarchSousa
Prelude from ParsifalWagner/Osterling
CzardasMonti
The Hot Canary.....Nero
Stephen Foster Melodies.....Guzman
Blessed Are They Brahms/Buehlman
Hail Columbia Phile
The Gold Bug March Herbert

Youngstown State University
Symphonic Wind Ensemble
Stephen L. Gage, conductor
David R. Gillingham, guest composer
February 26, 2001

Who's Who In Navy Blue.....Sousa
And Can It Be?..... Gillingham
Concertino Gillingham
Be Thou My Vision..... Gillingham
Till Eulenspiegel's Merry Pranks
.....Strauss/Hindsley

Youngstown State University Concert Band
John E. Veneskey, conductor
Ryan Hays, graduate conductor
April 11, 2001

Flourish for Wind Band ...Vaughan Williams
Suite FrancaiseMilhaud
Of Sailors and WhalesMcBeth
Dr. George McCloud, dean, narrator
Concerto in Eb Major (I)Mozart
Robert Seebacher, horn
Suite in E flatHolst
The Symphonic Gershwin arr. Barker
Boys of the Old Brigade Chambers

Youngstown State University
University Band & Chamber Winds
John Veneskey and Stephen Gage, conductors
Aaron Smith and Michael Hanson,
graduate conductors
April 18, 2001

Chamber Winds

Procession of the Nobles ..Rimsky-Korsakov
Symphonies of Wind Instruments....Stravinsky

University Band

Norwegian Rhapsody..... Grundman
 Rejouissance.....Curnow
 National Defile MarchTurlet
Daniel Nestich, conductor
 Overture for Winds Carter
 Resting in the Peace of His HandsGibson
Robert Seebacher, conductor
 King Cotton MarchSousa
 Mazama Chattaway
 76 Trombones..... Willson/Iwo

**Youngstown State University
 Symphonic Wind Ensemble
 Stephen L. Gage, conductor**

Michael R. Crist, guest conductor
Edward R. Largent, guest composer/conductor
Ryan Hays, graduate conductor
April 23, 2001

Be Thou My Vision..... Gillingham
 Southern Harmony Grantham
 Ballad for Band Gould
 Blue Bells of ScotlandPryor
Douglas Kost, trombone

Greek Goddesses..... Wilding
 world premiere
Caroline Oltmanns, piano

A Farewell to Dana March..... Largent
 world premiere

Amazing Grace Ticheli
 Symphony No. 1 Finale....Kalinnikov/Bainum

OKLAHOMA

**Oklahoma Christian University
 Wind Ensemble and Symphonic Band
 John M. Fletcher, conductor
 March 19, 2001**

Wind Ensemble

Chester.....Schuman
 Circus Polka Stravinsky
 Symphonic Dance No. 3Williams
Symphonic Band

Oklahoma Rodgers/Yoder
 Symphonic Songs for BandBennett
 Be Our Guest..... Menken/Moss
 Stars and Stripes ForeverSousa

OREGON

**Linfield College-Community Band
 Joan Haaland Paddock, conductor
 November 14, 2000**

Irish Rhapsody Grundman
 Australian Up-Country Tune Grainger
 Cajun Folk Songs I Tichelli
 Variations on a Korean Folksong Chance
 Cakewalk.....Bennett
 Africa.....Smith
 Lola FloresTucci

**Linfield College-Community Band
 Joan Haaland Paddock, conductor
 April 24, 2001**

InglesinaDelle Cese
 Adagio Sostenuto Persichetti
 Dorian's QuestWilkins
 world premiere
 Rhapsody on American Shaped Note Melodies
Curnow
 The Battle of Shiloh..... Barnhouse
 Irish Tune Grainger

**Oregon State University
 Symphonic Wind Ensemble
 David Hoffman, conductor
 March 11, 2001**

Children's March Grainger
 Petite SymphonyGounod
 Paris SketchesEllerby
 Desi Daugherty
 Symphony in B-flat..... Hindemith
 Rocky Point Holiday..... Nelson

**Oregon State University Concert Band
 Lewis Norfleet, conductor
 March 14, 2001**

FlourishVaughan Williams
 Sea SongsVaughan Williams
 My Heart Is Filled With Longing.... Bach/Reed
 Third Suite.....Jager
 Cajun Folk Songs I Ticheli
 Cajun Folk Songs II Ticheli

**Oregon State University
 Symphonic Wind Ensemble
 David Hoffman and Lewis Norfleet, conductors
 Brett Randolph, trumpet
 May 20, 2001**

Godspeed!Melillo
 Trumpet Concerto Hummel/Corley
 Awayday..... Gorb
 Der Traum des OenghusRudin
 Molly on the Shore Grainger

**Oregon State University Concert Band
 Lewis Norfleet, conductor
 May 30, 2001**

Hebrides Suite Grundman
 Shenandoah Ticheli
 March, op. 99Prokofiev
 A Tribute to Grainger Grainger/Ragsdale
 Elegy..... Chance
 Second Suite.....Holst

**Pacific University Wind Ensemble
 Michael Burch-Pesses, conductor
 October 12, 2000**

Pastime Stamp
 Cajun Folk Songs..... Ticheli
 Elegy for a Young American.....Lo Presti
 Polka and Fugue.....Weinberger/Bainum

**Pacific University Wind Ensemble
 Michael Burch-Pesses, conductor
 December 5, 2000**

Commando MarchBarber
 As the Stars Forever.....Hutchison
 Solitary Dancer Benson
 Wedding Dance Press/Johnston
 Variants on a Mediaeval TuneDello Joio
 In the Bleak MidwinterHolst/Bullock
 Folk Dances.....Shostakovich

**Pacific University Wind Ensemble
 Michael Burch-Pesses, conductor
 March 2, 2001**

Cake WalkBennett
 Rhapsody in BlueGershwin/Hunsberger
Kellie Stephens, piano
 Blue Shades..... Ticheli

**Pacific University Wind Ensemble
 Michael Burch-Pesses, conductor
 May 3, 2001**

French National Defile Turlet/Seredy
 Suite FrancaiseMilhaud
 Duet from LakmeDelibes/Curnow
Lucas Moore, oboe - Amanda Moore, flute
 In the Forest of the King..... LaPlante
 Orpheus in the Underworld.....Offenbach/Odom

**Southern Oregon University Symphonic Band
 Cynthia Hutton, conductor
 December 1, 2000**

Flashing Winds.....van der Roost
 Ye Banks and Braaes..... Grainger
 Children's March Grainger
 Second Suite.....Holst
 Tower Music.....Hovhanness
 Come Suite DeathBach/Reed
 Variations on a Korean Folk Song.... Chance

**Southern Oregon University Symphonic Band
 Cynthia Hutton, conductor
 March 15, 2001**

Festive OvertureSchostakovich/Hunsberger
 The King of Love My Shepherd Is..... Reed
 Symphony for Band Persichetti
 Prayer of St. GregoryHovanness
Larry Hudson, trumpet
 Of Sailors and WhalesMcBeth
Thomas Prislac, narrator

**Southern Oregon University Symphonic Band
 Cynthia Hutton, conductor June 7, 2001**

For the New Day ArisenBarton
 OctoberWhitacre
 TexturesBarton
 world premiere
 A Light Unto The Darkness..... Gillingham
 Concerto for MarimbaRosuro
Terry Longshore, marimba
 Vesuvius Ticheli

6 - PROGRAMS

University of Oregon Wind Ensemble
Robert Ponto, conductor
November 10, 2000

Courtly Airs & Dances..... Nelson
Emblems.....Copland
Concerto for Wind Orchestra..... McPhee
Symphony No. 4Hovhaness

University of Oregon Wind Ensemble
Robert Ponto, conductor
February 7, 2001

Funeral Music for Queen MaryPurcell/Stucky
Solitary Dancer Benson
After a Gentle Rain Iannaccone
Lincolnshire Posy Grainger

University of Oregon Wind Ensemble
Robert Ponto, conductor
May 2, 2001

Toccata MarzialeVaughan Williams
William Byrd Suite Jacob
Masquerade Variations.....Gryc
Occident et Orient Saint-Saens

University of Oregon Wind Ensemble
Robert Ponto, conductor
May 20, 2001

Four Scottish DancesArnold/Paynter
Ye Banks & Braes Grainger
Niagara Falls Daugherty

University of Oregon Symphonic Band
Todd Zimbelman, conductor
March 4, 2001

A Longford Legend..... Sheldon
An Irish FarewellDaehn
Orient Express..... Sparke
Conversations with the Night Boysen
Dance of the JestersTchaikovsky/Cramer

University of Oregon Symphonic Band
Todd Zimbelman, conductor
May 20, 2001

Moorside March..... Holst/Jacob
Salvation is CreatedTschesnokoff
The Hounds of Spring..... Reed
Be Thou My Vision..... Gillingham
Praetorius VariationsCurnow

PENNSYLVANIA

**Gettysburg College Symphony Band &
Wind Ensemble**

John William Jones & Victor Wertz, conductors
Michael Noonan, vibraphone
April 7, 2001

Summer DancesBalmages
Shenandoah Ticheli
An Original Suite Jacob
The Glory of the Yankee NavySousa/Fennell
A Movement of Rosa Camphouse
Folk Dances..... Shostakovich/Reynolds
Children's March Grainger
Armenian Dances..... Reed
A Tribute to Lionel..... Waignein
Polly OliverRoot
Clear Track Polka..... Strauss/Reed

West Chester University Band
Kenneth Laudermilch, conductor
November 4, 2000

Fanfare.....Cowell
Song of Ascent Sacks
My Robin is to the Greenwood Gone..... Grainger
Dance Movements Sparke
March from Symphonic Metamorphosis.....
..... Hindemith
Star WarsWilliams/Hunsberger

West Chester University Band
Kenneth Laudermilch, conductor
April 10, 2001

Karelia Overture.....Sibelius
Toccata and Fugue in C Major Bach
Aloft Stamp
Postlude in F.....Ives
Concerto for Trombone..... Jacob
Thomas Elliott, trombone
Variants on the Air Force Hymn.....Jager
Railroad March E7A Downs

SOUTH CAROLINA

University of South Carolina Symphonic Band
James K. Copenhaver, conductor
February 23, 2001

Orient et Occident Saint-Saëns
Symphony No. 3 Gianinni
CzardasMonti/Anderson
Clifford Leaman, soloist
Yiddish Dances Gorb
Vortex Wilson
Tim Crenshaw, soloist
Guadalcanal MarchRodgers/Leidzen

University of South Carolina University Band
**Prentiss Harper, Andrew Koch and
Byron Witham, conductors**
February 23, 2001

The Klaxon..... Fillmore/Fennell
Incidental SuiteSmith
As Torrents in Summer Elgar/Davis
Concertpiece.....Curnow
Richard Tirk, soloist
Twelve Seconds to the Moon.....Smith

University of South Carolina Concert Band
David O'Shields, conductor
February 24, 2001

Festive Overture.....Shostakovich/Hunsberger
Sonoran Desert Holiday..... Nelson
English WaltzGrainger/Rogers
Escape from Plato's CaveMelillo
The Chimes of Liberty.....Goldman

University of South Carolina Symphonic Band
James K. Copenhaver, conductor
April 1, 2001

The Pathfinder of PanamaSousa/Byrne
Suite of Old American DancesBennett
The Blue Bells of Scotland.....Pryor/Pearson
Phil Golson, soloist
Freckles Rag.....Buck/Eyles
Finale from Sym. No. 5Shostakovich/Righter

University of South Carolina Concert Band
David O'Shields, conductor
April 1, 2001

Chicago Tribune..... Chambers/Roberts
Othello..... Reed
Cartoon Hart
Poet and Peasant Overture von Suppe/Fillmore

University of South Carolina University Band
**Prentiss Harper, Andrew Koch and
Byron Witham, conductors**
April 4, 2001

The Symphonic Marches..... Williams/Higgins
The Blue and the Gray Grundman
A Symphonic Prelude Reed
Themes from Victory at Sea ... Rodgers/Maltby
Laredo.....Williams
Jekyll and Hyde..... Wildhorn/Bocook
Rakes of MallowAnderson

University of South Carolina Chamber Winds
**James K. Copenhaver, Andrew Gowan,
William Moody and David O'Shields,
conductors**
April 17, 2001

Bagatelles for Band..... Persichetti
Adagio Rodrigo
RicercareNelhybel
Petite Suite GauloiseGouvy
Three Merry MarchesKrenek

University of South Carolina Concert Band
David A. O'Shields, conductor
Featuring Student Conductors
April 29, 2001

Pas Redouble.....Saint-Saens/Frackenpohl
 In Praise of Freedom.....Barker
 As Summer Was Just Beginning.....Daehn
 La Virgen de la MacarenaCuster
 Three Ayres from Gloucester.....Stuart
 Opus TwoBarker
 Sinfonia Nobilissima.....Jager

University of South Carolina Symphonic Band
James K. Copenhaver, conductor
Featuring Student Conductors
April 29, 2001

Strike Up the Band..... Gershwin/Teuber
 Llwyn OnnHogg
 Esprit de Corps.....Jager
 Down to the Sea in Ships.....Bennett
 Down a Country Lane.....Copland/Patterson
 Old American Fiddle Tunes Teuber
 Gallito.....Lopez
 La Tragenda..... Puccini/Foster
 John Williams: Evening at PopsHiggins
 American PageantKnox

TENNESSEE

Lee University Wind Ensemble
David R. Holsinger, conductor
Winona Gray Holsinger, assoc. conductor
October 17, 2000

Black Granite Hosay
 Earle of Oxford Marche Byrd/Jacob
 Heroes Lost and Fallen Gillingham
 Bullets and BayonetsSousa
 AdagioHolsinger
 Variations on America.....Ives
 Guadalcanal March Rodgers
 The War Trilogy: 1971.....Holsinger
 Under the Double Eagle..... Wagner
 Who Puts Their Trust in God Most Just
Bach/Croft
 Esprit de Corps.....Jager
 Stars and Stripes ForeverSousa

Lee University Wind Ensemble
David R. Holsinger, conductor
Winona Gray Holsinger, assoc. conductor
December 6, 2000

Gavorkna Fanfare..... Stamp
 First SuiteHolst
 A Rhapsody on Christmas Carols.....Smith
 Fairest of the FairSousa
 Pavane for a Dead Princess .. Ravel/McGinty
 March from Symphonic Metamorphosis.....
 Hindemith
 Incidental SuiteSmith
 Amparito RocaTexidor

Lee University Wind Ensemble
David R. Holsinger, conductor
Winona Gray Holsinger, assoc. conductor
April 20, 2001

Tempered Steel.....Young
 Children's MarchGrainger/Rogers
 Irish TuneGrainger/Rogers
 Circus Polka Stravinsky
 Berceuse and FinaleStravinsky/Longfield
 Who Puts Their Trust in God Most Just
Bach/Croft
 Praises: A BalletHolsinger

TEXAS

Prairie View A&M Symphonic Band
Lucius Wyatt, conductor
April 19, 2001

Regal FanfareSaucedo
 FestivalWilliams
 My Jesus, Oh What AnguishBach/Reed
 CanzonaMennin
 Sound of Music Hammerstein/Vinson
 Broadway in the NinetiesHiggins
 The Olympics.....Williams/Moss
 El Capitan.....Sousa

Tarleton State University Wind Ensemble
Jonathan Hooper, conductor
Jack Delaney, guest conductor
March 8, 2001

Dances of Initiation..... Rosner
 Country Band MarchIves
 Bugs.....Cichy
 Reflections on Hmong Folk Music Krauklis
 The Universal JudgementDe Nardis

Tarleton State University Wind Ensemble
Jonathan Hooper, conductor
April 30, 2001

Godzilla Eats Las VegasWhitacre
 Five American Gospel SongsZaninelli
Marika Kyriakos, soprano
 Les PapillonsLankester
 Suite in E-flatHolst
 Suite in FHolst
 Folk Song Suite.....Vaughan Williams

Texas A&M-Commerce Symphonic Band
Kenneth Peach, conductor
November 21, 2000

American Civil War Fantasy Bilik
 Fantasy on 'Yankee Doodle'Williams
 Elegy for a Young American.....Lo Presti
 America, the Beautiful.....Ward/Dragon
 The Stars and Stripes Forever.....Sousa

Texas A&M-Commerce Wind Ensemble
Jeffrey Emge, conductor
November 28, 2000

An Outdoor OvertureCopland
 The Leaves are Falling..... Benson
 Tunbridge Fair..... Piston
 Three Chorale Preludes..... Latham
 Americans WeFillmore

Texas A&M-Commerce Symphonic Band
Kenneth Peach, conductor
February 27, 2001

Gavorkna Fanfare..... Stamp
 A Festival Prelude Reed
 As Summer was Just BeginningDaehn
 Chorale and Shaker Dance..... Zdechlik
 Amparito RocaTexidor

Texas A&M-Commerce Wind Ensemble
Jeffrey Emge, conductor
March 7, 2001

Dance RhythmsRiegger
 Emblems.....Copland
 Medieval Suite Nelson
 DivertimentoCichy
 The Klaxon.....Fillmore

Texas A&M-Commerce Symphonic Band
Kenneth Peach, conductor
April 24, 2001

Signaturevan der Roost
 The AscensionSmith
 Cenotaph Stamp
 An American Elegy..... Ticheli
 Incantation and Dance Chance
 The Liberty Bell.....Sousa

Texas A&M-Commerce Concert Band
Jeffrey Emge and Kenneth Peach, conductors
April 25, 2001

Chant Rituals.....Del Borgo
 America VersesBroege
 With Quiet CourageDaehn
 Courtly Airs and Dances..... Nelson
 InvictusKing

Texas A&M-Commerce Wind Ensemble
Jeffrey Emge, conductor
April 30, 2001

Esprit de Corps.....Jager
 Primordial Lights Stone
 world premiere
 Cajun Folk Songs I and II..... Ticheli
 Piece of Mind Wilson
 Crown ImperialWalton

8 - PROGRAMS

UTAH

College of Eastern Utah Wind Ensemble
Gregory Benson, conductor
April 19, 2001

First SuiteHolst
 Walking Tune Grainger
 Country Gardens Grainger/Sousa
 Hands Across The SeaSousa

VIRGINIA

Bishop Ireton High School
Garwood Whaley, conductor
April 7, 2001

Hands Across the Sea.....Sousa
 Angel Fire Rouse
 Xochipilli Chavez
 Air VariePryor
 Hammersmith.....Holst
 Kitten on the Keys Confrey
 Festival Overture..... Buck

Radford University Wind Ensemble and Concert Band
Mark Camphouse, Elizabeth Swaney and Brenton Alston, conductors
February 28, 2001

Wind Ensemble
 Be Thou My Vision..... Gillingham
 Symphony for WindsErb
Concert Band
 ToccataFrescobaldi
 New River Reflections..... Altizer
 world premiere
 Original Suite Jacob
 Four Scottish Dances Arnold

Radford University Wind Ensemble and Concert Band
Mark Camphouse and Brenton Alston, conductors
April 27, 2001

Wind Ensemble
 Sonata for Trumpet Kennan
 Concerto for Piano Phillips
Concert Band
 La Forza del Destino.....Verdi
 An American Elegy..... Ticheli
 Easter Monday on the White House Lawn.....
Sousa
 Lincolnshire Posy Grainger

WASHINGTON

Central Washington University
Symphonic Wind Ensemble
Larry Gookin, conductor
Western International Band Clinic
November, 18, 2000

Fantasia in GMahr
 Polly OliverRoot
 Introduction, Theme and Variations.....Rossini
Joseph Brooks, clarinet
 Divertimento for Winds and Percussion.....
Cichy
 Ave MariaBiebl/Ballenger
 Pastime Stamp
Adam Rupert, graduate conductor
 Hell's Gate.....Maslanka
Joseph Brooks, alto sax
 The Gumsucker's March Grainger

Central Washington University
Symphonic Band
Mark Babbitt, conductor
November 30, 2000

Moorside March.....Holst
 Laude Hanson
 Sea SongsWilliams
 BagatellesWhite
 Prelude and Fugue in G minor..Bach/Moehlmann
 Psalm for Band..... Persichetti

Central Washington University
Symphonic Wind Ensemble
Larry Gookin, conductor
Adam Rupert, graduate conductor
February 27, 2001

The Invincible EagleSousa
 Elegy..... Chance
 Polka.....Shostakovich
 Tam O' Shanter Overture Arnold
 Concertino for TromboneLarsson
Mark Babbitt, trombone
 Zion Welcher
 Ye Banks and Braes Grainger
 Molly on the Shore Grainger

Central Washington University
Symphonic Band
Mark Babbitt, conductor
February 28, 2001

Gavorkna Fanfare..... Stamp
 Elegy and Fanfare March..... Nixon
 SerenadeBourgeois
 Celtic Hymns and Dances.....Ewazen
 First SuiteHolst
 AllerseeleStrauss
 George Washington Bridge.....Schuman

Central Washington University
Symphonic Band
Mark Babbitt, conductor
May 17, 2001

FlourishVaughan Williams
 Fantasia in G MajorBach/Goldman
 Suite FrancaiseMilhaud
 Variations on a Shaker Melody.....Copland
 Warbe-UtaKawasaki
Adam Rupert, graduate conductor
 Ritmo Jondo Surinach
 Folk Dances.....Shostakovich

Central Washington University
Symphonic Wind Ensemble
Larry Gookin, conductor
May 31, 2001

CanzonaMennin
Adam Rupert, graduate conductor
 Salvation is CreatedTschernokoff
 CredoTull
Matthew Eisenhauer, guest conductor
 Four Maryland Songs..... Stamp
Mia Spencer, soprano
Andrew Spencer, guest conductor

March, Opus 9.....Prokofieff
 Music for Prague 1968..... Husa
 Pineapple Poll SuiteSullivan/Mackerras

Pacific Lutheran University Wind Ensemble
Raydell Bradley, conductor
November 19, 2000

Early Light Bremer
 Ballad for Band Gould
 BacchanaleRudin
 Southern Harmony Granthm
 Sea SongsKnox
 The Sword and the CrownGregson

Pacific Lutheran University Wind Ensemble
Raydell Bradley, conductor
March 22-25, 2001
Tour Program

Olympic FireworksStanhope
 Funeral Music Grieg
 Valdres.....Hanssen
 Lincolnshire Posy Grainger
 Lads of Wamphray Grainger
 Army of the NileAlford
 Concertino Gillingham

Pacific Lutheran University Concert Band
Raydell Bradley, conductor
May 10, 2001

A Festival Prelude Reed
 Courtly Airs and Dances..... Nelson
 An American Elegy..... Tichelli
 The Big CageKing
 God of our FathersSmith

Pacific Lutheran University Wind Ensemble
Raydell Bradley, conductor
May 20, 2001

Symphonic Songs for BandBennett
 Candide SuiteBernstein/Grundman
 Summer Day SuiteProkofieff/Leidzen
 Divertimento for Band Hershen
 Pastime Stamp
 The National GameSousa
 California Dreamin' arr. Holcombe
 Salutes!!! arr.Kidd

University of Puget Sound Wind Ensemble
Robert Musser, conductor
October 27, 2000

Gavorkna Fanfare..... Stamp
 Fugue in G Minor..... Bach/Williams
 Variations on A Theme of Robert Schumann .
Jager
 OlympusForte
 Three Dance Episodes..Khachaturian/Hunsberger
 Ye Banks and Braes Grainger
 TritticoNelhybel

University of Puget Sound Wind Ensemble
Robert Musser, conductor
December 1, 2000

Apollo MarchBruckner
 Blue Lake Overture..... Chance
 The Year of The Dragon Sparke

University of Puget Sound University Band
Robert Musser, conductor
December 1, 2000

The Free Lance March.....Sousa
 Poet and Peasant Overture von Suppe/Fillmore
 Satiric DancesDello Joio
 First SuiteHolst

University of Puget Sound Wind Ensemble
Robert Musser, conductor
March 2, 2001

Classic Overture in C.....Gossec
 Symphonic MovementNelhybel
 An Irish FarewellDaehn
 Fantasy Variations..... Barnes
 Country Band MarchIves
 Jazz Suite No. 2.....Shostakovich/de Meij
 Golden JubileeSousa

University of Puget Sound Wind Ensemble
Robert Musser, conductor
April 27, 2001

Shakata Wilson
 Concerto for Trumpet.....Arutunian/Duker
 La Fiesta Mexicana Reed

University of Puget Sound University Band
Robert Musser, conductor
April 27, 2001

The Washington PostSousa
 Prelude No. 4.....Bach/Reed
 StormworksMelillo
 Porgy and Bess.....Gershwin/Bennett

**University of Washington Concert Band,
 Symphonic Band and Wind Ensemble**
**Tim Salzman, J. Bradley McDavid and
 Conny Chen, conductors**
March 6, 2001

Concert Band
 Walking Tune Grainger
 Rikudim.....van der Roost
Symphonic Band
 The PatriotsWilliams
 Lincoln Portrait Copland/Beeler
Wind Ensemble
 Smetana Fanfare..... Husa
 Concerto for Alto SaxophoneMaslanka
Michael Brockman, soloist

**University of Washington Concert Band,
 Symphonic Band and Wind Ensemble**
**Tim Salzman, J. Bradley McDavid and
 Conny Chen, conductors**
April 23, 2001

Concert Band
 Original Suite Jacob
 American Elegy Tichelli
Symphonic Band
 Intrada Jubilante..... Gillingham
 Folk-Tune Grainger
 Suite in FGeorge
Wind Ensemble
 Dancerics..... Hesketh
 Internal Combustion Gillingham

**University of Washington Concert Band,
 Symphonic Band and Wind Ensemble**
**Tim Salzman, J. Bradley McDavid and
 Christopher Koch, conductors**
May 24, 2001

Concert Band
 Symphony No. 6 Persichetti
Symphonic Band
 Be Thou My Vision..... Gillingham
 The Renaissance FairMargolis
 FirestormBulla
Wind Ensemble
 Timepiece McTea
 Lagan LoveZaninelli
 Concerto for MarimbaBroege
Miho Takekawa, marimba

Whitworth College Wind Ensemble
Richard Strauch, conductor
November 19, 2000

George Washington Bridge.....Schuman
 The Song of HiawathaDuffy
 Southern Harmony Grantham
 Esprit de Corps.....Jager
 Elegy for a Young American.....Lo Presti
 Lincoln Portrait Copland/Beeler

Whitworth College Wind Ensemble
Richard Strauch, conductor
May 5, 2001

Lauds Nelson
 The Immovable Do Grainger
 Ave MariaBiebl/Ballenger
 Fire Works Youtz
 Chorale and Alleluia Hanson
 When Jesus WeptSchuman
 Visions from the ApocalypseYoung
 world premiere

WISCONSIN

Lakeland College Wind Ensemble
Michael Gill, conductor
April 22, 2001

Blue Lake Chance
 Fantasia on a Southern Folk Hymn ...Curnow
 Trauermusik Wagner
 Toccata MarzialeVaughan Williams
 Overture for Winds Carter
 Irish Tune Grainger
 Liturgical MusicMailman

Lawrence University Wind Ensemble
Robert Levy, conductor
March 9, 2001

La Creation du monde.....Milhaud
 Octet Stravinsky
 Symphony for Wind Ensemble.....Ewazen
 Music for Prague..... Husa

Lawrence University Wind Ensemble
Robert Levy, conductor
May 19, 2001

Morning StarMaslanka
 Danzon-Memory Benson
 and the mountains rising nowhere..... Schwantner
 Premiere RhapsodyDebussy
 Celebration Fanfare..... Tower
 BravuraDuble

**University of Wisconsin-Eau Claire
 Wind Ensemble**

**Richard Mark Heidel and
 Rodney Hudson, conductors**
Steven Mead, euphonium
February 2, 2001

Scherzo for Band..... Rossini
 Concerto per Flicorno Basso Ponchielli
 Irish Tune Grainger
Steven Mead, conductor

British EighthElliot
 A Night in JuneKing
 Variations on Rule Britannia Hartmann

0 - PROGRAMS

**University of Wisconsin-Eau Claire
Wind Symphony
Richard Mark Heidel, conductor
March 11, 2001**

Prelude, Op. 34, No. 14Shostakovich
Blue Shades..... Ticheli
Concertino in C von Weber
Ivar Lunde, Jr., oboe
La Fiesta Mexicana Reed
Tam O' Shanter Arnold
Barnum and Bailey's FavoriteKing

**University of Wisconsin-Eau Claire
Wind Symphony
Richard Mark Heidel, conductor
May 6, 2001**

Short Ride in a Fast Machine Adams
Cajun Folk Songs..... Ticheli
Eugene Power, student conductor
In the Spring, When Kings Go Off to War
.....Holsinger
Introduction and SambaWhitney
William Olson, alto saxophone
Nimrod from Enigma VariationsElgar
American Salute..... Gould
Rodney Hudson, conductor
Candide SuiteBernstein
Washington Grays Grafulla

**University of Wisconsin-Eau Claire
Symphony Band
Rodney B. Hudson, conductor
March 11, 2001**

Esprit De Corps.....Jager
Ye Banks and Braes Grainger
Variations on America.....Ives
Concerto in C MinorStrauss
Andrew Parks, horn
The Chimes of Liberty.....Goldman
Of Sailors and WhalesMcBeth

**University of Wisconsin-Eau Claire
Symphony Band
Rodney B. Hudson, conductor
May 2, 2001**

Africa: Ceremony and Ritual.....Smith
Blessed Are TheyBrahms
Variants on a Medieval TuneDello Joio
Night Soliloquy.....Kennan
Heidi Olsen, flute
CanzonaMennin
Richard Mark Heidel, conductor
Fortress Ticheli
Timothy Doleysh, student conductor
Sketches on a Tudor Psalm.....Tull
Pas Redouble..... Saint-Saens

**Wisconsin Lutheran College
Terry S. Treuden, conductor
October 22, 2000**

Flourish for OlanaJordan
English Folk Song Suite ...Vaughan Williams
Salvation Is Created ...Tschesnokoff/Houseknecht
La Oreja de OroSan Miguel
A Copland Tribute..... Copland/Grundman
StormworksMelillo
Tango For Winds.....DiMarino
The Klaxon MarchFillmore

**Wisconsin Lutheran College
Terry S. Treuden, conductor
December 8, 2000**

Alleluia! Laudamus Te..... Reed
If Thou Be NearBach/Moehlmann
Fantasia in G Major.... Bach/Goldman & Leist
HavendanceHolsinger
Fanfare on Adeste Fidelis Colanna
Variants On A Mediaeval TuneDello Joio
The Sussex Mummers' Christmas Carol
..... Grainger
Russian Christmas Music Reed
Midnight SleighrideSauter & Finegan/Wallace

**Wisconsin Lutheran College
Terry S. Treuden, conductor
March 4, 2001**

The SinfoniansWilliams
Sea SongsVaughan Williams
Variations on a Theme of Glinka
.....Rimsky-Korsakov
Stephen Colburn, oboe
They Led My Lord Away.....Gordon/Allen
Aquarium..... de Meij
Jazz Suite No. 2.....Shostakovich/de Meij
Selections from Les Miserable
.....Schonberg & Kretzmer/Barker
Hands Across the Sea.....Sousa

**Wisconsin Lutheran College
Terry S. Treuden, conductor
April 29, 2001**

Liberty Fanfare..... Williams/Lavender
Dancin' Into the 20's.....Hunsberger
Ye Banks and Braes Grainger
American Riversongs..... La Plante
The Symphonic Gershwin ..Gershwin/Barker
An Irish Rhapsody Grundman
The Phantom of the Opera ... Webber/de Meij
Colonel Bogey.....Alford

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An interview with composer David Rakowski by Captain Michael Colburn

Assistant Director, United States Marine Band

In March, 2000, “The President’s Own” United States Marine Band, under the direction of Colonel Timothy W. Foley, commissioned American composer David Rakowski (b.1958) to write a work for winds. Intrigued by performance he had heard of Rakowski’s “Sesso e Violenza,” a work for two flutes and chamber ensemble, Colonel Foley decided it was time to encourage this accomplished American composer to write for band. Rakowski, currently on the faculty of Brandeis University, received his musical training at the New England Conservatory and Princeton University. He has previously been commissioned by the Orpheus Chamber Orchestra, Speculum Musicae, Parnassus, the Riverside Symphony, and Ensemble 21, among others, and he has received numerous awards and fellowships, including the Rome Prize, fellowships from The Guggenheim Foundation, the NEA, the Koussevitzky Foundation, and residencies at various artist colonies. His “Persistent Memory,” commissioned by the Orpheus Chamber Orchestra, was a finalist for the Pulitzer Prize. Before assuming his current position at Brandeis, he served on the faculties of Stanford, Columbia, and Harvard Universities.

David Rakowski recently fulfilled his Marine Band commission with a work entitled “Ten of a Kind.” According to the composer’s program note, “‘Ten of a Kind’ is structured like a four-movement symphony, and acts like a concerto with a section of ten variously sized clarinets acting as the concerto soloist.” The work received its U.S. premiere on May 20, 2001, and in July will be given its world premiere in Luzern, Switzerland as part of the WASBE World Conference. The U.S. Marine Band has also recently recorded the work, which will be released on CD later this year. Scores and parts for “Ten of a Kind” will be available through C.F. Peters.

Rakowski was on hand for the premiere and recording sessions, so I took the opportunity to ask him a few questions about his music, writing for band, and general thoughts about the challenges facing the 21st century American composer. Part one of this interview focuses on Rakowski’s background, previous compositions, and influences. Part two, which will be published in the next issue of CBDNA Report, will present the composer’s thoughts on “Ten of a Kind.”

MC: *Since this interview is being done for an audience that is for the most part unfamiliar with your music, would you mind starting with some biographical information?*

DR: I grew up in the small town of St. Albans, Vermont, and played trombone in high school and community bands. I also tried to play keyboards in a rock band and developed my ears by taking tunes off the radio for the band, and doing arrangements. We did Chicago covers, so we had an erstwhile brass section, and figuring out how to write for those combinations was really the beginning of my instrumentation experience. Actually, it was a band piece that made me want to start writing music in the first place. It was my sophomore year at the Vermont All-State Music Festival, and our bus had broken down. We couldn’t get back to St. Albans,

so they herded us off to hear a concert of the winners of the composition competition. The winner was a band piece called “Soliloquy to a Snow Storm,” and I thought it was so dumb, being full of sleigh bells and other silly special effects. And I thought “This guy won a hundred fifty bucks for this?” (which was exactly one hundred allowances - two years salary! — for me) and I thought “For that kind of money, I could write a piece at least that good.” And so during the February vacation of my junior year I wrote my first piece ever, which was composed for the Bellows Free Academy High School Band. I wrote the piece in six days and it took about 3 weeks to copy out parts. The premiere of the piece was June 1, 1975, with me conducting, and all of the 3rd clarinetists were drunk. I didn’t win, by the way; I just got an honorable mention.

MC: *Just out of curiosity, what was the name of the piece?*

DR: I don’t remember the name of the piece, actually. Just that I gave it an opus number of three, so that the judges wouldn’t think that I was an amateur! The following year, my senior year, I wrote another band piece. It was a suite of five movements called “Suite from Erehwon” (“nowhere” backwards), and this time I won, although the piece was never performed. After that I went to New England Conservatory (NEC) to study composition, and my first year there was full of life-changing experiences. I was lucky enough that year to be able to go to a lot of concerts of the ISCM World Music Days, which were in Boston in October. I sang in the NEC Chorus when they did Seymour Shifrin’s “Chronicles” with the Boston Symphony, which was a lot of fun and did wonders for my ears. This was also Gunther Schuller’s last year as President at NEC, and he went out with a bang. He did “Gurrelieder,” which I sang in, and he did a concert performance of *Wozzeck*, which I got to hear live. So I got to hear all sorts of stuff that simply was not available to me in St. Albans. That’s part of how I developed my love for whatever it is that I love. It’s the Second Viennese [School], the music that comes out of that, as well as the composers who were teaching at NEC at that time, including Don Martino, John Heiss, Robert Ceely, Mac Peyton. Since they all had studied with Milton Babbitt, I decided I should probably go to Princeton and study with Babbitt myself. (And that was a trip, too.) Which is how I ended up writing this rather complicated, extremely virtuosic music.

MC: *Where did you go from Princeton?*

DR: I went on from Princeton to become a part-time word-processor while trying to write a dissertation and write some music. I also helped to run a new music ensemble in Boston called “The Griffin Music Ensemble.” I did this word processing thing for about four years. I didn’t get very much [music] written, and of course the ensemble ate holes in all of our pockets. In 1988 one of my friends (Ross Bauer), who had a job at Stanford, moved to a job at UC-Davis late in the year and recommended me as a one year replacement for him at Stanford. To my surprise, they offered me the job, even though I had no prior teaching experience and no doctorate. I didn’t really want to get into teaching, but I thought I would try it for a year to see if I liked it, and I do. I like the teaching part, I like the steady paycheck, but I really like being involved in music every hour of my life. And that’s really

what saved me, and that's when suddenly I started writing music a lot faster, and started accumulating this long list of important awards and commissions [laugh], which you can find somewhere else.

MC: *Talk a little about the kind of music you were writing all those years you weren't writing for bands.*

DR: Lots of chamber music, lots of complicated and very virtuosic chamber music. Mostly instrumental stuff, and almost always with string instruments. It was all part of the learning experience, figuring out what I wanted to do, what kind of music I really wanted to write. It was a very gradual process, with a few sort of stair-steps on the way when I would have a little epiphany in a piece, when there would be something that was just so good that it had something to do with where I wanted to go. God, that sounds pretentious!

I was lucky that when I was in my mid-to-late twenties I was able to write pieces for the most virtuosic and wonderful groups in New York; Parnassus and Speculum Musicae. I was able to write just about anything I could imagine for these fairly large ensembles of eight instruments. It was very complicated music in terms of how to play it, but it was also very complicated in terms of how I got the notes. After a while I realized that the kind of things I wanted to do didn't require that level of focus on every single note. I was really starting to think in terms of longer phrases, longer formal arches, and I started to think from the outside-in formally, rather than the inside-out (at that time).

MC: *Would you feel comfortable talking about your compositional process? Has your approach evolved at all over the years?*

DR: I think of myself as having two different processes, depending on whether I'm writing pieces I know are short and self-contained or pieces that are fairly long. When I have a commission or am going to write a piece for fairly large forces that I know is going to be relatively long and substantial, I do have to think about it for a while before I'm ready to attack the piece, because I have to think for awhile about the overall arch (overall formal arch, overall gestural arch); the way a piece acts over a long span of time. When writing long pieces I have tended to write separate movements that are connected without pause (for instance, my piano trio "Hyperblue" is a thirteen minute piece in three movements but it is played without pause, with no silences from beginning to end). For a piece like that, I had to think of something that held the whole piece together. It's hard for me to write little pieces as part of a bigger collection that don't connect in some way that makes sense to me. So the process is really to think "What is this moment doing in relation to the whole?" When I'm writing shorter pieces, such as my piano etudes, I'm exploring various techniques, either in terms of the instrumental technique or the technique of compositional form. I just let my imagination run wild and don't have to worry about how a moment relates to what is happening 20 minutes from now. All I have to worry about is how this music is going to play out in the next 2-3 minutes. I have many of these shorter works as well as some longer pieces that have the larger formal arches which I have thought about for a long time.

Just as an example, I wrote my first symphony (to be pretentious) about ten years ago, and that was a piece that simply came out of a tune that was stuck in my head for about a year before I

knew what I wanted to do with it. The tune was unusual, unlike anything I'd written before because it went back to the first note a lot. I had to think about what this tune really meant, what it might mean formally, and what this analysis revealed was that the tune repeated itself on C-sharp a lot, and then a voice leading move happened so that it resolved to C-natural, and when the tune spun out for a bit longer it came back to C-sharp. This shape implied to me a kind of an ABA form for the entire work, a 30-minute arch. The first and last movements are based around C-sharp and the middle, smaller movements were based around C-natural. This was just a starting point for this work, in which the larger movements were ABA as well, based loosely around just those three notes. So just as an example, that's how I worked with a longer piece.

However, I have worked from the inside-out as well. "Persistent Memory," the piece I wrote for Orpheus, pretty much started with spinning out a slow movement based on a five-note cell and seeing where it would lead; I had no idea at the beginning precisely where it would lead.

Once I finished the slow movement, it took me about 14 months to figure out what I could do to follow it. I [eventually] followed it with a fast movement that had 8 variations with a scherzo plopped into the middle of the variations. That was the way I spun that one out. I had to really consider the implications of the slow movement before I knew what the fast movement was going to do. In this case, the work is called "Persistent Memory" because it is the memory of the slow music inlaid into the fast music, and also because it is written in memory of Lily Auchincloss, who sponsored my Rome Prize.

MC: *In talking about your "Symphony No.1", you talked about the tune that was the starting point for that piece. In talking about "Persistent Memory" you mention a five-note cell. Is there a distinction in your mind between a "tune" and a "cell?"*

DR: Actually there is. The tune [from my "Symphony No.1"] was just a tune that was in my head for a long time and I kept playing with it until it became a succession of notes that had an arch and a shape that made sense to me, and had some motives in it that I could develop. With the "Persistent Memory" cell, however, I really had to play with the notes at the piano until I had the notes that sounded right, which were notes that I knew I was going to use both as a melody and as a chord, and that was not necessarily the case with the "Symphony." The cell in "Persistent Memory" had a lot of different intervals in it, and the five notes made a pleasing chord that also sounded good and made sense when inverted. I was also able to come up with successions of chords based around that cell that had, to my ears, a progression, a sense of accumulation, and a feeling of tension and release.

MC: *When you talk about using the cell, and the vertical and horizontal applications of these notes which include the inversion of the cell, you're not implying any formal serial approach, are you? My understanding is that your technique is more individual and rather free.*

DR: Yes, it's very free. I hesitate to say intuitive, because I'm afraid that I might be misunderstood. What feels to me intuitive is really the product of a lot of education and experience. So there's a lot of music that's in my head that I draw on whenever I'm

writing this stuff. It comes out in a certain way because I know all of this music and technique and I have all of this experience pushing notes around. It comes out in a way that reveals all kinds of influences I'm not aware of when I'm writing the notes down. I'm often not aware of them until other people point them out: "This sounds like a Dvorak moment," or "This sounds like it came out of the Schoenberg Op.16." I'm freely willing to admit all of these influences because I know these pieces and it's just part of what's in my head whenever I'm composing.

MC: *So these references or allusions are not included intentionally, but are really kind of like peeking at your musical subconscious.*

DR: Right, and I think most composers think that way also. Or at least write that way. We all have our different influences, and we have certain likes and dislikes upon which we draw when we write our music.

MC: *Let's explore some of those influences. In this interview you've cited examples ranging from Mozart to Berg to Tony Toni Tone, which says a lot about the diversity of your tastes and interests. However, I'm not sure that a first-time listener to your music would recognize the impact of popular music in your work - certainly not to the degree of someone like Michael Daugherty. Would you provide some insight as to how popular music has influenced your work?*

DR: Well look, I listen to pop music a lot, especially since I drive quite a bit. 70's funk and the harder, driving music by Tower of Power, James Brown, and so forth are part of what I listen to practically everyday when I'm in the car. That sort of rhythmic drive is something that is very attractive and has an influence on the way I try to write these driving rhythms that really accumulate and get somewhere. It's hard to write fast music, and there are very few composers who can write good fast music. (I wish I were one of them.) Appropriating these gestures from funk and pop is just one way that an American composer might use pop music. I guess it's just part of the American experience, especially for composers of my generation and those who are coming afterward. This pop music is part of what we grew up with and is part of the stew of things in our head. When it comes time to think of a rhythm to bring you up to a certain place in your work, it's often something from bebop, funk, or some other popular music that had a major influence on us when we were young.

The thing is, there's no point making a big deal of it. Some of us deal with it on different levels than others. For some, it becomes the whole point of the music, for others it's just part of what's in our heads, it's not everything we are. What I am is James Brown and Schoenberg (which I love), and the Babbitt "Ensembles for Synthesizer," and Berg's "Lulu," and Tower of Power, and Donald Martino's "Notturmo." I really like all of these things, and they have had profound influences not only on the way I hear things, but on the way I think of things sonically, musically, and compositionally. And I don't give any of these influences precedence over any others.

MC: *One of our goals as an ensemble that frequently performs for the general public is to present sophisticated contemporary works in a way that can be immediately satisfying to our audience, even if the music is not completely understood. What are your feelings about how your music is received by the public?*

DR: Well, no composer has control over what the public is or who is going to be at a concert. Mozart famously wrote to his father about his Piano Quintet K.452, "This piece has delights for both the amateur and the specialist." The more I write the more I realize that's probably what I'm after as well. Even if audience members who aren't necessarily experienced in modern music don't totally understand my pieces, I hope there is something about the works that might perk up their ears, maybe enough to encourage them to come back to the music. You don't know who's going to be in an audience, and there is really no point in trying to write "down" to a certain audience, or "up" to another. I just write the music I want to hear, and if a lot of people like it, that's good. If a lot of people don't like it, that's also good. Or at least it's not necessarily bad. I don't try to write for a popular audience, I'm not trying to be popular, but on the other hand I'm not trying to be unpopular either.

MC: *So you wouldn't resist public approval?*

DR: Ironically, at one point in my career I would have. After one performance I remember being told by two really old people that they liked my music, and I thought, "God, it can't be very good then!" You know that after "Wozzeck" started to gain public appeal, Berg started thinking that perhaps the opera wasn't as good as he thought.

MC: *Now that you've had a recent experience writing for band, would you write for this ensemble again?*

DR: Yeah, I probably would if the money were right! Not really the money, but I would if I could be guaranteed that I wouldn't have to substitute parts, that every instrument I write for would be available. When I think of a musical gesture, I really do think of how it sounds on a particular instrument, and oboe and soprano sax really aren't the same thing. Yeah, I would write for band again. It was fun, I learned a lot, and I've got a new thing I can write for. Of course, it probably wouldn't be a concerto again, it might just be a regular band piece.

MC: *Just out of curiosity, what constitutes a "regular band piece" in your mind?*

DR: We'll see. Probably something along the lines of a symphony for band, rather than some form [like the concerto] that provides a hook to help me get into the piece. Well, there's a First Suite in E-flat, a Second Suite in F - maybe I'll write a Third Suite in G!

This interview will be continued in the next issue of the CBDNA Report, in which David Rakowski talks about his new work for winds, "Ten of a Kind."

Captain Michael Colburn is Assistant Director for "The President's Own" United States Marine Band.

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